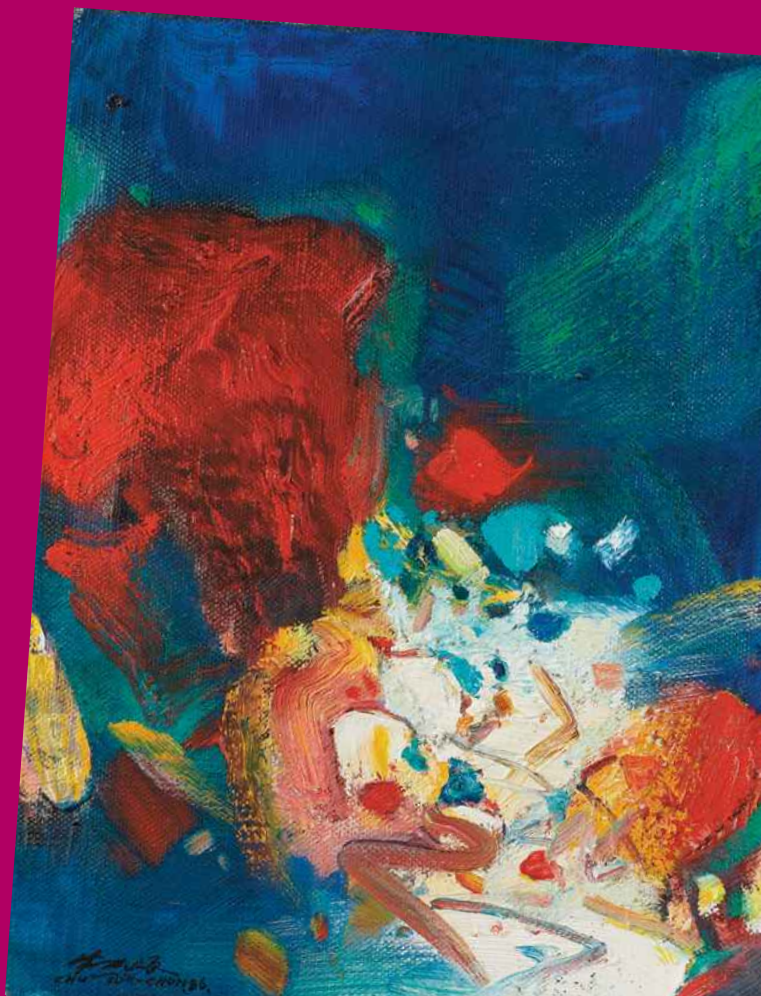


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INTERNATIONAL

NUMBER 34
MARCH 2014



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TRENDS 86

The decorative arts market has grown almost continuously for the last ten years. In 2012, it made further progress by 6%. Now there's a highly-rated segment!

68 RESULTS

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104 ART FAIR

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EVENT 112

Paris is the place to be in March, with an unmissable programme : the drawing salon, the very vogueish PAD, the still-young Drawing Now and the popular Art Paris art fair. . .



INSIDE MUSEUM 132

"The secrets of French lacquer: vernis Martin". In devoting a major exhibition to it, the Musée des Arts Décoratifs reveals an infatuation with a technique embodying luxury and refinement.



EDITORIAL



Stéphanie Perris-Delmas
EDITORIAL MANAGER

Paris in the month of March... The air can be sweet, and it is often a delight to stroll around the "city of a hundred novels" so dear to Honoré de Balzac. This year, more than any other, the tourist – like a latter-day Lucien de Rubempré exploring the capital – will catch a distinct scent of China. This is because a few weeks ago, celebrations started for the fiftieth anniversary of diplomatic relations between the two countries. So of course, it's impossible not to join in the general rejoicing. The Musée des Arts Décoratifs has reorganised the presentation of its outstanding Asian art collections especially for the occasion, while the Musée Cernuschi is exhibiting its contemporary works, echoing the Art Paris Art Fair, focused this year on a new generation of painters and performers from Asia. A taste for things Chinese is nothing new in this country, as we know. For centuries, the Middle Kingdom with its splendid courts and exquisite artefacts nourished the fantasies of a West enchanted by the tales of Marco Polo and Juan González de Mendoza. Today, though curiosity has given way to an admiration tinged with apprehension, investors see China as an El Dorado...

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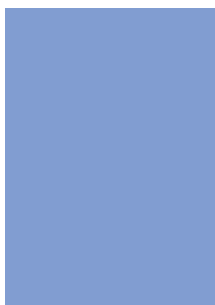
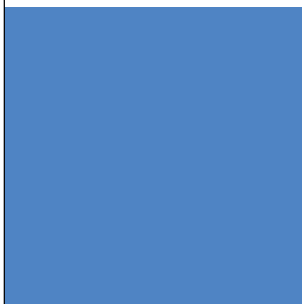
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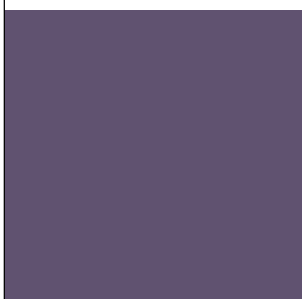
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NEWS IN BRIEF

Ask for the programme!

From the 14 to 22 March, New York will be going crazy for Asia. For one week, art from the world's largest continent will be at the heart of a host of shows, sales, exhibitions and conferences...

www.asiaweekny.com

W



The Temptation of the Orient

The Orient has been inspiring artists since well before the 19th century when the birth of an artistic genre labelled Orientalism emerged. This is why the title of the exhibition at the Museum of Fine Arts in Bordeaux has been given an extra's, thus embracing its variation through a selection of 90 works. From 26 April to 23 June 2014.

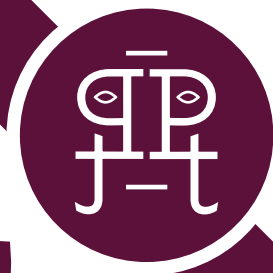
234,088

This is the number of visitors who came to admire Cartier masterpieces, upon the occasion of the retrospective dedicated to the jeweller from 4 December 2013 until 16 February 2014 just gone, at the Grand Palais in Paris.



A royal piece of furniture enters into Versailles

The Louis XV commode by the cabinetmaker Antoine-Robert Gaudreaux joins the national collections thanks to the generosity of Madame Edmond J. Safra. Decorated with Japanese lacquer panels and parisian varnish, it was designed for the royal bedroom of the Château de Choisy. Furthermore, visitors will now be able to admire this jewel of french cabinetmaking at the Château de Versailles, in the bedroom of Madame Victoire, daughter of Louis XV.



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20 years...

In 1994, UNESCO put the Völklinger Hütte Ironworks on the World Cultural Heritage list. Its metal carcass today echoes with the footsteps of visitors roaming the site's 7kms worth of surface area, while these impressive volumes welcome the most culturally varied of exhibitions.

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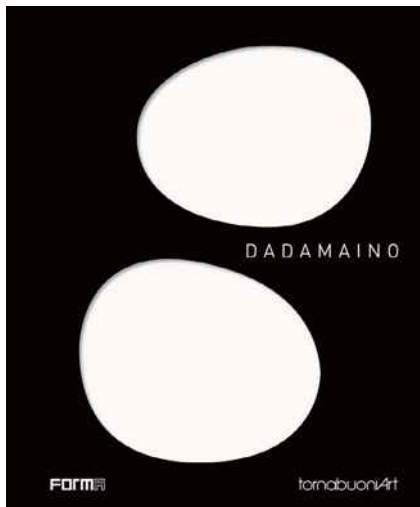
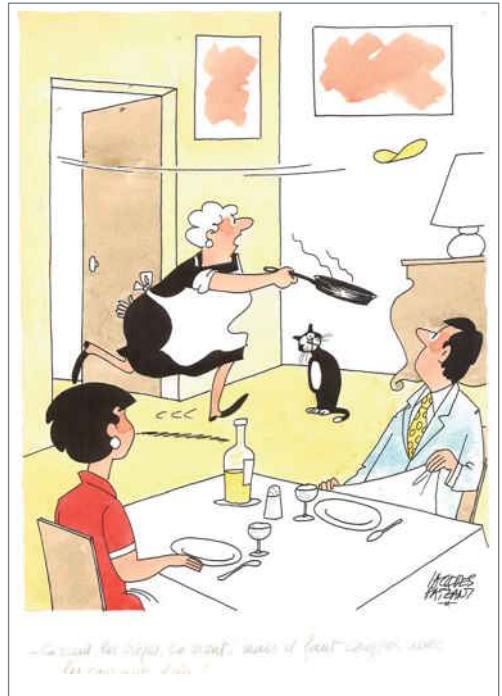
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Journées Marteau

To celebrate its tenth edition, the "Journées Marteau" (literally, Hammer Days), is organising itself around the unifying theme of tableware. For one week, from 29 March to 6 April, French auction houses will offer meetings on this theme. As a reminder, the "Journées Marteau" which have been organised since 2005 by the National Syndicate of Voluntary Auctions (SYMEV), aim to promote auction sales.

307,793

This is the number of visitors who came to admire the works of Félix Vallotton reunited at the Grand Palais for the retrospective "Fire beneath the ice"; that's 3,166 people per day. For those who missed the event, the Van Gogh Museum in Amsterdam is offering a repeat showing until 1 June 2014.



Dadamaino, Italian avant-garde

If you missed the retrospective "Dadamaino" presented until 4 January 2014 at the Parisian gallery, Tornabuoni Art, you have a second chance thanks to this bilingual catalogue. Within these pages of works and photographs showing the Italian artist immersed in the creation process, an avant-garde practice comes into light. It is still little known to the wider public, despite the fact that the first Dadamaino spacial experiments can be traced back to as early as the 1950s, when she pierced the canvases of her Volumi series. Her research led her towards experimenting with the effects of optic dynamics, the perception of colour and the creation of signs, reaching a cosmic dimension in the wake of the year 2000. Dadamaino, Bernard Blistène, Flaminio Gualdoni, 25 x 30.5 cm, 178 pp., Forma Edizioni 2013. Prix : €40.

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A tall wooden figure of a seated Buddha. Song Dynasty (960 - 1279).

Seated in the Rajalilasana posture, the position of "Royal relaxation"; the right hand on the right knee, the left hand on a lower lotus-shaped. (Chips and blemishes, cracks on the back). Height 100 cm.

Origin: Formerly in the Wannick collection. Estimate : 80 000 / 100 000 €

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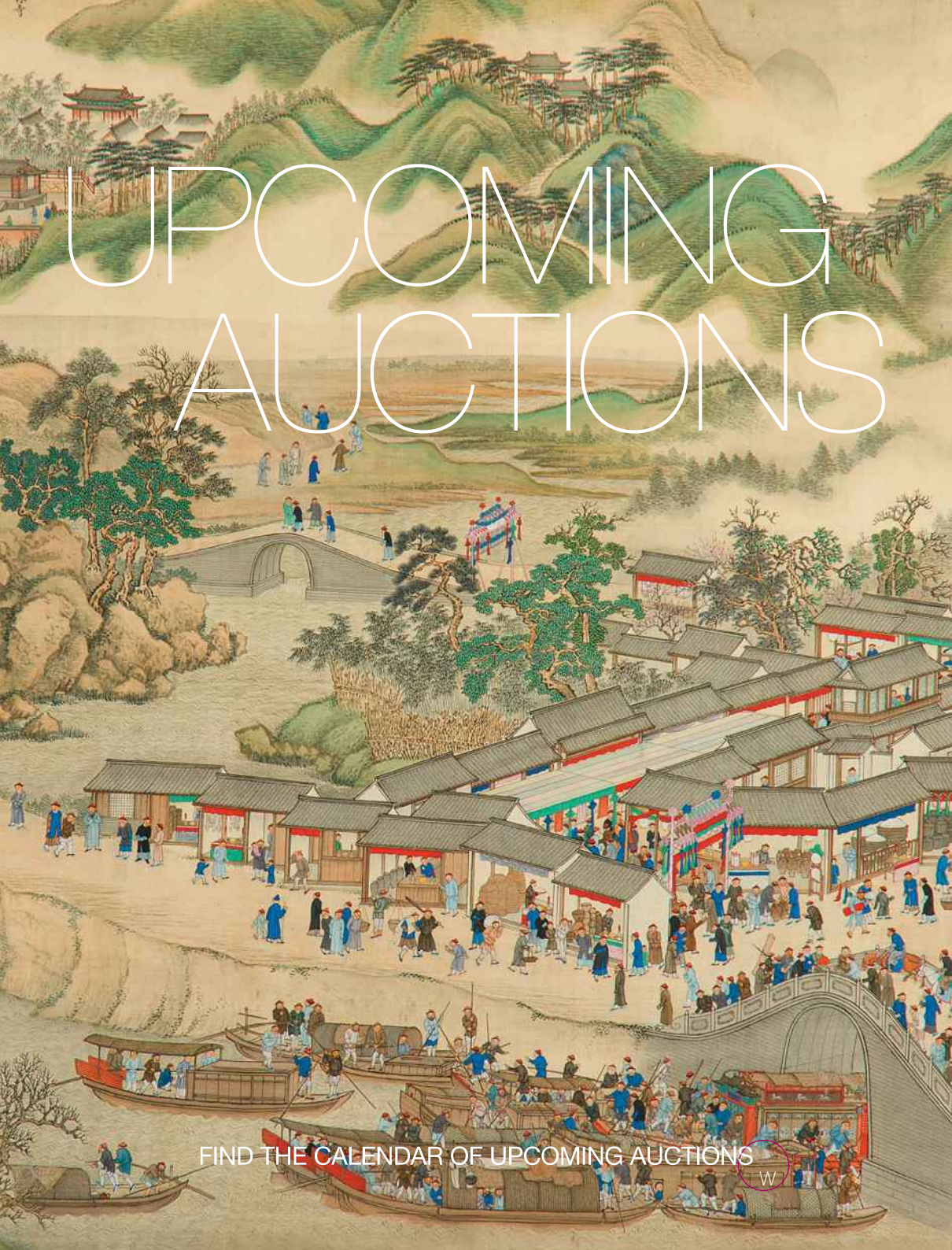
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Tuesday 18 March 11am-6pm, Wednesday 19 March 11am-12pm

Sale can be accessed online at **Drouot**LIVE³⁶⁰ and on www.caudron-svv.com





UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS

W

Finery from Sumba Island

6 MARCH

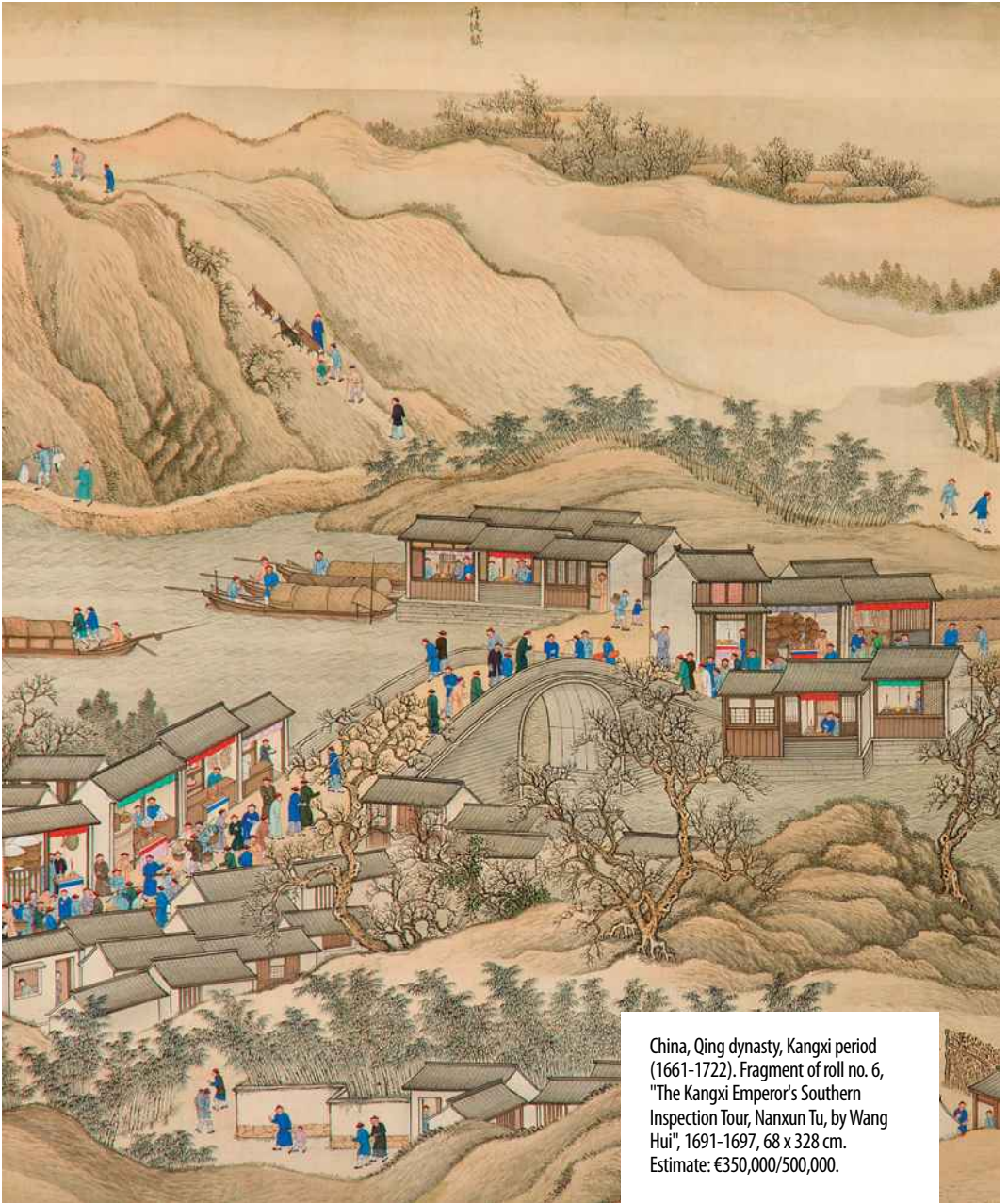
Insulinda is a vast, mountainous archipelago spanning several countries lying between the Indian and Pacific Oceans, including Indonesia (except Western New Guinea). A wide diversity of peoples, sometimes sharing the same land, has created great artistic variety there. An example is the island of Sumba - "sandalwood" - where the inhabitants are excellent horsemen. Society is organised differently in the fertile west and arid east, but everyone worships "marapu", a word meaning the spirits of the dead, holy places and family treasures. The rules are more codified in the eastern part, especially with regard to giving gifts to celebrate weddings or alliances between clans. Gold jewellery, considered male, is exchanged for fabrics, which are part of the female sphere. Originally, mamuli were earrings but today they are used as pendants or

costume ornaments. They are made of gold, which is considered to be of divine origin, a gift of the sun and indicate not just wealth but also the power bestowed by the gods. The jewels are stashed away in hiding places. Merely looking at them can kill the viewer or bring about natural disasters. A woman from one group can only marry a man from another. "Families giving away brides request a price of over 100 horses and confirm her status with many jewels that will travel with the betrothed to her new home", writes Janet Hoskins in "Arts of the South Seas. Collections of the Barbier-Mueller Museum". Farmers living on scattered patches of land populate the western parts of the island. Jewellery, such as marangga breastplates, constitutes the family's wealth. The estimated price of the piece in beaten gold alloy in the shape of a highly stylised cross is put at around €1,500. The works come from the collection of Indonesian objects, sculptures and fabrics brought together by Emmanuelle Chevalier-Bauquis and Pierre-René Bauquis. The Kapandji & Morhange auction house will sell them at Drouot on 6 March.

Anne Foster

Indonesia, Sumba Island (East), Mamuli
in gold with filigree decoration around
the central part and beading around
the edges, 10 x 10 cm.
Estimate: €4,000/7,000.





China, Qing dynasty, Kangxi period (1661-1722). Fragment of roll no. 6, "The Kangxi Emperor's Southern Inspection Tour, Nanxun Tu, by Wang Hui", 1691-1697, 68 x 328 cm. Estimate: €350,000/500,000.

The travels of the Kangxi Emperor

Xuanye inherited the throne of the Middle Kingdom when he was seven. His reign, under the name Kangxi was one of the longest in history. The auspices were not particularly rosy. He had to submit to a stern regency and to the demands of various Manchu families, a caste of military men who had been rewarded by land and estates. The borders were far from stable, and there was a spate of rebellions, particularly in southern China, where those still loyal to the Ming dynasty had established a stronghold. Kangxi introduced the ideal of a "good government": a balance between the Manchu warriors of the Eight Banners and the Hans, who formed the administration and were recruited through competition. The South, a region famous for its scholars, refined arts, high-quality products, abundant crops and beautiful landscapes, received six imperial visits. The second, in 1689, was considered the most important, as it consolidated the unity of China as a country. On his return to Beijing, Kangxi commissioned a series of twelve rolls to commemorate the event, and entrusted the task to Wang Hui. He was born in Changzhou in the Jiangsu province, and came from a long line of painters. Aided by painters from the imperial palace, he took six years to complete

8 MARCH

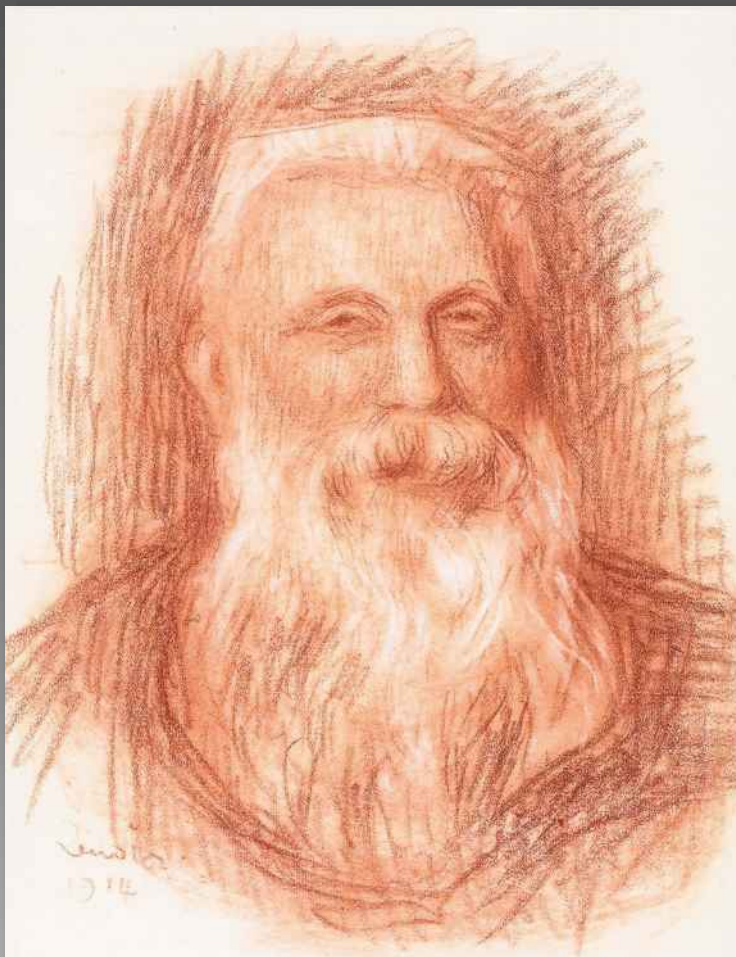
the project. The sixth roll, "The Kangxi Emperor's Southern Inspection Tour", entitled "Xun Guazhou du jiang deng Jinshan jin Changzhou fu" (from Guazhou, over the Yangzi River, to Jinshan and the prefecture of Changzhou) was thought to have been lost until some fragments came to light, two of which are coming up for sale on 8 March at the Bordeaux auction house Alain Bircadie, which sold another fragment for €3,360,000 in April last year. The first roll depicts the portion of the journey from the south of Zhenjiang, an ancient city that owed its prosperity to the Grand Canal cut during the Sui dynasty. The second stops at Danyang. In the centre, a lively procession passes through a town, laid out on two banks joined by a bridge, and perfume burners are seen under canopies between standards. There is an inscription saying "The inhabitants thank the emperor for exempting them from tribute in silver and grain."

Anne Foster

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(1841-1919)

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in white chalk

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and dated

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Chana Orloff (1888-1968),
"Déborah" or "Femme à la lyre",
bronze proof with gold patina
signed, dated 1955, cast by Susse
Frères, 46.5 x 23.5 x 29 cm.
Estimate: €20,000/30,000.

Feminine form

Women artists have fought for the recognition of their talents, and their specific viewpoint compared with their male alter egos, in a long, tough battle which has enriched the art scene. The Delvaux auction house's Paris sale on 8 March, the day when women's rights are celebrated, is bringing together some exclusively female names, which include Madeleine Manigold. This artist works in ceramic, as witness a mural sculpture made of 43 blue and green-glazed ceramic elements estimated at €15,000. After spending many years in Paris, she returned to her native country, and now lives in Hamburg, where a retrospective was devoted to her in 2008. Other noteworthy pieces include sculptures by Chana Orloff, valued at around €20,000, and furniture designed by Charlotte Perriand, Line Vautrin, Florence Knoll and Ruth Francken. The latter's "Chaise Homme" (€20,000) illustrates women's new outlook on smooth, asexual bodies. This is expressed entirely in transparency in Lourdes Castro's Plexiglas works, represented

8 MARCH

here by "Ombre portée de Manuela Pilar mangeant une pomme" in yellow rhodoid and Plexiglas, numbered 1/100 (€2,000). Kiki Smith gives us not only the suffering bodies of women, but also their power of regeneration in her Mary Magdalens and Virgins of the Annunciation. These come in various media: sculptures, drawings, paintings, engraved glass, tapestries and photographs. A proof from her "Harpies" series dating from 2000, numbered 1/3 (estimated at €3,500) will be offered at this sale devoted to women artists – who may or may not be politically committed, but have dramatically altered the way of seeing things inherited from male artists.

Anne Foster

Song dynasty

19 MARCH

After the persecutions under the Wuzong Emperor during the Tang dynasty, Buddhism became a State religion once more under the Songs in 845, alongside Confucianism and Daoism. Buddhist statuary then flourished for several centuries among the other arts. Some specialists consider the period from the 12th to the 13th century as the apogee of the genre. As well as effigies of the Buddha, devotees offered buddhist statues: divinities dedicated to helping suffering humanity along the path to rebirth. Guanyin, "the essence of wisdom who perceives the sounds of the world", was particularly venerated, and even adopted as an immortal by the Daoists. The Bodhisattva was repre-

sented in various ways, and embodied as a man or a woman (until the 12th century, at least, when she is always shown as a young woman), standing on a lotus, seated in a position of royal relaxation, carrying a basket of fish, or with several heads and arms. Here, this statue represents Buddha. It dates from the Song period, including this remarkable specimen, both elegant and profoundly human, which is coming up for sale in Paris on 19 March (Caudron auction house). The firm, solid body is rendered very naturally, clothed in a flowing monastic robe adorned with jewels, with the hair gathered into a chignon. But the most striking aspect, and the one that gives the statue all its power, is the face with its lowered eyes, imbued with intense spirituality. Buddha gazes on the sufferings of the world, and listens to men's prayers. He transcends them in his heart to bring them peace, and help them towards the enlightenment that will enable them to be reborn for eternity.

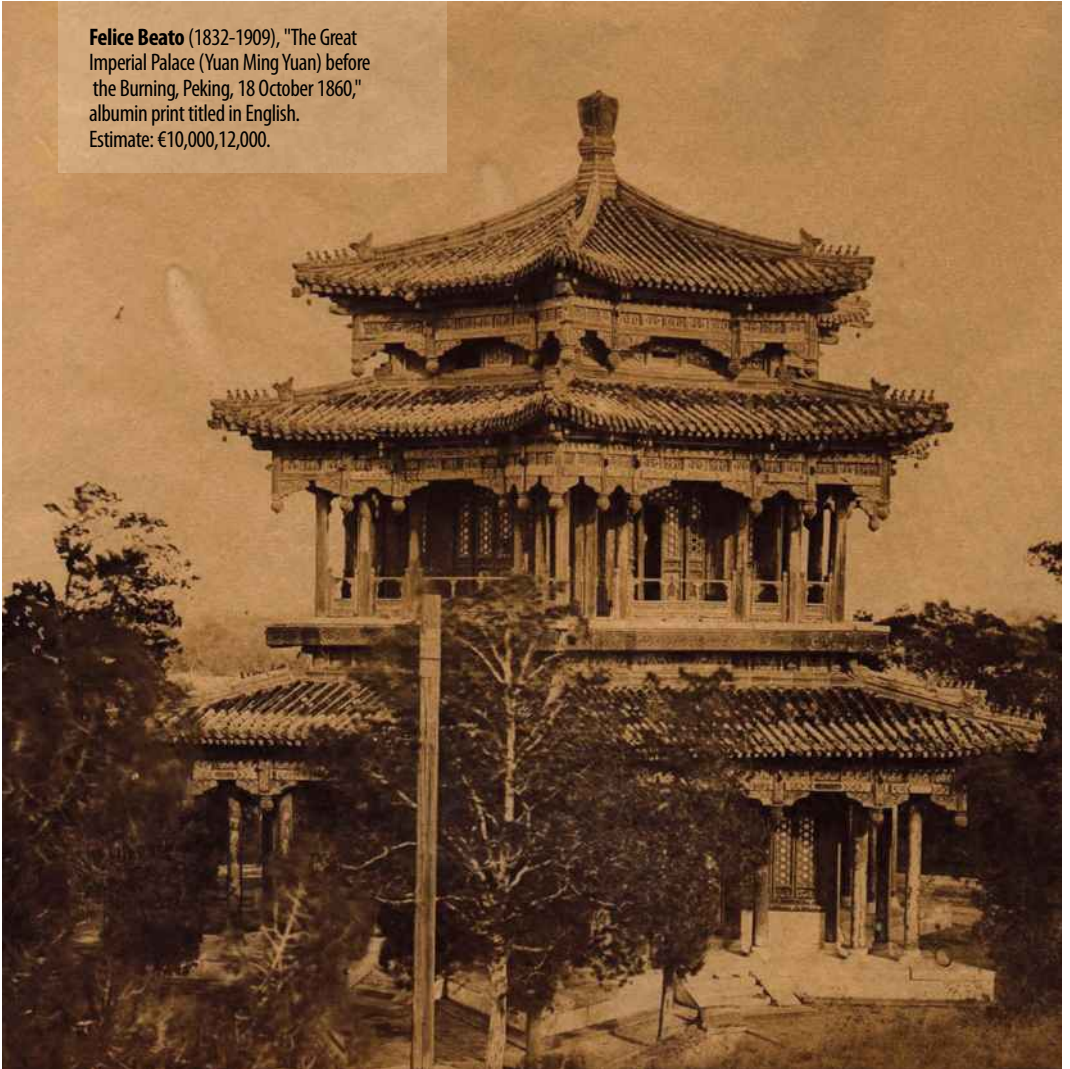
Anne Foster

China Song dynasty (960-1279),
statue of Buddha in wood with
traces of polychromy, H. 100 cm.
Estimate: €80,000/100,000.





Felice Beato (1832-1909), "The Great Imperial Palace (Yuan Ming Yuan) before the Burning, Peking, 18 October 1860," albumin print titled in English. Estimate: €10,000,12,000.



Felice Beato in China

19 MARCH

On 19 March Drouot will host "Photographic Explorations, 1850-1920", a sale by Paris auction house Yann Le Mouel, assisted by its appraiser Viviane Esders, of pictures that some of the period's best photojournalists - Désiré Charnay, Kusakabe Kimbei and especially Felice Beato - made in Asia and America. An Italian-born artist, Beato was one of the first photographers to work in China and Japan, which was then only barely opening up to Westerners. He lived in Yokohama for 14 years. Having spent some time in Constantinople, where he worked with the Scottish photographer James Robertson, who introduced him to albumen processes, he moved to India in 1858. Here he made views of sites such as

Lucknow and Cawnpore. Two years later Beato arrived in China with French and British troops during the second Opium War. Accustomed to working in extreme conditions since covering the Crimean War, he marched with the soldiers and witnessed the fighting. In Beijing, he took many pictures of the city, as well as this view of the former summer palace, Yuan Ming Yuan, around 10 kilometres from the city, before the burning of 18 October 1860. A similar print is in the Paul Getty Museum, which in early 2011 hosted "Felice Beato: A Photographer on the Eastern Road", a beautiful retrospective of works by the intrepid photographer.

Stéphanie Perris-Delmas



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The Relics of Napoleon

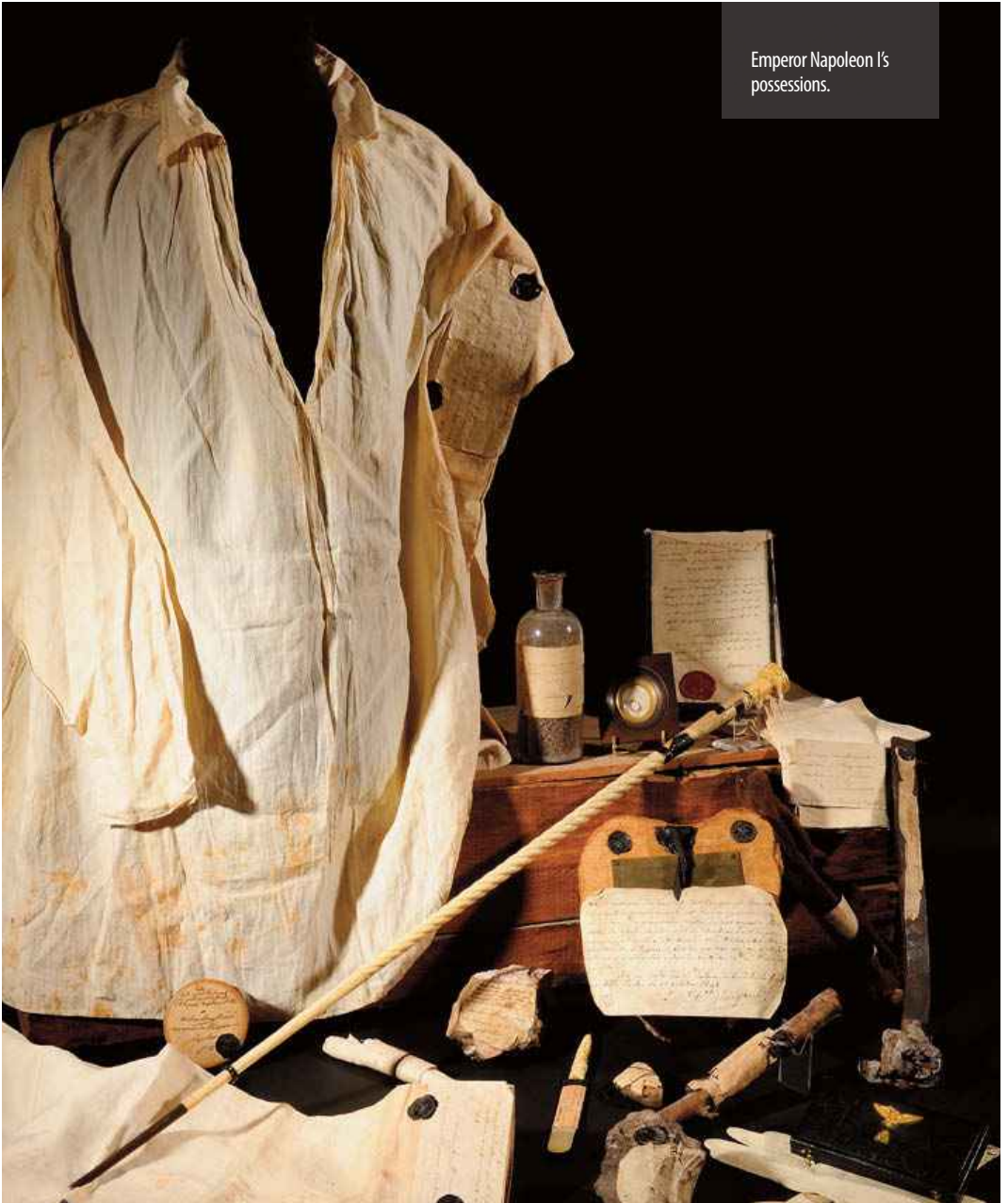
23 MARCH

On 5th May 1821, on the island of Saint-Hélène, the emperor Napoleon I passed away. It seems to be no exaggeration to speak of him as a legend, a man destined for great things, whose convictions and temperament deeply altered the course of European history. His life, his choices, and his very death have caused much ink to flow, and continue to do so today, and collectors are passionately and unrelentlessly devoted to him. There is no doubt that the emperor's relics, presented on 23 March at Fontainebleau by Osenat auction house, will mobilise the enthusiasts, particularly as these evoke the memory of his last living moments. They were collected by Achille Archambault, his most loyal friend, who chose to accompany Napo-

leon in his exile; they have been piously conserved from the moment of his decline up until now. In addition to two handkerchiefs, a paperknife and a walking cane, there are more immediately moving pieces. These include the shirt worn by Napoleon the day before his death and in which he probably also spoke his last words "France ! Mon fils ! Armée !" ("France! my son! army!") (€30,000/40,000), the sleeves that he wore on his deathbed (€8,000/10,000), the bandages thought to have been used to wipe his feverous forehead (€3,000/5,000), as well as a wisp of hair taken after his passing. But what exactly did the emperor die of, at only 52 years of age? Significant traces of arsenic were found in his hair, shaking up supporters of the conspiracy theory... An autopsy took place on Sainte-Hélène. The notes from this, as with the *mémoires* of those close to him, have fed the debates among experts for almost two hundred years. The mystery is yet to be solved, sealed by the emperor's tomb in the Invalides.

Sophie Reyssat

Emperor Napoleon I's
possessions.



Pair of large cornet vases in embossed celadon
Chinese porcelain from the Qianlong period
(1736-1795), with gilt bronze mountings from
c. 1770, H. 54.5 cm, l. 27 cm.
Estimate: €300,000-500,000.



Former Courval collection

All the charm of an aristocratic house depends on a delectable mixture of art works as well as those little things that make everyday life so pleasurable. The former collection of the Vicomtesse de Courval, born Mary Ray, certainly belongs to this category. She embellished her private mansion in Rue Paul Baudry, near the Champs-Élysées, with 18th century paintings (romantic scenes, portraits, vases of flowers and landscapes), bronze-mounted vases from China and furniture from various periods and provenances. The collection was maintained and enlarged by her only daughter, Madeleine Marie Isabelle (1870-1944), the mother of Charles de Noailles, who, together with his wife Marie-Laure, championed the Surrealists and the avant-garde. The collection is being dispersed in Paris by Sotheby's. At the entrance, you are greeted by the "Portrait d'un prince de la maison de France en pèlerin de Saint-Jacques", a painting (92 x 74 cm) attributed to Carle van Loo, estimated at €15,000. In the study, you are struck by an appealing Korean water jar in celadon stoneware from the Koryo period (€1,000). Madame must have liked music, for in her bedroom we find a "Nature morte aux instruments à vent et partitions", a painting attributed to Henri-Horace Roland de la Porte (€6,000). The dining room is adorned with a set of mahogany chairs from the Biedermeier period, and an Empire period caryatid clock in

25 MARCH

porcelain biscuit from Paris or Sèvres (€1,500-\$2,10). The most important works of art are to be found in the main drawing room, such as a pair of Empire period patinated and gilt bronze candelabra with female Egyptian figures (€80,000), and a pair of large cornet vases in embossed celadon Chinese porcelain from the Qianlong period, with gilt bronze mountings from c. 1770, measuring 54.5 cm, (expected to fetch around €300,000). Nicolas Lancret's painting "Les agréments de la campagne", a country scene illustrating the delightful lifestyle of the Enlightenment, is estimated at €150,000. A rolltop desk in Hakone marquetry (Japanese workmanship from the Meiji period, c. 1880), bought at Drouot in 1987, bears witness to a taste for curiosities. Some items of furniture featured in the universal exhibitions of Vienna (1873), Philadelphia (1876) and Paris (1878), on the initiative of the dealer Yasube Yamamoto. You will need about €10,000 for this example of traditional Japanese marquetry adapted to Western furniture.

Anne Foster

Attributed to Henri Dasson

25-26 MARCH

One particular piece of furniture proves the excellence of French cabinetmaking in the 18th century: the Louis XV roll-top writing desk designed and begun by Jean-François Oeben and completed by Jean-Henri Riesener, which is remarkable for its elegant lines, beautiful marquetry, refined woods and technically extraordinary mechanisms. Commissioned by the King in 1760 to keep his papers safe from prying eyes, it was delivered nine years later for the extravagant sum of 62,800 livres, i.e. about €5 million! The desk lived in the King's Inner Study at Versailles, next to the Dispatch Room where Louis XV received his secret emissaries. Hidden hatches on each side enabled the valets to replenish the ink and paper without having to open the desk. The marquetry tableaux celebrate all the arts, from those of war to lyric poetry, and the gilt bronze ornamentation magnificently emphasises the lines of its generous curves. The desk was confiscated during the Revolution and transferred to the Tuileries. Later, the Empress Eugénie used it in her study

at Saint-Cloud. In 1870, it was moved to the Musée du Louvre, which returned it to the Château de Versailles in 1957. This masterpiece aroused the admiration of the world's wealthiest patrons, who eagerly commissioned copies, like the one ordered by Richard Seymour-Conway, 4th Marquis of Hertford, from one Carl Dreschler (Drexler or Drescher), in around 1855-1860. This is now in the Wallace Collection, facing Riesener's own copy executed for the Comte d'Orsay in around 1770, bought after the original commission. The Marquis of Hertford, who was on friendly terms with Napoleon III, obtained permission to cast the original desk's bronzes from a master mould. Dasson took over Dreschler's workshop in 1867 and obtained permission to copy the desk from M. Barbet de Jouy, curator of the Musée du Louvre. This was a resounding success at the Universal Exhibition of 1878. Is this indeed the one coming up the Paris sale of Auction Art Rémy Le Fur & Associés on 25 and 26 March? The refined workmanship, painstaking care over the tiniest details and attention given to the mechanisms certainly justify an attribution to this cabinetmaker, who had trained as a clockmaker and was famous for his meticulous work, right down to the parts that could not be seen. Like Oeben, Dasson was fascinated by convertible furniture and complicated mechanisms. **Anne Foster**



Attributed to Henry Dasson (1825-1896), rolltop writing desk veneered in sycamore, kingwood, lemon tree wood, tulip wood, stained wood, ebony and boxwood on all sides; gilt bronze ornamentation, 149 x 194.5 x 97.5 cm. Estimate 150,000/200,000.

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Chu Teh-chun's Red and Blue

Can a painting glow like a jewel? Definitely, when it comes to this work by Chu Teh-chun. The deep ruby red is set off by a range of blues ranging from aquamarine to lapis lazuli by way of a magnificent sapphire. The artist has soberly entitled his work "Rouge et bleu". For a number of years now, he has been giving poetic titles to his works, previously denoted by the number of the composition. A devoted follower of abstraction, Chu is nonetheless a great painter of landscapes, or rather the feeling of a landscape: a crucial idea in traditional Chinese painting. We are struck by that white patch shot through with pink and yellow, like a torrent gushing from the side of a mountain. The brush works the material with rapid strokes in a symbiosis of Western abstract art and the practice of calligraphy. Chu Teh-chun, who grew up in a family of collectors and scholars, chose a career in art, and studied at the Fine Arts School of Hangzhou. In 1937 he travelled across China, reaching Kunming on the high plateau of Yunnan two years later. He then settled in Songlinkang in Sichuan, where he received his diploma. The painter's memory is impregnated with "steep shores, vertiginous rocks, foaming rapids, trees emerging from the mist and blue skies after a storm," as Jean Cardot said in his speech welcoming Chu Teh-chun to the Académie Française. When the artist arrived in France in 1955,

31 MARCH

he discovered the work of Nicolas de Staël, and his first works were "constructed". Gradually his style became more liberated, and emotion and memory came together in paintings aflame with light. You just need to look at the path traced in his works of 1981: "Portes de l'Aurore" (Dawn), "Jeux immatériels" (Intangible Games), "La Source" (The Spring) and "Renaissance de la nature" (The rebirth of Nature). Two years later, he was invited to China. As Éric Lefebvre of the Musée Guimet writes, Chu Teh-chun "then made some major journeys to famous places he had never been able to visit before, like the Yellow Mountain, with its spectacular landscapes and dramatic, broken reliefs." The sublime views he saw aroused violent emotions within him, which he transcended to achieve total mastery of art and feeling, as witness another of his paintings also being sold at Drouot on 31 March (Claude Aguttes auction house). Dating from 1979, this "Composition in Red" (130 x 97 cm) 1M€ was bought at the Galerie de Luxembourg.

Anne Foster

Brueghel and de Momper

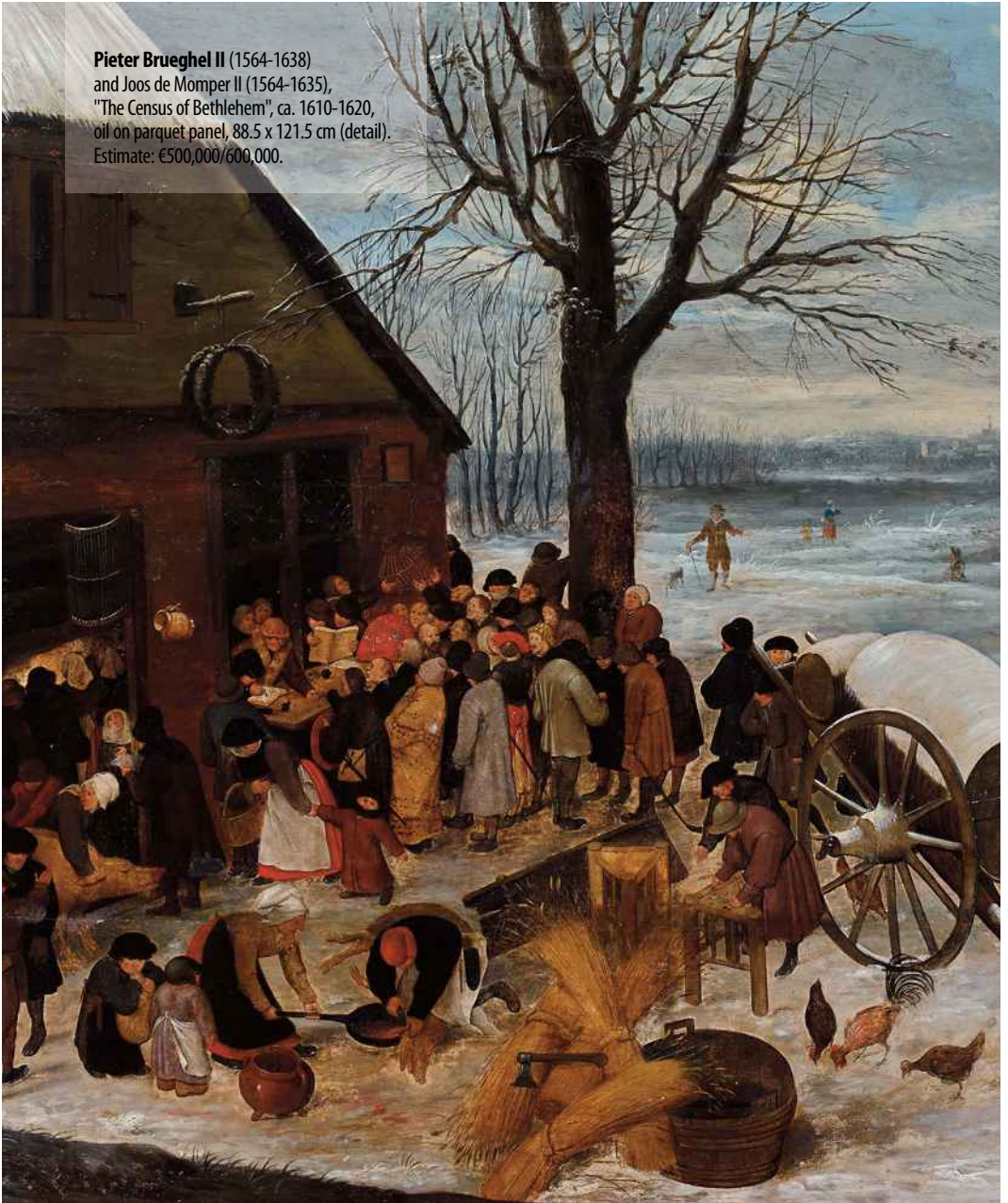
31 MARCH

Bare trees stand frozen in a cold, snowy landscape, a city lies on the horizon and pale light shines on heavy clouds. In the foreground, on the left, peasants gather in front of an inn. Some carts occupy the centre of the composition as small clumps of figures go about their business. Among other passers-by, there is a barely noticeable man and a blue-cloaked woman riding a donkey. The scene is "the Census of Bethlehem", a subject illustrated by Pieter Brueghel the Elder, now in Brussels' Museum of Fine Arts. His son, also named Pieter, more or less faithfully reproduced 13 other versions of the same event. Like his father, he set this

episode from the life of Christ in a wintertime Brabant landscape. But in this oil painting sold by the Piasa auction house at Drouot the city is replaced by a vast, snowy plain with a panoramic view of Antwerp rising on the banks of the Scheldt. This landscape is by Joos II de Momper, who renewed the genre in Flemish painting. Born into a family of artists, he travelled to Italy, probably after 1581 but before 1591, and brought back a group of drawings, including Alpine landscapes. From mountain views to luminist compositions, his paintings' chromatic variations tend to unify planes. In this period it was common for several artists to work together on a single picture, some painting the figures, others the landscape. Pieter Brueghel the Younger's Antwerp studio provided wealthy customers with a steady supply of paintings, either copies of his father's works or lively originals such as his famous fair scenes.

Anne Foster

Pieter Brueghel II (1564-1638)
and Joos de Momper II (1564-1635),
"The Census of Bethlehem", ca. 1610-1620,
oil on parquet panel, 88.5 x 121.5 cm (detail).
Estimate: €500,000/600,000.



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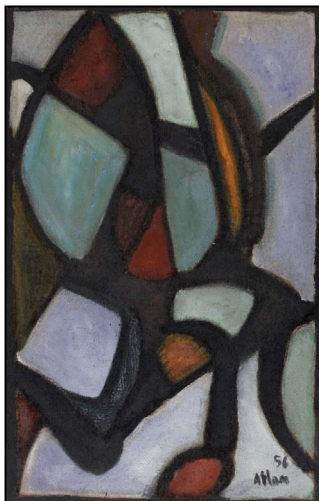
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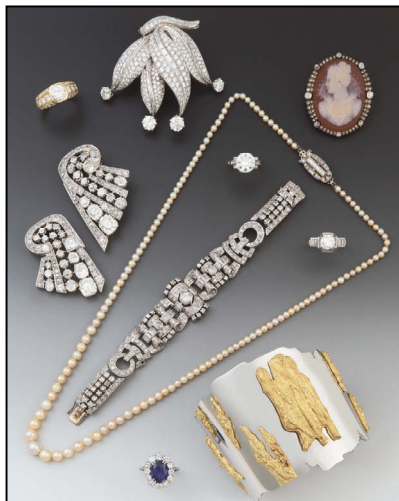
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Jean-Michel ATLAN (1913-1960)

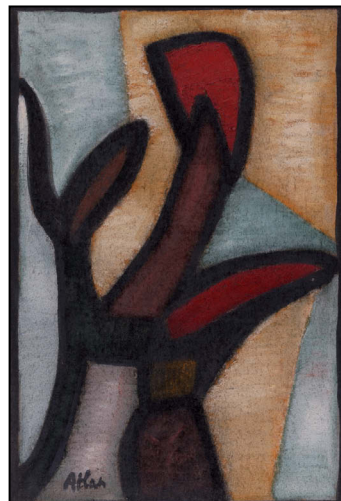
"Sans titre", 1956 - Oil on canvas (116 x 73 cm)

Cat. Raisonné n° 345



Beautiful jewellery box

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Jean-Michel ATLAN (1913-1960)

"Le sultan rouge", 1955 - Oil on canvas (81 x 54 cm)

Cat. Raisonné n° 302



Maximilien LUCE (1858-1941)

"La Seine à Issy-les-Moulineaux", 1920

Oil on canvas (91 x 121 cm)

Cat. Raisonné n° 370

From an ensemble of 7 works

Maximilien LUCE (1858-1941)

"La lessive dans le jardin de Luce"

Oil on canvas (54 x 65 cm)

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"La girafe"
Bronze
Artist's proof
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Fonderie Joly.
Private collection
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Léon ZEYTLIN (1885-1962) : « Paris, les boulevards ».
Oil on canvas signed lower right. Dim. 65 x 100 cm.



Pablo PICASSO (1881-1973) : Ensemble of ceramic pieces.
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French School 19th century: "Tigre au repos".
Watercolour bearing a signature. Dim. 22.5 x 27 cm.



Pablo PICASSO (1881-1973) : "Portrait de famille Ingresque
III 29-06-1962." BAER 1333 B. Engraving on linoleum on
Arches vellum paper. Proof printed on off-white colour treated
with chinese ink and rinsed on damp paper. Dated with
paint-brush on the back 4-7-64. 53 x 64 cm. Can be seen with
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Jules René HERVÉ (1887-1981) : « La baignade ». Oil on canvas
signed bottom left and countersigned on the back. Dim. 100 x 81 cm.

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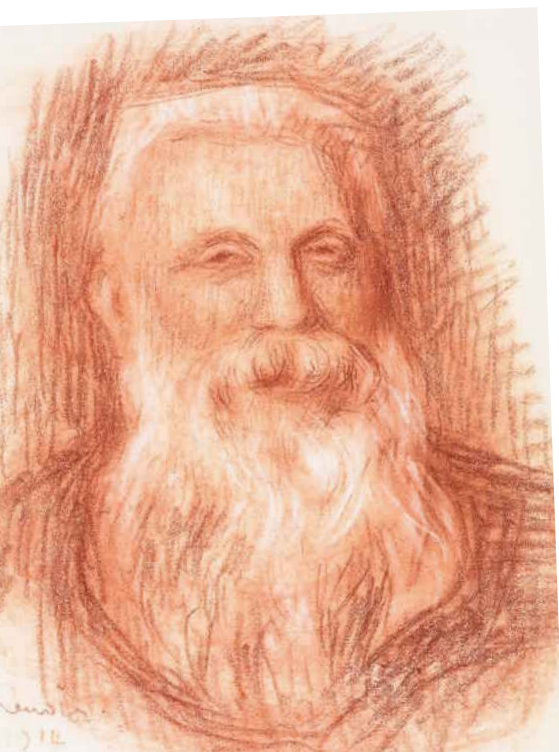
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In March, drawing rules in Paris



6 MARCH HD >

Rodin by Renoir

When a model is as famous as the artist ... This sanguine, to be sold in Paris by Bailly-Pommery & Voutier auction house (€250,00/300,000), involves two illustrious figures: Renoir and Rodin. The two men knew each other well, and regularly exhibited together, notably during the eighth Impressionist exhibition at the Galerie Georges Petit. The sculptor had unbounded admiration for the Impressionist master, whom he considered the best painter of his time, together with Van Gogh. "Look at this Nude by Renoir; look at the quality of the flesh – how it glistens in the night. A real Praxiteles!" he exclaimed, a year after buying an admirable nude by the master, which he had long coveted and finally acquired at the Galerie Bernheim Jeune in 1910. Here the sculptor poses for the painter. Rodin is in his 74th year, with a generous beard and piercing gaze. In the winter of 1914, he travelled to Les Collettes, the Renoir family home at Cagnes-sur-Mer, to visit his friend and pose for a portrait intended as the frontispiece of a book devoted to him in 1915.

Stéphanie Perris-Delmas



11 MARCH HD ○

Vigée Le Brun by Vigée Le Brun

The somewhat untidy hair, left natural, and the ravishing face, fresh as a rose, belong to Elisabeth Vigée Le Brun, Queen Marie Antoinette's friend and portraitist. The young woman was fond of portraiture, as well as of self-portraits, which she made on many occasions. This delicate black stone and stump drawing sold on 11 March in Deuil-la-Barre (Hôtel des Ventes de la Vallée de Montmorency, €60,000/80,000) is similar to the artist's self-portrait at the Kimbell Art Museum in Texas. The self-portrait "with a cherry ribbon" is dated 1781, when she was in her 26th year. She was one of the most beautiful women in Paris; her terra cotta bust by Pajou presented at the 1863 salon don't let the male's tribe unmoved. Here the artist is wearing her famous plumed hat, like in the self-portrait with the straw hat that she painted during her stay in Antwerp based on the flamboyant Rubens' well-known painting.

S. P.-D.

12 MARCH HD >

Memories of Italy by Charles-Louis Clérissseau

In 1746 Charles-Louis Clérissseau won the Prix de Rome for architecture. Three years later he was artist-in-residence at the Académie de France in Rome, where he stayed for nearly 20 years and was much appreciated by English travellers, who snatched up his paintings and drawings of ancient monuments. He befriended the Adam brothers, travelling with them in Dalmatia and Venice from 1757 onwards. Back in the Eternal City in 1762, he made décors for Cardinal Albani. Five years later Clérissseau returned to Paris, where he was admitted to the Academy in 1769. In 1771 the Adam brothers asked him to join them in London, where he worked for four years. The artist's fame even spread to the court of Catherine the Great; the Hermitage Museum in Saint Petersburg has around 1,100 of his drawings, which can also be found in the museums of London and Orléans. This gouache belongs to a set of four (including a pair) depicting Roman ruins with people, sold at Drouot on 12 March (Oger-Blanchet SVV). Clérissseau was highly knowledgeable about ancient monuments and often combined or transformed them for the sake of his drawings. In the rooms of this ancient palace with sarcophagi and funerary urns (gouache dated 1775 or 1771 estimated at €10,000/12,000), he has us witness a body being put into a coffin during the time of the Roman Empire. More poetic than a peplum! Anne Foster





21 MARCH HD >

Gabrielle poses for Renoir

On 21 March in Paris, the Piasa auction house is offering a beautiful selection of drawings, including a delicate pastel by François Boucher, "Bust of a Young Woman with a Rose" (€15,000/20,000) - a study for "The Rosebud" dated 1765 - a Vexin landscape by Louis Moreau in watercolour with gouache highlights (€6,000/8,000) and this charcoal drawing of a female nude by Auguste Renoir, which depicts the beautiful Gabrielle, a cousin of Aline Renoir, the painter's wife. The young woman entered the family circle when the couple's second son, Jean, was born, and always remained quite fond of him. In this drawing, a seated Gabrielle turns her back slightly on the painter, raising her right arm. It is likely a study for one of the master's paintings of Gironde bathers, which were partly responsible for his success.

S. P.-D.





25 MARCH HD

By Jean-Baptiste Oudry

This is likely to be a highlight of the Paris drawing season on more than one count. Firstly, these two drawings by Jean-Baptiste Oudry, which Ivoire Nantes is offering on 25 March, are of outstanding quality; drawn on blue paper with black stone and white chalk highlights, they display a splendid command of chiaroscuro, effects of light like viewpoint... at the end, a beautiful science of landscape. Secondly, they belong to the famous series of Arcueil drawings, highly esteemed by connoisseurs. At the 1982 Oudry retrospective in Paris, which included both of these drawings, there were approximately 100 views, of which around 30 came from public collections. Our two were the only ones from a private collection. They do not have the figurines that were added later to many of the drawings in the series. The note on provenance in the Paris show's catalogue says "probably from the 1866 Destailleur auction at the Hôtel Drouot, where Gautier bought them for 56 francs a pair". In 1950 Desguine mentioned them as being in the Dehaspe collection. Our two drawings, which bear the signature and date "JB Oudry 1744", are reasonably estimated (€60.000/80.000 each). It is unlikely that they will leave collectors of beautiful drawings indifferent.

S. P.-D.

27 MARCH HD >

Fin-de-siècle Paris by Bottini

During the Belle Époque Georges Bottini, like Steinlen, Forain and Cheret, was a keen observer of the City of Light's "little people". He found his subjects in the bars of Montmartre, cabarets and music halls that, after nightfall, drew a motley crowd of elegant women, dancers and prostitutes. The Paris artist trained in Cormon's studio and exhibited at the Société Nationale des Beaux-Arts and the Salon on a regular basis. He died prematurely at the age of 33 but left behind a large body of paintings and drawings. The Orsay Museum in Paris owns "Woman with a Parrot" from the former Charles Pacquement collection, the Petit Palais museum in Geneva, "Waiting at the Bar - Portrait of Sarah Bernhardt", from 1907. At Drouot on 27 March, the Ader auction house will be selling 116 drawings by the Montmartre artist that form a shimmering reflection of life in fin-de-siècle Paris. (€210,000/300,000).

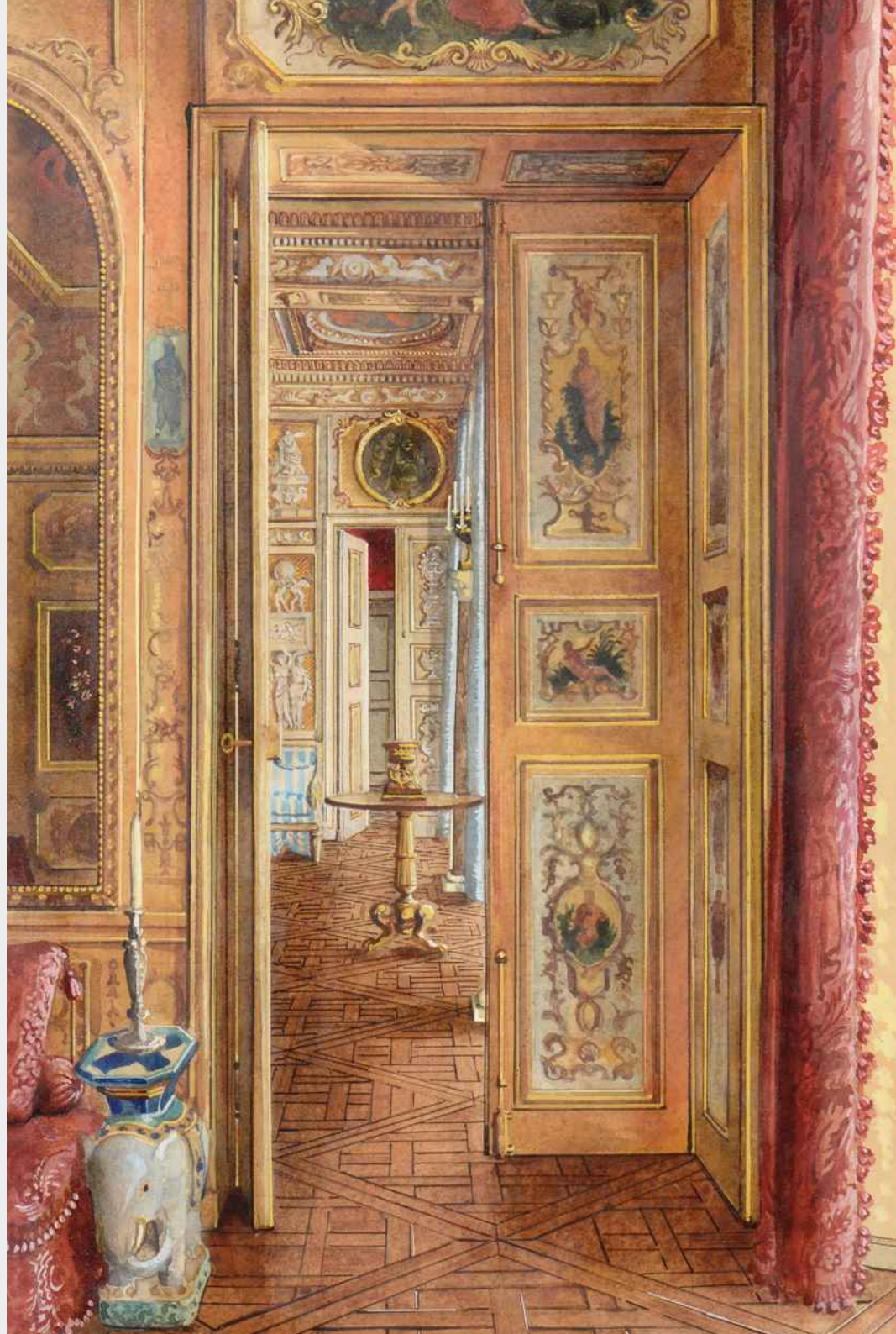
S. P.-D.

27 MARCH HD >

The Hôtel Lambert by Serebriakov

Paintings of the interiors of palaces and townhouses are interesting in more ways than one: aesthetically when the artist is talented, and historically because interiors change more often than exteriors. Painter and illustrator Alexander Serebriakov, the son of the artist Zinaïda Serebriakova, born Lanceray, and the great-nephew of Alexander Benois, made this his speciality. In the 1920s Serebriakov arrived in Paris, where he was introduced to the circle of Russian artists. His name is associated with delicate watercolours of "Café Society" interiors, such as those commissioned by Charles de Beistegui in 1940 for his château in Groussay and his Labia Palace in Venice and by Arturo Lopez-Wilshaw for the Hôtel Lambert, where his lover, the Baron de Redé, lived. Louis Le Vau designed the 1640 mansion, which was decorated by Eustache Le Sueur and Charles Le Brun, who was just starting out at the time. Charles-Joseph Natoire, Joseph Marie Vien and others worked there later. Serebriakov's watercolours show what the interiors of the Hôtel Lambert looked like at a moment in time. They may be a historical record: a fire destroyed some of the décor in July 2013. Thierry Desbenoit & Associés, Daguerre will sell this watercolour in Paris on 27 March (€8,000/10,000).

A. F.





27 MARCH HD >

Jacopo Ligozzi, after Otto Van Veen

This Paris sale at Drouot on 31 March (Millon & Associés SVV) seems to nuance the trend towards the increasing scarcity of drawings. Charles-Joseph Natoire's "Vue de l'église Santa Maria dell'Assunziote à Valmontone" on grey-blue paper is already in the catalogue. Susanna Caviglia-Brunel listed the gouache watercolour, which bears the words "Val montone maggio 1765 CN", in her 2012 monograph on the artist. Natoire, one of the 18th century's most eminent painters, spent a long time in Rome, where he was head of the Académie de France (€12,000/15,000). The 17th century is represented by a 1653 black pencil and grey wash river landscape by Van Goyen from the former Jules Fery collection (€10,000/12,000) and this pen and brown ink drawing by the Italian Jacopo Ligozzi from the former Sagredo collection (€12,000/15,000). "Vengeance Pursuing Crime" is based on a print by Otto Van Veen published in "Quinti Horatii Flacci Emblemata" in Antwerp in 1607. Crime, depicted as an armed man holding the body of a child, is pursued by vengeance and justice in this beautiful drawing, where the artist used naturalism to great effect. Let us recall that Ligozzi worked in Florence under the patronage of the Medici.

S. P.-D.

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BRUSSELS HD

Jeanne Tercafs

Horta auction house is hosting an Art and Antiques Sale on 17 and 18 March. One of its jewels is the work of Belgian sculptor Jeanne Tercafs, who emerged during the interwar period. 'Bust of an African woman', cast in bronze, is expected to fetch €7,500-10,000. Interestingly, a 2011 Horta sale saw a sculpture by the same artist dramatically surpass its €3,000-4,000 estimate; 'Head of young woman' in ivory, was knocked down at €32,000. Other bronze sculptures by Albéric Collin and Antoine-Louis Barye, both featuring lionesses, are also up for sale this month, with Collin's estimated at a hefty €25,000-35,000. A particularly unique lot is a beautiful German 18th century writing cabinet, (€20,000-30,000), which features at least one secret compartment. It bears the coat of arms of Prince-Bishop Anselm Franz von Ingelheim of Würzburg (1683-1749), whose palace, recently restored, is full of such furniture.

Anna Stephens



HAMBURG HD S

Chinese Portrait

There are over 700 lots in this Hamburg sale staged on 1 March by the Stahl auction house: an event that covers most of the market's classic specialities. The lion's share is given over to paintings – Old Masters and modern alike – including Francesco Fontebasso's "Aaron" (47.5 x 38.5 cm, €10,000), followed by the "Jupiter and Danaë" depicted by Giovanni Antonio Pellegrini (95.6 x 116 cm, €9,000). Closer to our times, "Herbstausflug" by Arik Brauer (34 x 36.5 cm, €25,000) and a "Still Life with Flowers" by Otto Modersohn (79 x 63.5 cm, €12,000) rub shoulders with "Mythology", a print produced by Salvador Dalí around 1963-1965 (39 x 62.5 cm, €19,000), while contemporary art is represented by a gaily-coloured "Baigneuse" by Nikki

de Saint-Phalle (h. 26 cm, €12,000) and a number of Chinese works, the most interesting being "Chinese Portrait Series no. 18" by Feng Zhengjie (a painting of 2005, 91 x 91 cm, €15,000). A fine Meissen porcelain group 17.5 cm high of "Columbine and Scaramouche" after Johann Joachim Kaendler, dating from c. 1740, is expected to fetch around €6,000, taking several restorations into account. In the silverware department, we can note a five-piece tea and coffee service from the Art Deco period by Mappin & Webb (6.1 kg, €8,000). Lastly, in the jewellery section, there are some noteworthy solitaires (between 2.40 and 8.45 ct) set as rings, but their estimates will only be released on request.

Xavier Narbaits



NEW YORK HD

Prints & Drawings Galore

A wide selection of 19th and 20th century prints and drawings by American and European masters will be auctioned on Thursday 6 March at Swann Galleries, New York. The sale will start with an impressive array of over 200 19th century prints. Highlights include a rare, richly-inked impression made during his lifetime of Rodolphe Bresdin's *Le Bon Samaritain*, a lithograph on chine appliqué, 1861 (\$25,000-\$35,000), and a series of works by James A.M. Whistler, including *The Balcony*, etching and drypoint, 1879-80 (\$15,000-\$20,000). Particularly striking are two woodcuts by Paul Gauguin (\$20,000-\$30,000 each), and several prints by Camille Pissarro, the most prolific printmaker of all the Impressionists. The afternoon session features three rare, early modernist etchings by John Marin of *Brooklyn Bridge*, 1913 (each estimated at over \$15,000), and vibrant cityscapes by Martin Lewis, such as *Relics (Speakeasy Corner)*, drypoint, 1928 (\$25,000-\$35,000). It is hard to miss the striking contrasts between works, from the mathematical M.C. Escher's *Ascending and Descending*, 1960 (\$25,000-\$35,000) to the equally mathematical yet more abstract colour lithograph by Wassily Kandinsky, *Kleine Welten IV*, 1922 (\$20,000-\$30,000). More vivid works in colour come from Joan Miró and Henri Matisse, with *Odalisque au coffret rouge*, colour aquatint and etching, c. 1952 (\$30,000-\$50,000), and Marc Chagall's colour lithograph *Carmen*, 1967 (estimate: \$40,000-\$60,000). The bold, stark black and white beauty of Käthe Kollwitz's *Krieg*, a set of seven woodcuts on Japan paper, 1923 (\$30,000-\$50,000), contrasts with more delicate works in pencil, such as Picasso's *Tête de femme, de profil*, drypoint on Japan paper, 1905 (\$25,000 to \$35,000). A sale that is delightful in its diversity.

A. S.

COPENHAGEN HD**Northern Europe**

The painting section of this well-stocked sale planned for 3 March by Bruun Rasmussen Auctioneers will feature works from the 13th to the 20th centuries, and provide an opportunity to discover a number of artists who are regrettably little known outside Northern Europe. Noteworthy among the Old Masters is a portrait of "Princess Louise Augusta in a Turkish Dress" (45 x 34 cm, DKK100,000/150,000), as well as Christoffer Wilhelm Eckersberg's "Greek Man with a Turban" of 1811 (40 x 34 cm, DKK30,000/40,000) and Constantin Hansen's "Tiger Fighting a Snake" (41 x 60 cm, same estimate). 19th century and contemporary artists are particularly well represented, with paintings of various subjects. In this regard, it is interesting to see Paul Gustave Fischer's stylistic evolution between "The Arrival of a Steamer Car", a painting from 1893 (47 x 71 cm, DKK150,000/200,000), and "Summer Day in Copenhagen", a work from 1930 (59 x 74 cm, DKK200,000). Janus La Cour, inspired by the mountains, painted "Evening at Lugano" (1872, 83 x 109 cm, DKK60,000/80,000) and Peter Christian Skovgaard a verdant "Countryside" (1844, 28 x 39 cm, DKK150,000/200,000). Meanwhile, Michael Ancher chose the seashore as setting for "A Fisherman and his Wife" (100 x 130 cm, DKK200,000/300,000), arguably the most beautiful painting in the sale. X. N.



Michael Ancher, "A fisherman and his wife on the beach, Sunset", signed and dated "Michael Ancher 19", oil on canvas, 100 x 130 cm. Estimate: DKK 200,000-300,000.



HÔTEL DES VENTES DE MONTE-CARLO

Monte-Carlo Auction House

Chantal Beauvois and Franck Baille

SATURDAY 12 APRIL

Furniture from a mansion and old paintings



Pieter II BRUEGHEL (c.1564-1637/38), "The Payment of the Tithes", oil on panel, signed, dated, 55 x 88 cm, private collection from the South of France

Expert Eric Turquin.

The work can be seen with the expert at 69 rue Sainte Anne, Paris 2ème

CATALOGUE IN PREPARATION

Contact the experts :

Paris : 00 33 (0)1 53 04 90 74

abeauvois@hvmc.com

Aix-en-Provence : 00 33 (0)4 42 27 26 04

cbarbaroux@baillebeauvois.com

FREE AND CONFIDENTIAL EXPERT ADVICE

Director of expert guidance : Alexa Campora

10-12 Quai Antoine 1^{er} - 98000 MONACO - 00 377 93 25 88 89 - acampora@hvmc.com



HÔTEL DES VENTES DE MONTE-CARLO

Monte-Carlo Auction House

Chantal Beauvois and Franck Baille

SUNDAY 23 MARCH

Modern and contemporary paintings and sculptures

Paul Martin collection and others



Pierre ALECHINSKY (born in 1927), "L'échange de bonne Foy", composition with predella
oil on canvas signed on the lower left, 91 x 105 cm.
Given to Paul Martin by the artist

Contact the experts :

Paris : 00 33 (0)1 53 04 90 74

abeauvois@hvmc.com

Aix-en-Provence : 00 33 (0)4 42 27 26 04

cbarbaroux@baillebeauvois.com

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Jan Gossaert, aka Mabuse
(1478 - 1532), "Virgin with
Child", panel, 44.5 x 34 cm.
Estimate: CHF1,8/2,2 M.

Gossaert, aka Mabuse

ZURICH

Three major works are of particular interest in this sale dedicated to Old Masters to be staged on 28 March by Koller. Firstly, two panels from the Wolfgang Joop collection by the “Meister der Heiligen Sippe” (Master of the Holy Kinship), active in Cologne towards the end of the 15th century: “The Annunciation” and “Saint Peter and Saint Bartholomew” (CHF300,000/500,000). These belong to a large group whose various components are now in several museums ranging from Belgium to Indiana. The second noteworthy work has only recently been formally authenticated, as until now, specialists had only known it through an old black and white photograph. “A Hermit Praying” by Gerrit Dou, a panel from

around 1670 (24.5 x 29 cm, CHF350,000/500,000), now identified by painting expert Dr. Ronni Baer, offers all the appeal of a discovery as well as its pictorial qualities. Thirdly, a work far better known, as it was lent to the Zurich Museum between 1960 and 2001, is of remarkable rarity, as only sixty-odd paintings by Jan Gossaert (aka Mabuse) are known to exist, and of these, only three are still in private hands. One of them is the “Virgin with Child”, painted on panel (44.5 x 39 cm, *illustrated*) in around 1530. The absence of a point of comparison makes an accurate estimate difficult. Perhaps the panel will fetch a surprising price at auction... A Marian miracle?

X. N.

Himalayan Treasures

NEW YORK

A wide range of artistic creation from the furthestmost bounds of China to Ceylan will be presented at this Bonhams sale on 17 March. Estimates begin modestly, with a copper votive tablet (Nepal, 8th century, \$3,000/5,000) and some vajras from the 17th and 18th centuries (\$2,000/3,000 each). But they quickly rise, according to the style, period and size of the work. A static statuette of Devi (Nepal, 10th century, H. 21 cm, \$80,000/120,000) is thus worth less than a more lively representation of Vajrapani (same era, similar size: \$100,000/150,000), and also less than an image of Yogambara (Nepal, 13th century, H. 18 cm, \$150,000/250,000) whose three heads and six arms

are treated with great virtuosity. Cast in Kashmir in around the 11th century, a stela showing a protective deity (H. 24 cm, \$25,000/35,000) is seen alongside one of the sale's major pieces, a copper alloy Avalokiteshvara with blue enamel details from central Tibet (*illustrated*). The same deity depicted in a 14th century piece measuring 16.7 cm will probably not exceed \$20,000. Amongst the higher estimates, we find a mandala representing 32 divinities (Guhyasamaja, Tibet, Ngor monastery, c. 1525, 50.7 x 44.3 cm, \$400,000/600,000) and, in the realm of Gandhara art, a schist figure of a "winged Atlas" (3rd/4th centuries, H. 40 cm, \$200,000/300,000). Another highlight is a marble figure of a Jina Gujarat or Rajasthan, from around the 11th century (H. 53.8 cm, \$60,000/80,000). The local pantheons have provided an endless source of inspiration for artists of the past, in turn providing today's Asian Art enthusiasts with an endless source of pleasure...

X. N.

A copper alloy figure of
Avalokiteshvara, Central Tibet,
c. 12th century, H. 49.5 cm.
Estimate: \$300,000/500,000.





AUCTION RESULTS



FIND AUCTION RESULTS ON THE INTERNET

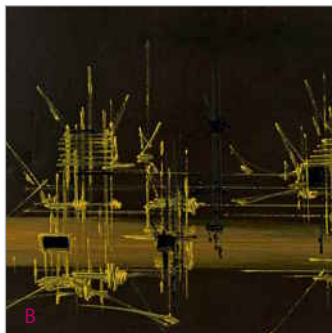
W

< €100,000

In France



A



B



C

A €93,743

Official torch of the Grenoble 1968 Olympic Games, copper sheet metal, h. 76 cm, missing the combustor.
Paris, Drouot, 8 February, Coutau-Bégarie SVV.

B €47,120

Georges Mathieu (1921-2012), "Electra", oil on canvas, signed and dated 70 on the back of the canvas, 60 x 92 cm (two little fractures on the left, worn-away paint).
Saint-Cloud, 9 February, Le Floc'h SVV.

C €26,160

Daguerreotype showing the Dijon Theatre, 15,5 x 21 cm.
Toulouse, 4 February, Primardéco SVV.

D €30,000

François-René de Chateaubriand (1768-1848), letter on the Institut manuscript, February 1816, 15 pages in -4°.
Lyon, 30 January, De Baecque SVV.

E €47,120

Hans Bellmer (1902-1975), vintage print 28,3 x 23,7 cm.
Paris, Drouot, 14 February, Auction Art Rémy Le Fur & Associés SVV.

HD



D



Nove di Bassano, Antonibon manufacture, 18th C, oval cabaret tray in earthenware with central cartouche showing a scene set in Venice, 48.5 x 39 cm. Paris, Drouot, 14 February, Pescheteau-Badin SVV.

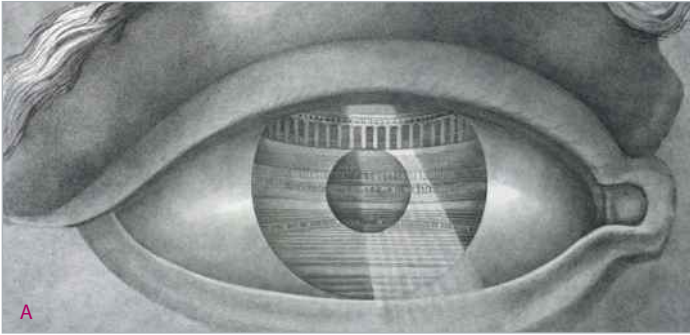


€75,000

The crack in the centre of this cabaret tray and the restoration on the edge did not dampen bidders' enthusiasm: they pushed the price up to €75,000, 10 times higher than the upper estimate, on 14 February in Paris (Pescheteau-Badin SVV). The piece stands out on account of the originality of its shape, quality of its floral decoration and subject of its lavishly surrounded cartouche. The gondolas and the bridge's architecture make it possible to identify a Venetian quay, but the artist took some liberties with topography. The tray was made by the Antonibon workshops. In his work on the history of old faïence, which came out in 1874 and 1876, Ris-Paquot wrote that "towards the end of the seventeenth century, Nove, near Bassano, under the direction of a potter by the name of Antonibon, produced some noteworthy

faïence signed with this name." Since then, research has made it possible to be more specific. In the late 17th century the family opened workshops in Bassano and Nove that remained in operation until the second half of the 19th century. Pasqualine Antonibon founded the first one ca. 1670 and produced pieces for everyday use. In 1728 Venice gave his son Gian Battista a privilege to manufacture fine faïence. Four years later the Senate confirmed that recognition by authorising him to open up a shop in Venice, where he sold items based on Delftware. Under his son Pasquale, between 1750 and 1770 the workshop came into its own by producing refined, very commercially successful work. He also started making china, enlisting the services of Dresden specialist Sigismund Fischer.

Sylvain Alliod



A



B



C



D

A €36,330

Claude-Nicolas Ledoux (1736-1806), "L'Architecture", Paris, published by the author, 1804, title page, dedication notice, 240 pages and 125 plates.

Paris, Drouot, 6 February, Yann Le Mouel SVV.

B €79,255

China, 18th C, calligrapher's desk with four drawers, zitan wood, pink, white and blue porcelain.

Périgueux, 9 February, Périgord Enchères Périgord Estimations SVV.

C €93,000

Cabinet in lacquered wood richly inlaid with mother-of-pearl, China, 18th century, 195 x 91.5 x 40.5 cm.

Marseille, 16 February, Prado Falque Enchères SVV.

D €20,160

Blancpain ref. 2553, watch in rose gold, around 2001.

Paris, Drouot, 7 February, Pestel-Debord SVV.

HD





B

HD

**A €18,915**

Nam June Paik (1932-2006), "Antenne Buddha",
oil on canvas, 36 x 28.5 cm.

Paris Drouot, 29 January, Wapler SVV.

B €62,540

Gil Elvgren (1914-1980), "Pin-up sat on a
suitcase", around 1950, oil on canvas,
75.5 x 60.5 cm.

Internet, 31 January, Piasa SVV.

C €73,200

Plaque in polychrome porcelain, China, 20th century,
35.5 x 54.5 cm.

Beauvais, 15 February, Beauvais Enchères SVV.

D €11,880

Cloisonné enamel vase, Ming dynasty, h. 36 cm.

Senlis, 30 January,
Me Le Coënt-de-Beaulieu SVV.



D

The first auction entirely devoted to video art, which SVV Wapler Mica (M. Brument, appraiser) organised at Drouot on 29 January, was dominated by the €18,915 winning bid for this duly rigged-up 1984 oil on canvas (36 x 28.5 cm) called *Antenne Buddha*, a work by one of its founders, South Korean Nam June Paik (1932-2006). It is not a moving image but refers to a television set, the leitmotiv of an artist who continuously questioned the cathode ray's bombardment. Wapler intends to continue its action in favour of this contemporary art form, which arouses more interest from critics and institutions than buyers, something the auction's media impact could help to shift.

Sylvain Alliod

€100,000 - 200,000



A €125,000

Marc du Plantier (1901-1975), Egyptian-style chaise longue with white-leaded oak finish, 74.5 x 204 x 74.5 cm.

Paris, Drouot, 12 February, Le Brech & Associés SVV.

B €123,600

Book of Hours, manuscript for a Prince of the House of France, 1475, octavo, School of Tours, 165 x 113 x 40 mm.

Roubaix, 17 February, May & Associés SVV.



C €106,360

Pierre Jeanneret (1896-1967), Chandigarh, around 1963-1966, reading desk, teak wood, teak wood veneer, glass, lacquered sheet metal, 72.5 x 242 x 121.5 cm.

Paris, Drouot, 27 January, Cornette de Saint Cyr SVV.

HD



Louis-Cyrus Macaire
 (1807-1871) and Jean-
 Victor Warnod (1812-1892),
 "Ship leaving Havre port",
 around 1851-1853, half-
 plate daguerreotype,
 in a darkened wooden
 frame, original blue paper,
 147 x 106 MM.
 Rennes, 27 January.
 Rennes Enchères SVV.



€105,270

Louis-Cyrus Macaire was a pioneer of the "mirror that remembers". Born in Saint-Laurent-en-Caux, in the early Second Empire he owned a studio called the "Musée central de la photo" ("Central Photo Museum") at the Passage Jouffroy in the ninth arrondissement. Around 1851-1853 he and his brother, Jean-Victor, made an outstanding series of daguerreotypes in the port of Le Havre. Attesting to a modern vision of photography, they found success with customers in search of novelty and focused on the same concerns as the Impressionist painters, such as Eugène Boudin, who

was living in Le Havre at the time. Like "Navire prêt pour l'appareillage" (Ship Preparing to Cast Off), at the National Library of France, our half-plate, appraised at around €7,000, delivers an unrectified image to better promote speed and the taking photos. Offered in perfect original condition, it was fortuitously found at the château of Bois-de-la-Roche, near Ploërmel, owned by Ange Bossard, a great industrialist and a collector. Never opened, it sparked a fierce bidding battle. A great American collector made the winning bid, which overshot estimates by far.

Chantal Humbert





A €110,000

Pair of large Cantonese porcelain vases with polychrome decoration, China, Qing dynasty, late 19th century. H. around 130 cm.
Lyon, 22 February. De Baecque SVV.

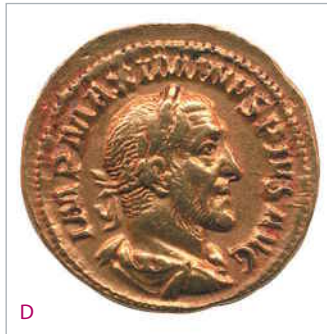
B €162,052

René Magritte (1898-1967), "The Androgynous Dream", black ink and white gouache, 15.5 x 27 cm.
Paris, 31 January. Artprecium SVV.

C €125,000

Grenoble, 1968. Official torch from the X Olympic Winter Games, copper sheet metal with three silver badges, handle covered with baize.

Paris, Drouot, 29 January,
Beaussant - Lefèvre SVV.



D

HD

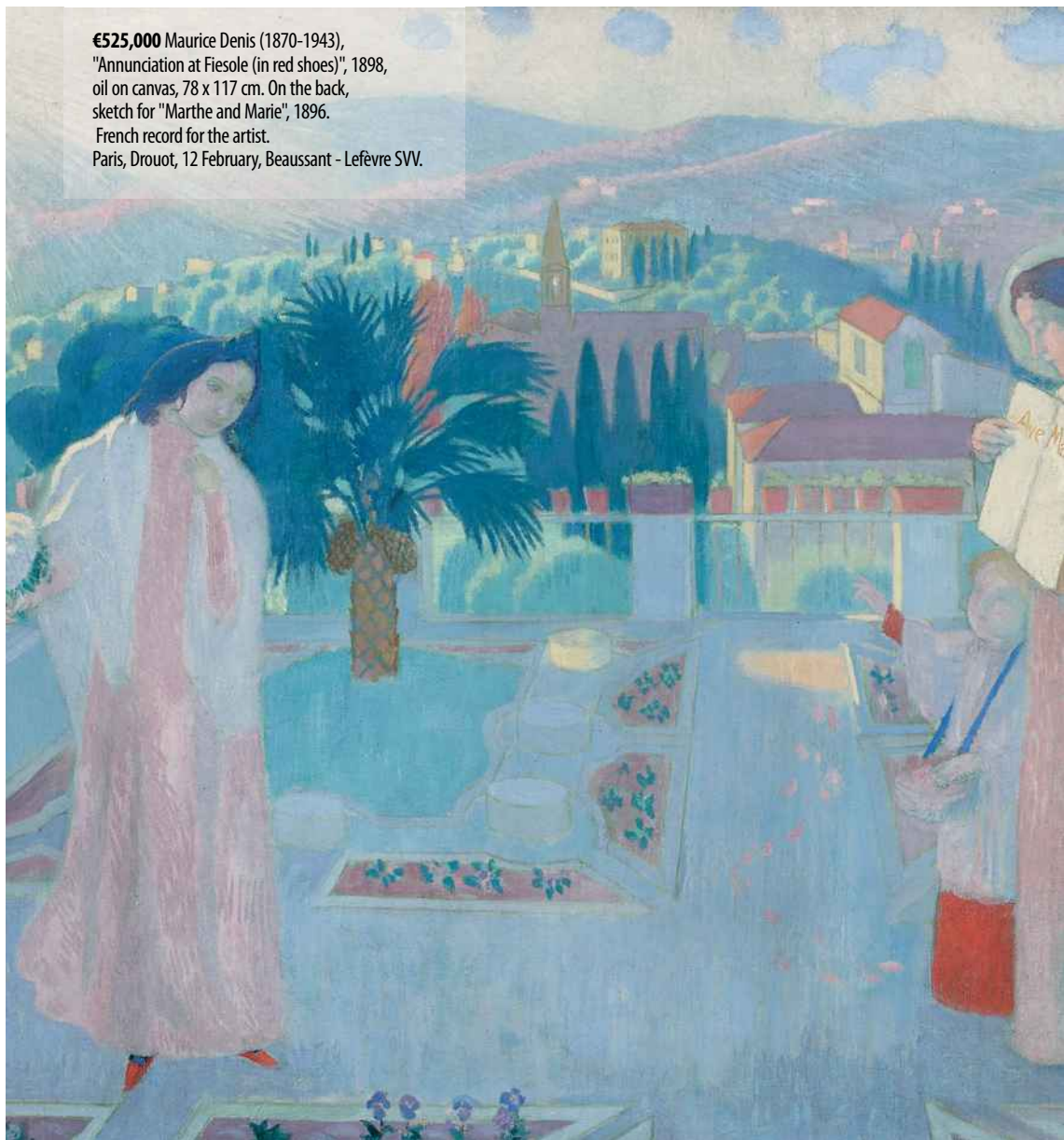
D €192,000

Maximin (235-238), aureus (March 235-January 236) in gold, weight 6.68 g.

Paris, Drouot, 12 February,
Frayse & Associés SVV.

€200,000 - 1M

€525,000 Maurice Denis (1870-1943),
"Annunciation at Fiesole (in red shoes)", 1898,
oil on canvas, 78 x 117 cm. On the back,
sketch for "Marthe and Marie", 1896.
French record for the artist.
Paris, Drouot, 12 February, Beaussant - Lefèvre SVV.





€1,057,000

Works from the former Gabriel Thomas Collection, sold at Drouot (Beaussant-Lefèvre SVV) on 12 February, totalled €1,057,000 in 10 lots. Thomas, a patron of the arts, held Maurice Denis in such high regard that he owned 120 of the master's works and commissioned him to paint the "Eternal Spring" cycle for his house in Meudon in 1908. Not surprisingly, the artist's paintings drew the highest bids, including €525,000 for "The Annunciation at Fiesole" reproduced, which even set a French record (source: Artnet). The 1898 work has a second composition dated 1896 on the back: a sketch for "Martha and Mary", an oil on canvas in the Hermitage in Saint Petersburg. "The Chorus" (diam. 122 cm), a preparatory sketch for the medallions in the cupola of Théâtre des Champs-Élysées, reproduced in the Événement mentioned, set a world record at €120,000, eight times higher than the upper estimate of €15,000. Thomas played a key role in bringing the "philharmonic hall" project planned by Gabriel Astruc to fruition. "The Resurrection of Lazarus" (130 x 160 cm), a 1919 oil on canvas, fetched €175,000, while a 1922 egg tempera on canvas, "Christ with Children and the Drachma of the Tribute at Yaudet" (80 x 129 cm) sold for €115,000.

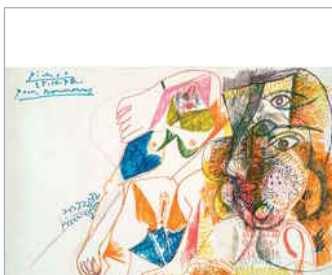
Sylvain Alliod



A €216,306

Rembrandt Bugatti (1884-1916), "Walking Panther", bronze with a brown-black patina, green-tinged, signed, stamp of A. A. Hébrard, 20.5 x 54 cm.

Amiens, 8 February, Arcadia SVV.



B

© Succession Picasso, 2014.



C

B €250,740

Pablo Picasso (1881-1973), "Female nude, male gaze", 1972, fine coloured felt-tip pens, 32 x 50 cm.

Paris, Drouot, 12 February, Blanchet & Associés SVV, R. Juge & V. Gérard-Tasset SVV.

C €310,960

Necklace with three rows of 148 fine drop pearls, clasp in gold, 5.6 to 10.2 mm.

Paris, Drouot, 10 February, Cornette de Saint Cyr SVV.

D €677,600

Pieter Claesz (1597-1660), "A Still Life with pheasant, roemer, ceramic jug, silver salt-cellar and silverware", oak panel, 49 x 75 cm.

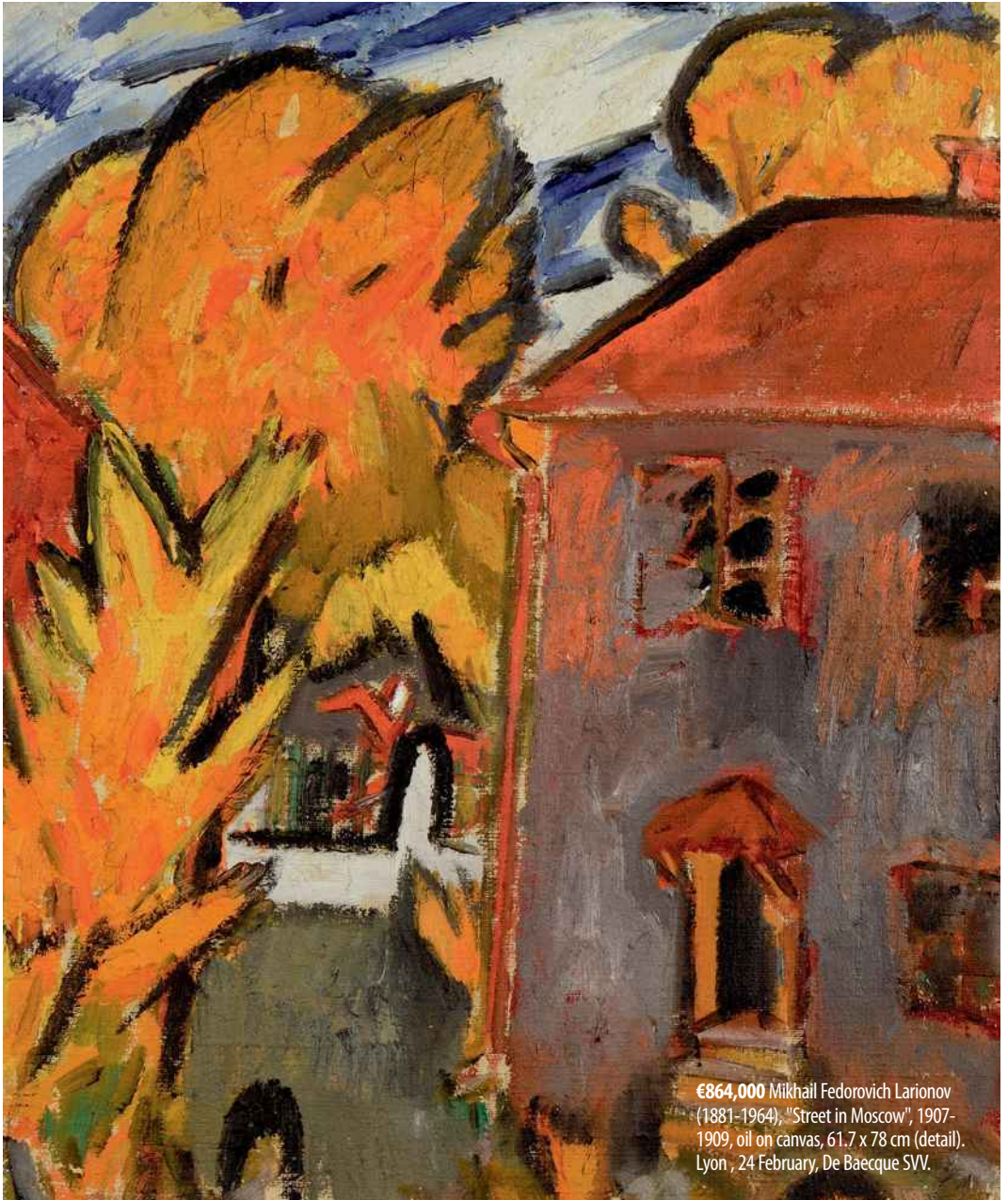
Nîmes, 1 February, Nîmes SVV.



D

This panel, the headliner of a Nîmes auction on 1 February (Hôtel des ventes de Nîmes SVV), illustrates the virtuosity of Dutch still life paintings. Diverse, beautiful species and precise draughtsmanship gave the northern European school's artists many opportunities to shine. Some, like Pieter Claesz, now considered one of the greatest masters of Dutch still life, made it a speciality. Our picture, painted around 1627-1628, displays the refinement of the householder, splendid silverware and Bohemian-style glass attesting to early 17th-century tableware in Flanders. Estimated at around €70,000, the delicious-looking decorative symphony also boasts a prestigious pedigree: it was owned by Paul Mantz, the first art historian to restore the reputation of Claesz's work in the mid-19th century. With so much going for it, no wonder the painting sparked a lively bidding war. A lucky foreign collector bought it for nine times the expected price.

Chantal Humbert



€864,000 Mikhail Fedorovich Larionov
(1881-1964), "Street in Moscow", 1907-
1909, oil on canvas, 61.7 x 78 cm (detail).
Lyon, 24 February, De Baecque SVV.

> €1M



A €1,006,720

Ferrari Enzo, 66 cv tax rating, engine size 5,998 cm³, CI bodywork, 1,439 km, red leather interior.

Sainte-Geneviève-des-Bois, 14 February, SCP Martin du Nord - de Bouvet.

B €2,550,000

Ferrari 166 MM Barquette from 1953, built by Oblin. Paris, Porte de Versailles, 7 and 8 February, Artcurial SVV.

C €3,696,000

1955 Jaguar D-Type "Short Nose", six-cylinder 3.8 litre engine

Paris, Place Vauban, 5 February, RM Auctions SVV.



HD



For its French debut on 5 February during Rétromobile, Canada's RM Auctions, which specialises in classic cars, opened the sale with fanfare, taking in €17.7M (80% in lots). This is where the highest bid roared: €3.6 M for a 1955 D-type "short nose" Jaguar powered by a 3.8-litre six-cylinder engine. The seventh such car built for a customer, it was delivered new to Australian champion Bib Stillwell and successfully competed in many local events. In 1958 it received a factory-made 3.8-litre engine that equipped the most recent D-types. In all, 54 customer cars and six factory cars were made.

Sylvain Alliod



€17M

Bonhams reaped €17M at this Paris car auction, its highest total ever recorded in France. It should be recalled that the auction house organises just one dispersion a year, which takes place at the same time as Rétromobile. Three bids broke the million-euro mark, the highest being €2,225,000 for a 1968 Ferrari 275 GTB/4 berlinetta, a world record for that model. The suffix "4" indicates the presence of four overhead camshafts on its V12 engine instead of two. The car underwent a full restoration, completed in 2013, which cost around €237,000. At €1.2M, an Aston Martin DB4 GT series IV, a 1962 coupé, doubled its estimate and

broke the world record for the model. It is one of the five V series delivered with the dual-ignition GT engine, and one of three which have the steering wheel on the left. The car was entirely restored in 2005. The interwar period shined with €1,610,000, close to the low estimate, for a two-seat 1929 Bugatti Type 35B Grand Prix once owned by Jack Lemon Burton and the passionate racing driver Lady Mary Grosvenor. The original engine, destroyed during a competition in 1935, was replaced the same year by an eight-cylinder Type 43 compressor. It was completely restored in 2007.

S.A.

20th century Decorative Arts

TRENDS

With almost continuous growth, this is an important sector of activity in the French market. It should be said that it depends heavily on a long list of Art Nouveau and Art Deco creators, from Louis Majorelle and Émile Gallé to Edgar Brandt and Jacques-Émile Ruhlmann, not forgetting designers like Charlotte Perriand and Pierre Paulin. This area also benefits from the dynamic energy of institutions like the Orsay, the Arts Décoratifs and the Centre Pompidou museums, and the segment accounts for 4% of auction business in the French market. The sector was unaffected by the crisis of 2009, in France at least, and has posted almost continuous growth for nearly

The decorative arts market has grown almost continuously for the last ten years. In 2012, it made further progress of 6%. Now there's a highly-rated segment!

ten years. Total sales for this market rose by another 6% in 2012. Its development was less regular abroad, where it also represented a lower proportion of business, but in 2012, total sales nonetheless rose by 43% – a fact linked with a 38% increase in the number of sales. The average price thus fell in France, while rising abroad. The unsold rate, although stable, was high: a sign of the market's selective character.

François Marical



€21,905,000 Eileen Gray
(1878-1976), "Dragon"
armchair, around 1917-
1919, 61 x 91 x 67 cm.
Paris, Grand Palais,
24 February 2009.
Christie's France SVV,
in association with Pierre
Bergé & Associés SVV.



A



B



C



D

A €26,400

Line Vautrin (1913-1997), circular talosel mirror, signed on the back, small gilt mirror décor, diam. 63.5 cm.

Boulogne-sur-Mer, 7 December 2013, Enchères Côte d'Opale SVV.

B €446,110

Jean Prouvé (1901-1984), "Haricot" or "Présidence" desk, 1947, folded black-lacquered sheet metal, metal feet, metal pedestal and varnished oak top.

Paris, Drouot, 3 December 2012, Rieunier & Associés SVV. M. Remy.

C €23,200

Alexandre Noll (1890-1970), large tray, carved unfinished ebony, ca. 1950-1960, 26 X 21 cm.

Brest, 10 December 2013, Adjug'art SVV.

D €57,580

Armand Jonckers (born 1939), coffee table in nickel silver and transparent resin with aluminium inclusions and blue resin striations, 1982, h. 36.5 cm, diam. 122 cm.

Paris, Rive Gauche, 21 January 2014, Piasa SVV.

E €74,146

John Dickinson (1920-1982), zoomorphic table, in hardened moulded plaster, patinated, (diam. 81 cm), around 1975.

Paris, 13 November 2013, Tajan SVV.

F €19,825

Pierre Bayle (1945-2004), "Grand Gaea", thrown terra sigillata with slip-trailing decoration, referenced, h. 35 cm.

Paris, Drouot, 25 February 2013, Camard & Associés SVV.

HD



E



F

An expert's view

Jean-Marcel Camard, Expert in 20th century Decorative Arts

“ The sale we staged in February 2013, devoted to the contemporary ceramic and glassware collection built up by the gallery owners Daniel and Michèle Sarver, was a triumph for one particular artist: the ceramist Pierre Bayle. It was also an opportunity to see new collectors emerging, because 70% of the buyers were unheard of until then! Alongside these first-time buyers, who were sometimes fired by love at first sight with certain pieces, we found enthusiasts who had often known the artists and kept up with the galleries that exhibited them. In this field, there is no typical buyer profile; the preconceived idea that ceramics are only collected by older people has been completely debunked. And it's a dynamic market, where people know what they want. The Bayle collector, for instance, showed no interest in stoneware by La Borne. You also find this segmentation with glassware. Some like technical sophistication and are attracted to multi-layering or inclusions, while others are drawn to the pieces themselves. With Art Nouveau, the lines are shifting. The vases of Gallé and Daum are no longer the preserve of a few collectors; new generations are taking an interest, and young dealers are getting established. This movement is fostered by relatively moderate prices. High-end art glassware is no longer attaining the summits we saw at the end of the Eighties, but trade is lively. ”

Interview by Sylvain Alliod



A



B

A €152,500

Paul Iribe (1883-1935), table with two oval tops, ebony veneer and gilt bronze, 1914, 84.5 X 48 X 31 cm.

Paris, Drouot, 9 December 2013, Castor - Hara SVV.

B €22,500

Vittorio Intrinzi (né en 1935), bookcase "P 700", steel, aluminium, around 1969, 230.8 x 64.5 x 35.9 cm.

Marseille, 30 September 2013, Leclerc SVV.

C €123,920

Jean Royère (1902-1981), "Shoe sole" table with marble and black opal glass top, sheet metal and brass base, around 1948. 26 x 126 x 65 cm.

Paris, Drouot, 25 November 2011, Audap - Mirabaud SVV.



C

D €14,400

Poul Kjaerholm (1929-1980), Danish designer, "PK 80", day bed upholstered in tan leather, produced with Ejvind Christensen Kold.

Brasles, 27 April 2013, Sophie Renard SVV.

E €118,260

Lisa Johansson-Pape (1907-1989), pair of floor lamps, around 1950, brass, metal, lacquer, opal glass, leather, h. 210 cm, Ormo edition.

Paris, 29 October 2013, Piasa Rive Gauche SVV.



D



ITALIAN DESIGN ON A ROLL

One of the trends in the French decorative arts market in 2013 was the sudden rise of Italian design, represented among others by Fabrizio Cocchia, Gianfranco Fini, and father and son Guido and Bruno Gambone. In the first sale in their new Rive Gauche room in Paris on 8 April 2013, the Piasa auction house made a total of €1.3M, and garnered 33 five-figure bids. A world record was posted at €74,890 for a creation by Fabrizio Cocchia and Gianfranco Fini (source Artnet): a pair of Obelisco lamps in chrome-plated metal and Plexiglas from around 1970. One catalogue was entirely devoted to Annibale Oste, a sculptor who also rubbed shoulders with design. The artist landed a world record at €68,695 (source Artnet). This went to a unique piece from 1977, "Fiat lux", a lamp in the form of a bronze projector emitting a neon-lit beam in wood and resin (h. 300 cm). On 1 October, in the first part of its design sale (totalling €2,375,000), the same Paris auction house offered ceramics by Guido and Bruno Gambone, which were highly successful, and achieved world records for father and son to boot. In seven hundred lots, their creations totalled €837,248, and only two failed to sell. Their estimates were nearly always largely exceeded. Guido, who totted up €541,343 in fifty-one lots, landed a world record at €84,800 with a ceramic vase of around 1958. The second part of the sale stayed with Italy, offering a selection with the accent on post-war design. A surprise came with an anonymous kidney-shaped sofa from 1940-1945, which fetched €77,369.

Sylvain Alliod



A



B

A €68,695

Annibale Oste (1942-2010), "Fiat Lux" floor lamp
bronze, wood, resin and neon lights, one-off piece,
1977, h. 300 cm.

Paris, Rive Gauche, 8 April 2013, Piasa SVV.

B €21,605

Bruno Gambone (né en 1936), ensemble of eight
fantastical ceramic animals, one-off pieces, date of
creation: 2009

Paris, Rive Gauche, 1 October 2013. Piasa SVV.

C €74,890

Fabrizio Cocchia and Gianfranco Fini, pair of
"Obelisco" floor lamps, around 1970, chrome metal
and plexiglas h. 191 cm and New Lamp édition.
Paris, Rive Gauche, 8 April 2013, Piasa SVV.



C

D €84,800

Guido Gambone (1909-1969), ceramic jug,
around 1958, one-off piece, 92 x 57 x 35 cm.
World record for the artist.

Paris, Rive Gauche, 1 October 2013.
Piasa SVV.

E €77,369

Sofa, italian-made, 1940-1945,
bronze and velvet, 91 x 230 x 130 cm.
Paris, Rive Gauche, 1 October 2013.
Piasa SVV.



D



E

ANALYSIS

20th decorative arts undeniably have the wind in their sails. The most expensive chair in history is not a masterpiece of cabinetmaking from the Age of Enlightenment with a royal pedigree, but Eileen Gray's "Dragon Chair", which soared up to €21.9 M at the sale of the Saint Laurent-Bergé collection in February 2009 (Christie's). The market's recognition of 20th century decorative arts suddenly picked up speed during the Sixties, starting with Art Nouveau. Once the process was under way, the famous period of purgatory for the various movements was reduced. Whatever the period or style concerned, the process of acquiring legitimacy always followed the same course, which involved institutional exhibitions, the purchase of works by public collections and the tireless activity of a few pioneering gallery owners, who managed to see something of interest in pieces that others were ready to send to the dump! Meanwhile, public auctions officialised the index prices and propelled names to the fore, often in spectacular fashion. Jean Prouvé is a speaking example. His work in folded sheet metal produced furniture with considerable social value, often designed for communities. Paradoxically, his creations now represent a must for enthusiasts with high purchasing power – for instance, in October 2011 a "Grand Repos" chair from 1930 fetched €471,430 in Paris (Artcurial). Expert Jean-Marcel Camard says, "The success of the winning Perriand-Prouvé-Royère trio is due to contemporary art collectors. An Anselm Kiefer painting works very well with a Jean Prouvé table, better than with a commode by Jacques-Émile Ruhlmann. The market is very international, shored up by a structured network of galleries, which turn up at all the major fairs. Korean customers, for example, are very active: the Kukje Gallery exhibited star historical designers in Seoul." Dealers have played a crucial role in getting values recognised, even those already rubber-stamped. Refer-

Lavish and highly varied, 20th century decorative arts are performing well, boosted by creations from the second half of a particularly inventive century. A highly dynamic area, full of technical feats.

ring to Pierre Paulin, Jean-Marcel Camard stresses that "Guillaume de Casson and Mathias Jousse have been championing him for years. They maintain prices at auction and never give up, which is important to make a market credible. Takes the Fifties: they had wildly fluctuating price indexes until the day when dealers supported the rates." Art Deco, which posts the highest scores for 20th century design furniture and sometimes crosses the million-euro mark, is divided between collector's and decorative pieces. "The increasing rarity of major pieces is a problem, because there is no longer a yardstick for a normal price," says Cécile Verdier, director of the 20th Century Decorative Arts Department at Sotheby's in Paris. "This can be bad for the market, like the fact that there are fewer and fewer dealers except at the top levels. Prices have gone so high that the entry ticket for a young gallery owner is unaffordable." Another trend, 1940s furniture – like Arbus', Quinet's and Poillerat's – has really fallen out of favour and is virtually absent from galleries. The fastest-growing trends involve pieces from the second half of the century. Here Italy is back in force, as witness the Piasa sale in Paris in April 2013, when an artist as little-established as Annibale Oste landed a world record at €68,700 for a lamp. Fiat lux!

Sylvain Alliod

€343,000 Paul Dupré-Lafon
(1900-1971) and Hermès
Paris, desk, around 1937-
1939, macassar ebony
veneer, boxwood, leather
and gilt bronze,
71 x 180 x 100 cm.
Paris, Drouot, 22 March 2013.
Aguttes SVV.





A €18,180

Jean Royère (1902-1981), floor lamp, "mille pattes" model, h. 162 cm.

Lyon, 18 April 2013, Rhône alpes E. R. A. SVV.

B €450,000

Marcel Coard (1889-1974), cabinet, around 1920, macassar ebony veneer, gabon ebony and shagreen, 130 x 101 x 46 cm.

Paris, Drouot, 7 June 2013.

Binoche & Giquello SVV.

C €98,750

André Groult (1884-1967), lampe d'ambiance, rock Crystal, covered with gold leaf, h. 18.5, l. 20 cm.

Paris, Drouot, 28 November 2012.

Binoche & Giquello SVV.

D €52,500

Ron Arad (born in 1951). Two Legs and a table, 1996. Coffee table in black varnished steel, one of twenty models, 40 x 188 x 86 cm.

Paris, Drouot, 4 June 2012, Choppin de Janvry & Associés SVV.

E €120,000

Jacques-Émile Ruhlmann (1879-1933), coffee table with scroll feet, 90 x 45 cm, referenced 1114 AR.

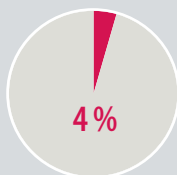
Nice, 27 April 2013, Nice Riviera SVV.



IN FIGURE

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

+



BREAKDOWN OF RESULTS

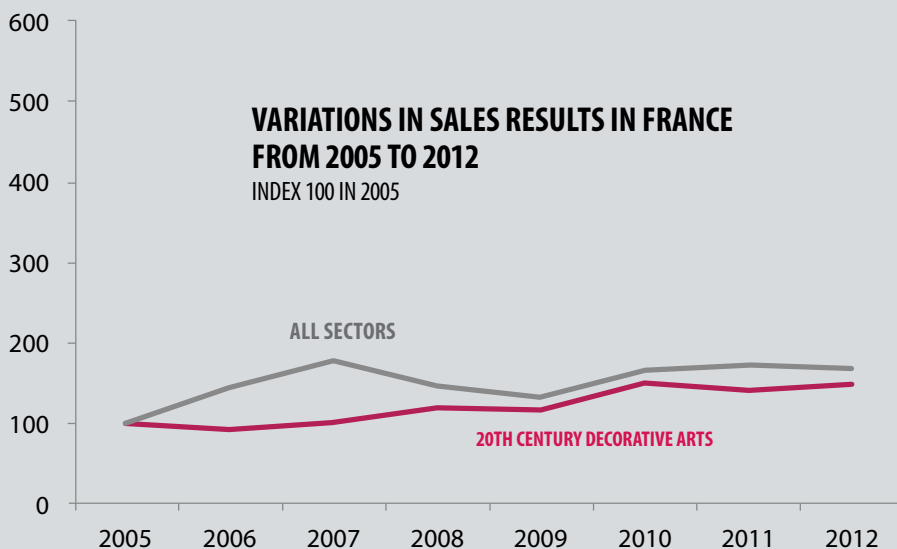
20TH CENTURY DECORATIVE ARTS ON THE FRENCH MARKET IN 2012

VARIATIONS

2011 - 2012

+ 6 %
FRANCE

+ 43 %
ABROAD



2011 - 2012	UNSOLD RATE	AVERAGE LOT PRICE	NUMBER OF SALES
FRANCE	+ 1 % 2012 RATE = 35 %	- 21 %	+ 9 %
ABROAD	0 % 2012 RATE = 37 %	+ 6 %	+ 38 %
ALL SECTORS FRANCE + ABROAD	+ 8 % 2012 RATE = 29 %	+ 4 %	- 2 %

RESULTS

In the world



A

HD



D



A \$149,000

Hispano Flemish Baroque style, inlaid rosewood, etched bone and faux tortoiseshell parcel-ebonised cabinet on stand, second half 19th century, the fronts inlaid with scenes from Don Quixote, 198 x 146 x 56 cm.

New York, 23 January 2014, Bonhams.

B £19,6 M

Camille Pissarro (1831 - 1903), "Boulevard Montmartre, Spring Morning", signed C. Pissarro and dated 97 (lower left), oil on canvas, 65 x 81 cm, painted in 1897.

London, 5 February, Sotheby's.

C £290,500

Zhang Huan, "Family Tree", 2000, 9 colour coupler prints each 127 x 101.5 cm. This work is a photographer's proof and numbered 1 of 1.

London, 10 February, Phillips.

D \$446,500

Salvador Dali, "Triumph Elephant", bronze, H. 265 cm, edition of 14.

London, 4 February, Bonhams.

E €10,200

Bowl with dragon decoration on imperial yellow background, d.14 cm.

Brussels, 17 February, Horta.



E

Juan Gris (1887-1927), "Still Life with Checked Tablecloth", signed and dated 'Juan Gris 3-15' (on the back), oil on canvas, 116.5 x 89.3 cm. Painted in March 1915. London, 4 February, Christie's.



£176.98 M

Starting off a season of sales often seems like an uncertain privilege – yet with a final result of £176.98M (lots sold 86% and 95% by number and value), this auction with a wide range of categories was the most lucrative sale ever staged in London. The proof: every one of its ten most expensive lots exceeded £5M! The jewel of the collection, selling for a double-estimate record at £34.80M, was "Still Life with Checked Tablecloth", painted by Juan Gris in 1915 (see illustration). Far behind, but still fetching a more than respectable price (£16.88M), was Picasso's "Woman in Turkish Costume seated in a chair" of 1955. Less than £400,000 (although at this level it seems only a minor difference) separated Mondrian (£12.4M for "Composition II with Blue and

Yellow", 1930) and Léger (£10.06M for "The coloured cylinders", 1918), whose second canvas – "Two Women" – dating from 1929 sold for £5.12M, exactly the same sum as "Woman Entering the Water", painted by Soutine two years later, which an American collector set his heart on. Further additions to the list of outstanding sales were Magritte's "The Hunters at the Edge of Night", 1928, (£6.57M) and Monet's "The Church of Varengeville, Setting Sun" from 1882 – £5.68M's worth, now heading for the United States. Finally, a word on sculptures. Moore's "Mother and Child with an Apple" gave precedence to Giacometti's "Three Men Walking, I": these two bronzes fetched £5.01M and £9.04M respectively.

Xavier Narbaitz



**A \$13,605,000**

Rothschild Book of Prayers, a Book of Hours, Roman Rite, in Latin, illuminated manuscript on vellum, Ghent or Bruges, c.1505-1510, 228 x 160 mm. 252 leaves.

New York, 29 January 2014, Christie's.

B \$3,301,000

Attributed to Willem Van Tetrode, "Samson Slaying the Philistines", bronze, h. 37.5 cm.

New York, 30 January 2014, Sotheby's.

C \$3,637,000

Giandomenico Tiepolo (Venice 1727-1804), "I Cani Sapienti" (The Dancing Dogs), oil on canvas, 33 x 48.5 cm.

New York, 29 January 2014, Christie's.

D \$7,557,000

Gerrit Van Honthorst, "A Merry Group Behind a Balustrade with a Violin and a Lute Player", signed at the bottom centre: GH (in ligature) Honthorst. Fec, oil on canvas, 99.4 x 138.5 cm.

New York, 30 January 2014, Sotheby's.

HD

Christie's New York auction on 29 January posted a total of \$44.94 M, with 49 lots offering a wonderful insight into Renaissance art, including paintings and objects. Over a quarter of this result was achieved by the spectacular "Rothschild Book of Prayers": a magnificent illuminated manuscript with 67 miniatures by Gerard Horenbout and Alexander and Simon Bening in Bruges or Ghent, from c. 1505. This sold for \$13.6 M – a few million dollars more than when it was last on offer in 1999 at the sale of the collections formed by the Austrian branch of the famous banking dynasty. With such a gloriously acclaimed work of art, almost everything else seemed to pale in comparison. However, it would be very unjust not to mention the two records achieved during the sale: one for Jacopo Bassano with "The Adoration of the Shepherds", a painting from the former Morrison collection, sold for \$8.9 M, and one for Jan Provost, whose "Annunciation" fetched \$3.63 M. Numerous other artists also had excellent results, such as the \$1.65 M that went to Sandro Botticelli's "Madonna and Child with the Crown of Thorns and three nails", the \$545,000 for Lorenzo Monaco's "Madonna of Humility with adoring angels" and the \$581,000 for a panel by Paolo di Giovanni Fei, originally from the former Piasecka-Johnson collection.

X. N.





MAGAZINE

TEFAF, the market's excellence

Could TEFAF's founders have imagined nearly 40 years ago that what was then called "Pictura" would become as important in the art world as the Venice Biennial or Art Basel?

For several days it brings together learned collectors, museum directors and famous billionaires. It is the "only event of the year for them," says Christian Boutonnet of the L'Arc en Seine gallery (Paris). "It's one of the only fairs offering such a mixture of specialities at such a high level of quality," says Anthony Meyer, a Paris dealer who has observed that the origin of most buyers has shifted from northern Europe 10 years ago to southern Europe, Brazil, China, etc. today. No fewer than 376 private planes landed at

Maastricht-Aachen Airport in 2013. "People did not expect a fair in the middle of nowhere to be so successful," says decorator François-Joseph Graf. Yet the organisers are expecting 70,000 visitors at the 30,000 m2 Maastricht Exhibition and Conference Centre (MECC). Mr. Graf recalls how fast transactions take place as soon as the fair opens. "At a previous TEFAF, the Kugels sold the gorgeous pieces at their stand in 10 minutes."

Inauguration of new galleries

A few antique dealers will join the highly select circle of TEFAF exhibitors at the 27th fair. The event has become a label of quality: 170 international appraisers validate or sanction the works proposed. The "chosen ones" include the Paolo Antonacci Antichità gallery in Rome and two people who joined forces for the occasion, Christophe Quénétain and Marella Rossi of the Paris gallery Aveline, who wanted to breathe new life into the image of furniture and objets d'art by asking decorator Pierre Yovanovitch to design their stand. The Chevalier Gallery is back after

TEFAF, Maastricht Exhibition & Congress Centre (MECC), the Netherlands. Tel.: +31 (0)43 38 38 383, 14-23 March.

www.tefaf.com



Louis-Simon Boizot (1743-1809),
clock, terra cotta, enamel dial
signed Caillouet, 52.5 x 23 x 12 cm
(detail). Perrin Gallery, Paris.

HD





Abel Grimmer (1570-1619),
"The Harvests", oil on wood,
30.5 x 42.5 cm. Florence de
Voldère Gallery, Paris.



an eight-year absence. "Tapestry was no longer represented exclusively by a specialised antiques dealer but seen more as a decorative element," says Amélie-Margot Chevalier. The Paris Art Deco gallery Mathivet was chosen for the Showcase, a section that spotlights "deserving" galleries. "With the Antique Dealers' Biennial, TEFAF is the crowning achievement of rigorous, noteworthy work," say Céline and Fabien Mathivet, who will present pieces by Ruhlmann. This section is a real springboard. For example, this year the organisers asked Mr. Quénétain, selected two years ago, and Didier Claes of Brussels, a 2007 alumnus, to raise the profile of the primary arts. Nothing could have made Mr. Meyer happier: for his 17th time participating, he has a bigger, more central stand grouped together with colleagues from his speciality. TEFAF provides an accurate snapshot of market trends. After opening up to design – the theme of the symposium on 14 March – in 2009 and boosting the presence of photography in 2013, this year's fair will reinforce the Islamic and Middle Eastern arts sector with the arrival of Kevorkian Gallery from Paris.

Real finds for the market

One of the fair's strokes of genius is to present "virgin" pieces that have been in private hands for centuries.

It is impossible not to mention a cup owned by the Viceroy of Sicily Claude Lamoral, which visitors can admire at the Kugel Gallery stand (Paris). It has been in the same family since the 17th century. Another revelation is "Coucher de soleil avec bateaux sur la rivière Maas près de Rotterdam", by Lieke Verschuier, ca. 1665-1670, presented at Rob Kattenburg's (Bergen) (€275,000). It had been in the Gladstone Collection (Fasque House) for 200 years. "Beggar's Opera II" (1728) by William Hogarth, at the Fine Art Society stand (London), and a ceiling painted in 1729 for a house in Amsterdam by Jacob de Wit (€1,500,000), have also been in private hands since the 18th century. In 2005 the painting, which a New York collector acquired around 1900, was sold to a collector in Amsterdam and went back across the

Atlantic. Mr. Meyer is presenting an unlisted seat from the Society Islands. The only other known example is in New Zealand's Otago Museum. Archaeology extends this journey in the unicum with a stag-shaped libatory vessel from the late second-first millennium BCE (around €100,000). These pieces from the Amlash culture (Iran, south of the Caspian Sea) usually depict a zebu. Another rarity is a silver coin

depicting a ram dating from the fifth century BC at the stand of the London gallery Rupert Wace Ancient Art Ltd (€950,000). TEFAF also tells beautiful stories, such as the one about a Belgian collector with an all-consuming passion for Art Nouveau who acquired 13 sublime pieces over a 30-year period (€100,000 to €350,000): you can see them at the stand of Francis Janssens Van der Maelen from Fine Art Silver. "It's quite an event when you know that just two pieces of jewellery with this quality come up for auction every year," says the Brussels dealer. A Dutch silver teapot at A. Aardewerk Antiquair Juwelier (The Hague) or the selection of Henri Michaux's works on paper brought together by Antoine Laurentin (Paris and Brussels) are also worth a detour. The 20th-century Japanese prints at the Tanakaya Gallery (Paris), 19th-century Belgian paintings at Berko Fine Paintings (Brussels), 19th-century marble sculpture by Joseph Pollet at Gierhards Fine Art (Düsseldorf) and opulent manuscripts from the Les Enluminures gallery (Paris) should also not be missed. Visiting TEFAF is like taking a trip back in time!

Stéphanie Pioda



Jacques-Émile Ruhlmann
(1879-1933), "Oreille cassée"
bergère 1994 lacquered frame
in Jade green emphasised by
gold leaves, 106 x 54 x 80 cm.
Mathivet Gallery, Paris.

Jan Van Dalem or Dalen (active in Brussels or Antwerp ca. 1630-1670),
"Flute Player", oil on canvas, 71.5 x 60 cm.
Didier Aaron Gallery, Paris.



EXHIBITIONS

"Babel Empire" by Du Zhenjun

A work of art in itself, the Château de Chambord in France has opened its doors to contemporary art for the last ten years, providing exhibition areas and hosting artists in residence. As part of the cultural events celebrating fifty years of diplomatic relations between China and France, Chambord is welcoming the photographer and video-maker Du Zhenjun, an artist who splits his time between Paris and Shanghai. He is presenting seven photographs and around ten drawings from his "Babel Empire" series, displayed in 2013 at the Karlsruhe ZKM. Taking up the myth of the Tower of Babel, a symbol of man's overweening pride and inability to communicate, the artist has incorporated a dimension of political commitment. Taking the fall of the Berlin Wall as a starting point, Du Zhenjun observes the destructive changes taking place all over the planet: the globalisation accentuated by digital language and the dramatic rise of digital and technological communications. He dares to pose the question of the virtual character of living beings.

He seeks out photographic elements on the Internet, creating swarms of isolated individuals and crowds, fires and floods, military parades and carnivals at the feet of imaginary architecture, borrowed from ancient and modern buildings that are totally real themselves. He arranges these digital data into compositions that are then echoed in drawings: a highly complex process, associating traditional Chinese painting with the digital language. It takes around three months to complete a work. "Artists can't change the world, but they can show what it is possible to change," says Du Zhenjun. There is a salutary, shocking contrast between the idyllic setting of Chambord – a kind of ideal city – and the crazy architecture, scenes of destruction, crowds seemingly rushing to their doom and deadly, scorching pollution, which we are shown by Du Zhenjun.

Anne Foster

Château de Chambord from 23 March to 27 April 2014.

www.chambord.org





Du Zhenjun, "Ran", 2011,
240 x 180 cm (detail).

EVENT

Paris, the place to be





Paris Art Design has now reached full maturity, and is celebrating its eighteenth anniversary with a new edition in the Tuileries garden from 27 to 30 March. Its days of youth enabled it to assert an individuality that goes against the grain of traditional salons, with a refreshing selection that skilfully mingles 20th century decorative arts, design pieces, contemporary glassware and ceramics, modern paintings, indigenous art, Asian and pre-Columbian pieces, jewellery, silverware and tapestries. This eclecticism certainly appeals to the public, and has made the fair a high-profile event in an already brimming Paris calendar. People come here not only for the objects, but also for the decorative trends: a strong feature at PAD. Moreover, its highly successful formula has led to international expansion, in London and Los Angeles. They say that with age comes wisdom: does this mean that PAD has ceased to reinvent itself? Certainly not, when you see the pieces proposed by the 70 international exhibitors. The work of young talent such as the designers whose unique pieces, in limited editions, are showing at the Galerie Italienne, and that of more established artists like the German photographer Eberhard Grames, presented by the Armel Galerie, will be measuring themselves against big names like Alberto Giacometti – a star of the Galerie Jacques Lacoste, with a console and bas-relief executed around 1939 for Jean-Michel Frank, which adorned Jorge Born's Argentinian villa. Other anonymous works celebrate handcraftmanship, such as the conch engraved with a human face by a Mayan artist in Mexico between 500-850 AD, showcased by Galerie Mermoz. Proving the adage that art is an eternal beginning, contemporary creators reinvent traditional materials, like the Chinese porcelain of Jingdezhen at the FitzGerald Fine Arts stand. All in all, PAD transcends cultures and styles, highlighting the sculptural beauty of objects.

Sophie Reyssat



KEY FIGURE

40,000

More than 40,000 visitors explore the aisles of PAD each year. www.pad-fairs.com





© Luc Detot

Drawing Now Paris HD >

Last year, nearly 19,000 visitors flocked to the Carrousel du Louvre during Drawing Now Paris, the young contemporary drawing fair, which in seven short years has carved a firm place in the schedule of major European events. For this eighth edition, it is moving into a venue with considerable kudos: the Carreau du Temple in the Marais. Not far from there, the Espace Communes will be dedicated to new galleries less than four years old in the "FRESH" sector of the fair. Eighty-six exhibitors from thirteen countries will be illustrating the variety of the international scene with works by some 400 artists. Here we see a face in graphite pencil and powdered marble on wood by Luc Detot (*illustrated*), from the Bordeaux gallery D.X. Also worth noting are the drawings of Gideon Kiefer presented at the Geukens & De Vil Gallery, and those of the Italian artist Alighiero Boetti at De Primi Fine Art, not to mention Dwight Mackintosh's ink works, mingling writing and figures, at Creative Growth from the US West Coast. Like all big fairs, Drawing Now provides a cultural programme, with numerous "Talks" (on the place of contemporary drawing in corporate collections and the art market...), interviews with artists conducted by Philippe Piguet, and various exhibitions, like those on the theme of walls and drawings bringing together Jacques Villeglé and the street artist duo Lek and Sowat. For five days in Paris, drawing is multiform and contemporary.

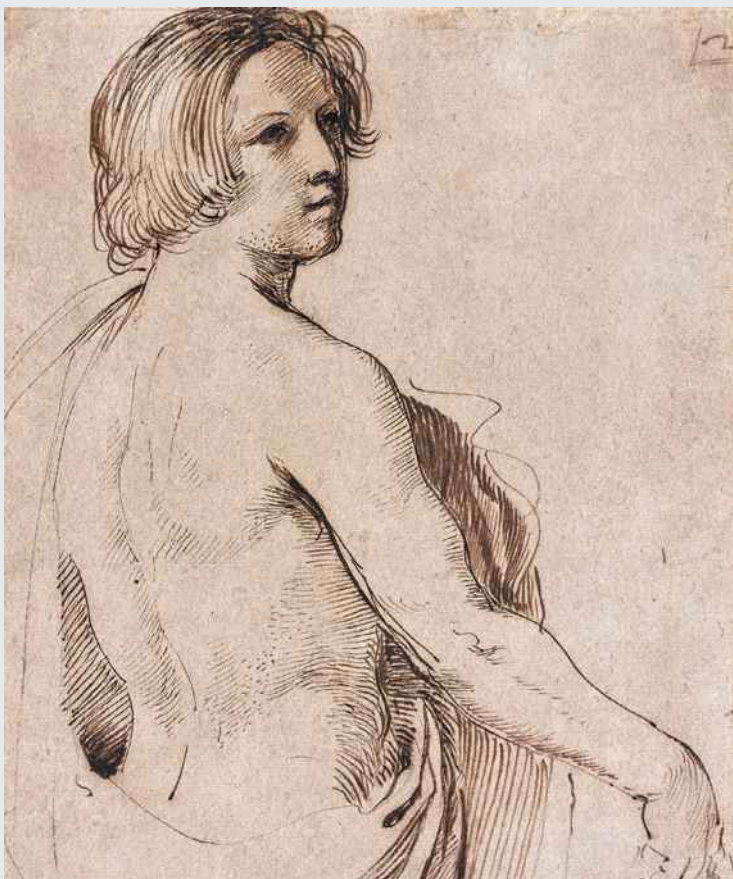
Stéphanie Perris-Delmas

Salon du Dessin in Paris



The Salon du Dessin needs no introduction: it has been displaying its fine works on paper at the Palais Brongniart (the former Paris Stock Exchange) for 23 years now. From 26 to 31 March, it will once again be rising to the challenge of eclecticism and quality. Those who love prestigious names will linger over an early Renaissance monk's head by Fra Bartolommeo, on show at the Jean-Luc Baroni gallery, while more adventurous souls will be drawn to Otto Freundlich's "Circles of light", showing a cosmic rainbow, at the Zlotowski gallery stand. This readiness to associate old and modern masters, an approach maintained by the new president Louis de Bayser (who succeeded Hervé Aaron), is also seen in an exhibition of three artists competing for the Daniel and Florence Guerlain Foundation Contemporary Drawing Prize, awarded during the fair. Another high point is the presence of the Nancy Musée des Beaux-arts, which is exhibiting a selection of drawings of architecture: a theme also in the spotlight with "Rencontres Internationales", a symposium featuring top specialists. With these fringe events, the fair will make a major contribution to the Semaine du Dessin, which attracts collectors and professionals from all over the world.

Sophie Reyssat



Giovanni Francesco Barbieri,
aka Guercino (1591-1666),
"Study for an Executioner",
pen and brown ink,
22.2 x 18.5 cm.
Nathalie Motte gallery.

Art Paris Art Fair HD

It's sometimes hard to find your place in the sun. This struggle has been the sad reality for many fairs burgeoning on the international stage over the past few years. So, competition is tough. Yet it is not impossible to survive in a market where a superabundant offer confuses the issue – as witness the success of Art Paris Art Fair, a Paris event created in 1999 that has cut quite a swathe. "Today, fairs are pretty much alike, and


all the same artists tend to turn up," says Guillaume Piens, curator of the fair since 2011. He has thus broken new ground and sought out new talent, readily citing Victor Segalen: "Life is made glorious through difference and variety." For three years, with his team, he has fine-tuned the DNA of his fair: a decidedly European gathering with an eye on the East. And here, as elsewhere, this tried-and-tested formula has guaranteed success. 53,257 visitors made the trip to the Grand Palais for the 2013 edition, that's 11% more than in 2012. After Russia, Art Paris is focusing its attention on the Chinese scene this year. The timing is perfect, making the most of the fiftieth anniversary of diplomatic relations between the Republic of China and France with its plethora of celebratory events. Spring in Paris will be Chinese and no mistake, this year! For example, you can discover contemporary works from the Musée Cernuschi collection by Ma Desheng, Wang Keping, Zhou Gang and Ru Xiao Fan in an exhibition designed for the fair, echoing the paintings, photographs and sculptures of the ninety Chinese artists brought together under the glass roof of the Grand Palais. "We haven't seen a show of this calibre for a long time," says Guillaume Piens, evoking the longstanding artistic friendship cultivated by France and China. A large number of painters in search of modernity left their country for Paris at the dawn of the 20th century. Since then, attitudes to this particular Chinese scene have changed. "It's rather dated," says the curator, "and too often associated with clichés. It's important to take a fresh look, and get a feel for the generations now on the up." To do this, the team carried out a long exploration process on site, incorporating big names and young galleries alike. The Red Bridge Gallery from Shanghai is exhibiting for the first time outside China. It will be presenting the work of Liu Wei, one of the stars of the Chinese scene, whose half-abstract, half-figurative paintings sell for around HKD10-20M. For the Paris public, it has chosen two works from 2009 (each worth over €100,000), which reflect the influence of Cézanne. A major name in Beijing, the Xin Dong



Feng Zhengjie, "Chinese Portrait", 2006, Xin Dong Cheng Gallery.



Huang Yan, "Chinese Shan Shui Tattoo, no. 10", 1996, between €15,000 and €20,000, Loft Gallery.



Han Bing, "Black Grove, Urban Amber", 2009, between €5,000 and €10,000. Hua Gallery.

Cheng Gallery is bringing over photographs by Wang Ningde (at less than €5,000) and one of the famous portraits by Feng Zhengjie, while the 10 Chancery Lane Gallery of Hong Kong is presenting a large-format nocturnal landscape by Pan Jian.

New Generation

So in the end, what is the message of these Chinese artists, many of whom were born in the Sixties and Seventies? "This generation of the single-child family, urban culture and the Internet has made a complete break with the previous one, and given a truly contemporary feel to the traditional arts," says Guillaume Piens, who notes "the growth of ink painting." The artists of the Ifa Gallery thus explore the Chinese context by taking up ancient techniques, as we see in the abstract works of Jiang Shanqing (b. 1961), with their touch of the biomorphic. Active in Shanghai and Brussels, this gallery has chosen a black and white exhibition for Paris. There is also a distinctly pictorial and figurative vein making play with the idea of the body and performance. The Feizi Gallery stand features the work of Qin Ga, who has had a map of China tattooed on his back illustrating the Long March of the Communists led by Mao between October 1934 and October 1935. Major trends also include photography, omnipresent at the fair this year: a genre associated with performance in China. The Blindspot Gallery of Hong Kong and the M97 Gallery of Shanghai, both specialists, will be present. Blindspot is exhibiting photographs by Rong Rong & Inri, major exponents of the performing arts in China, including one taken in the Twelve Square Metres (in 1994) where the artist Zhang Huan, naked in the latrines of Beijing's East Village, his body smeared with honey, is covered in insects (between €10,000 and €15,000). This medium also enables artists to record changes in China, a country where things are moving fast, with the abandonment of the rural world, the disappearance of minorities and the effects of urbanisation. The artist Luo Dan, presented by the M97 Gallery (between €5,000 and 10,000), creates tension between subject and form. Using 19th

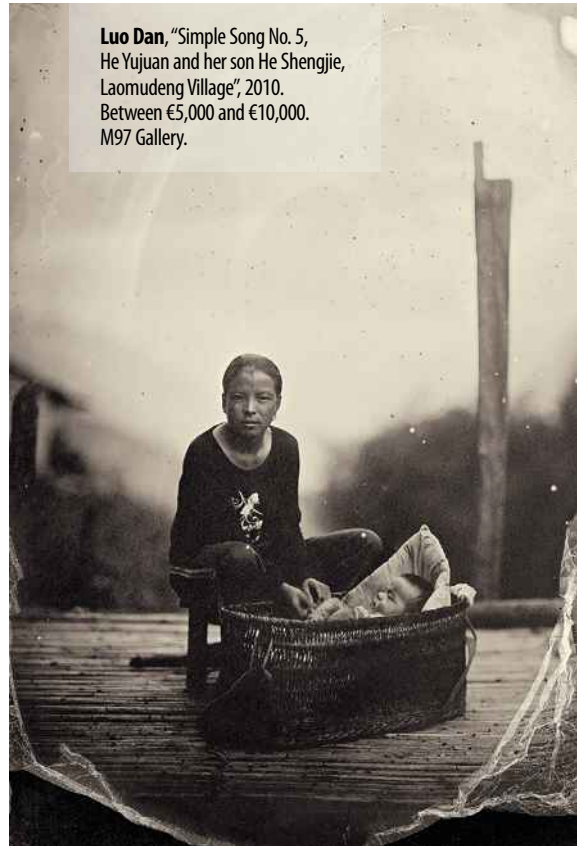
century techniques like collodion to photograph the rural world, the countryside and ethnic minorities, Luo Dan expresses a kind of nostalgic melancholy at the sight of a world in the process of vanishing. Photography thus becomes a witness to the upheavals in Chinese society. And that, surely, is the role of a fair: to be a developer and a fixer... **Stéphanie Perris-Delmas**

Art Paris Art Fair, from 27 to 30 March at the Grand Palais, Paris. Admission: €22, catalogue: €20.

www.artparis.fr



Luo Dan, "Simple Song No. 5, He Yujuan and her son He Shengjie, Laomudeng Village", 2010. Between €5,000 and €10,000. M97 Gallery.



BRAFA 2014

In the international fair calendar, there are the flagships like TEFAF and Parisian Biennial, and then there are the frigates, which are smaller, yet also faster and thus in a better position to head off in the right direction... The BRAFA, flying the Belgian colours, belongs to this squadron, and is completely at ease with its status as an outsider. The fair cultivates its difference; in fact, as a non-specialist event, it has the leeway to follow trends (particularly in the contemporary field), while asserting its European identity (85% of exhibitors are French and Belgian), preserving its human scale (only 131 galleries, so you don't come out gasping like a marathon runner) and making you feel welcome as only the Belgians can. Its aisles exude a delightfully friendly atmosphere, not at all typical of huge gatherings, competitive by nature. A BRAFA hallmark that its president Harold t'Kint de Roodenbeke intends to nurture. What a long way it has come since its introductory days as a little antique fair at the Brussels Palais des Beaux-arts with a handful of exclusively Belgian exhibitors, nearly fifty years ago! The fair, renamed BRAFA in 2007 (standing for Brussels Art Fair) – now a genuine

label – has continued to grow, to such an extent that some consider it a mini-TEFAF. "Its timing is perfect," says the prodigy Didier Claes: "The fair is the first event in the year and starts the market off, so it's an excellent barometer." And for this ethnic arts specialist who works in Brussels, this year was also an excellent vintage: "its best-ever edition". Of the twenty-eight pieces on offer, eighteen were sold two days before the fair closed, although the end of the event by no means stopped further transactions. According to one exhibitor, "The BRAFA effect – the real result of the fair – can only be measured afterwards, especially since the event often fills up your address book." For the Parisian Bernard Dulon, who had returned after two years away, the BRAFA is "the non-specialist fair with the greatest concentration of ethnic arts." Nine exhibitors were present this year: all leading specialists. The edition also gained from the presence of the Royal Museum for Central Africa in Tervuren, the guest of honour, exhibiting a number of masterpieces before closing for renovation work. "We need to get up to standard," confessed the gallery owner, who for the occasion had brought a nail fetish of the Nili people in





Stand 92, Steinitz, 17th
and 18th century furniture
and objets d'art.





Brafa 2014, stand 8,
Yann Ferrandin, Ethnic Arts.

© Brafa 2014

the Democratic Republic of the Congo (this aroused a great deal of interest, especially from an American museum). But most sales, at between €15,000 and €100,000 – including a ritual Dan spoon from the Ivory Coast – were made to Belgian collectors: "a highly cultivated clientele", says Bernard Dulon. The fair also owes its reputation to another speciality: archaeology, which this year had eight representatives including the Bagot gallery, participating for the second time. It had brought together a choice of works "less monumental than those intended for its Spanish clientele, but more refined," with a price range of €1,500 to €580,000. While the Barcelona company admits that it did not sell everything, it did sell one of its star pieces – a fragment of a sarcophagus with an anthropomor-

phic lid from the 26th dynasty – to a British collector for several hundred thousand euros, and a small vase from the 6th century BC (€4,000) to a Japanese museum. Meanwhile, the Paris gallery Cybèle, extremely happy with its seventh BRAFA, sold an Egyptian relief of two horses in the royal retinue from the temple of Akhenaton to a Belgian enthusiast. Collectors from the "flat country", known to be connoisseurs, remain the chief buyers at the BRAFA, even though its organisers are trying to broaden the field. With this edition, for instance they brought in a large delegation of collectors and interior designers from Russia. The Sheik of Qatar and a group from the United Arab Emirates also made the trip. The fair is really taking off, becoming "a more international event" according to

Benjamin Steinitz, who had attended the last few seasons, and whose particularly elegant stand had few rivals in his speciality. But though open to a more international audience, the fair attracted few Chinese enthusiasts, although they have been highly active in the art market over the past few years. Éric Pouillot, "delighted with his 12th BRAFA", said that he only sold to Belgians, as did Marc Michot: "Chinese art is only a small market here, as witness the small number of exhibitors. It's a very different case with the 20th century," says this loyal exhibitor of thirty years, who prepares for the fair all year round. Our Belgian frigate did indeed seem to have scented the wind of the contemporary, with which it had judiciously swelled its hold. Most exhibitors now deal in the speciality. The Akkis Galery from London had an excellent fair, selling two drawings by the Chinese artist Gao Xingjian, together with a fine 1961 watercolour by Zao Wou-ki, not to mention a Léopold Survage of 1926 – an urban landscape from the Collioure period –, which went to a Netherlands buyer for around €300,000. Kálmán Makláry from Budapest, who made a name by promoting Hungarian artists active in France, like Simon Hantai (on whom he published a major monograph at the time of the Centre Pompidou retrospective in Paris last summer), was one of the grand winners of the 2014 edition, after three somewhat difficult years. He successfully sold the works of a young Korean artist, Hur Kyung-Ae, two of whose works were bought under our very eyes by a Parisian collector (€25,000). The star piece of the gallery, a work by Judit Reigl from 1956 (comparable to works from the same year now in the Guggenheim and the Metropolitan Museum in New York), was still being negotiated at around €260,000. Meanwhile, the Guy Pieters Gallery had put the accent on artists who had made the gallery's name: those involved in the CoBRa movement, New Realism and American Pop art. They all sold for good prices, including a monumental Pierre Alechinsky for just under €500,000. "A million euros is a difficult threshold to cross at the BRAFA," says the gallery owner from Knokke-Heist. This guarantees a certain degree of accessibility, though that's also somewhat relative ...

Stéphanie Perris-Delmas

KEY FIGURE

55,000

visitors flocked to the aisles of the BRAFA between 25 January and 2 February 2014.



© Brafa 2014

Cabinets of curiosities

While admirable or monstrous objects have always intrigued the curious, we can trace the first cabinets of curiosities back to the discovery of America at the end of the 15th century. And Montaigne was quite right when he wrote a few decades later, "our world has just found another one"...

Their voyages, our horizons

To better understand this fascination, you need to put yourself in the context of the times. Close your eyes for an instant, and let your imagination take you back to the 15th and 16th centuries... Are you ready for an adventure? Now open your eyes – and here you are. Facing you, just entering the port, is a ship sailing back from the other end of the world. On board it carries explorers, voyagers and expeditionaries, who have packed all manner of spices and discoveries into the hold. Permitted by the captain to explore the boxes, you come upon objects you have never seen

before, each more extraordinary than the next. Oh, of course, this is nothing to do with trade, yet: far from it! You are fired by the appeal of the new and a taste for the unknown. And now, utterly captivated, you lie in wait impatiently each day for other boats returning from these imagined lands. Looking at the fossils and shells you hold in your hand, you dreamily wonder if sea monsters really do exist. Doubtfully, you ask your friends: "Does the ocean truly have an end?" And what those creatures are like, who they say live and breathe like us thousands of kilometres from our shores, beyond the seas? In reality, your passion speaks first and foremost of you, as with all inveterate collectors. And this taste for the bizarre in this century of marvellous discoveries is only the tip of the iceberg. In short, these voyages have instilled in you the desire to know the world and share your knowledge – because that's what really leads you to pile up all sorts of exotic objects. Incidentally, the word "exotic" is not yet known to you, because it will only appear a century later in the writings of Rabelais, who associated it with the idea of far-off places.



"Cabinet of witchcraft" in the restaurant Le Comptoir Général, 80 quai de Jemmapes, Paris 75010.



€16,265

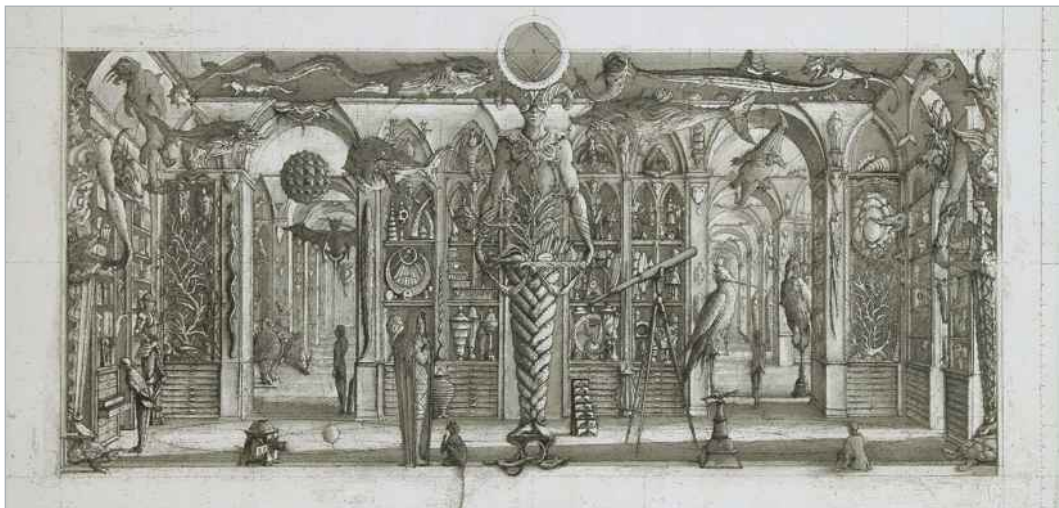
Troglodytes Gorilla or great African gorilla.
Anatomical model in jointed polychrome
paper mâché, 19th century, h.35 cm.
Paris, Drouot, 16 December 2013.
Joron-Derem SVV.

A single to mystery

Take up your comfortable position as reader again, and let's try to pinpoint what motivated these collectors of a new genre. In contrast with the encyclopaedists who flourished two centuries later, the enthusiasts of the 16th century did not consider it an end in itself to accumulate knowledge about the world and put it into lists. In their first tentative acquaintance with the secrets of a nature sometimes capricious and frequently fantastical, these scholars had the sensation of grasping a little of the complexity of creation. In only a few years, this taste – which rapidly became a fashion – spread all through Europe, leading the keenest to collect rare, strange objects together in one place as evidence of the animal, plant and mineral worlds, sometime adorning them with human embellishment. Initially limited to a few princes, worthies, scientists and apothecaries, cabinets of curiosities gradually began to infiltrate aristocratic and bourgeois homes in the second half of the century. In our day, you can find the most eccentric cabinets of curiosities just by strolling through Drouot... But while we would not give them more space than the ebony top of a console, the marble top of a commode or the shelves of a bookcase, they would take up entire rooms in the 17th century, can you believe! The term "cabinet" itself was used for private museums, often princely ones, like those of Cardinal Mazarin and Gaston d'Orléans, the third son of Henri IV. But by far the largest of the time was the one belonging to the Holy Roman Emperor Rudolf II, which was mainly made up of mirabilia (marvels of nature). Fortunate visitors, if they had a letter of introduction, could discover a jumble of skeletons, precious stones, mandrake roots, comets, foetuses, corals, mermaid's jaws (!) – and even nails from Noah's Ark! And in this

READING

"La Licorne et le Bézard, une histoire des cabinets de curiosités", collaborative book published by Gourcuff Gradenigo (511 p.), Montreuil, 2013, €40.



€750

Érik Desmazières (b. 1948), "Die Wunderkammer or la Chambre des merveilles", 1997, aquatint etching, 53.3 x 26.9 cm. Paris, Favard sale room, 12 December 2013. Ader SVV.



€8,922

Georg Wolfgang Knorr, plate from the book "Délites physiques choisies ou Choix de tout ce que les trois règnes de la nature renferment de plus digne de recherches d'un amateur curieux", 1766-1767. Paris, Drouot, 8 July 2009. Kapandji-Morhange SVV.

€1,375

Glass globe with stand in darkened wood, presenting a vanitas with beetles, Napoleon III period, h. 52 cm. Brussels Grand Sablon, 25 October 2010. Pierre Bergé & Associés.





€12,631
Narwhal rostrum h. 35 cm.
Paris, Drouot, 22 November
2013. Thierry de Maigret SVV.

€4,337

Stuffed unau or two-toed
sloth (*Choloepus didactylus*).
Paris, Drouot,
26 September 2008
Rossini SVV.



€314.25
Naturalised young caiman. Small old specimen.
Parts of the claws missing, L. 40.5 cm.
Marseille, 15 January 2014, Damien Leclerc SVV.

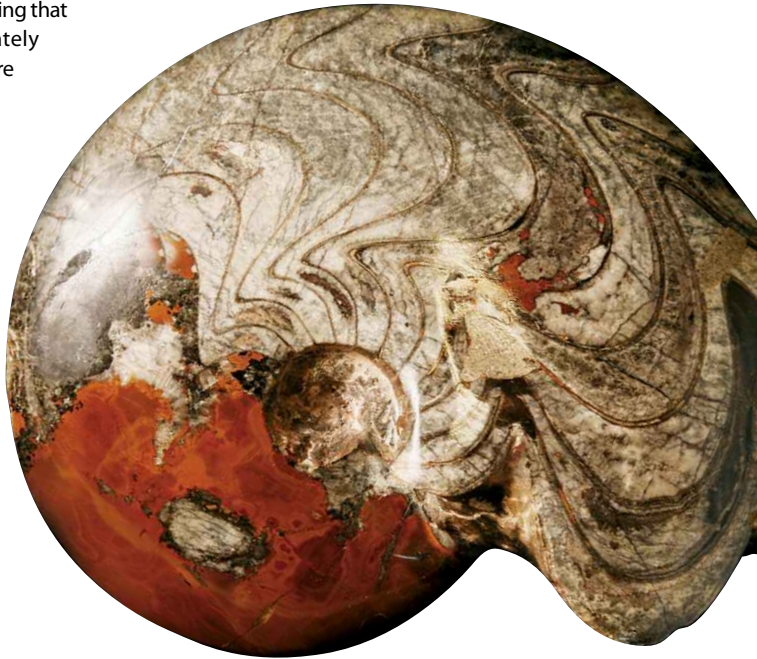
world of wonders, true experts would never risk mixing up naturalia (coming from nature) with artificialia (created or modified by man)! But although illustrious, these avant-gardist enthusiasts were not really taken seriously when they were alive. And even in the 19th century, art historians were amazed to find in the inventory of the Medici collections that a unicorn's horn had been bought for 6,000 florins while an "Adoration of the Magi" by Fra Angelico only cost 100, or a Van Eyck 30... Obviously, seen from this angle, cabinets of curiosities disappointed quite a few people, because they were above all a collection of disparate objects, without any great commercial value for some. So during the 17th and 18th centuries, when a number of cabinets were dismantled – and their souls destroyed in the process – so that the most interesting objects could be moved to museums, the less sought-after pieces simply disappeared from circulation. Science, reason and the cultivation of natural laws advocated by the Age of Enlightenment finally got the better of the mystical, chance aspect that gave the cabinet of curiosities all its charm. The naturalist Buffon himself laughed at this fashion, saying that lovers of the genre "seem to passionately desire things that people tell them are rare and extraordinary [...] and soon end by getting sick of them." And yet this highly appealing speciality has never been totally forgotten. With the emergence of different tastes and rediscoveries, it reappeared at regular intervals in the 19th and 20th centuries, notably during the reign of Surrealism. And it seems that its future is assured,

because people are already taking about "virtualia" to describe digital cabinets of curiosities! Jean-Paul Favand, founder of the Musée des Arts Forains in Paris, is a forerunner in this respect. Inviting viewers to enter a world mingling cinema and the theatre of illusion, this Wunderkammer lover is now making use of digital tools and new lighting techniques to explore the world of illusion. Curiouser and curiouser... **Dimitri Joannides**

KEY FIGURE

30,000

In florins, this was the sum paid in 1717 by Peter the Great for a large collection of anatomical exercises.



€310

Clymenia Devonien, (invertebrate belonging to the Mollusc family Erfoud, Morocco (22.5 cm). Marseille, 26 March 2011, Damien Leclerc SVV.

The secrets of French lacquer

Celebrated forty years ago as a "moment of perfection" during the 1974 exhibition at the Hôtel de la Monnaie in Paris ("Louis XV: un moment de perfection de l'art français"), the 18th century was one of the most flourishing periods for French art, where the decorative arts enchanted the Europe of the Enlightenment and were all the rage. Woodworkers and cabinetmakers vied with each other in inventiveness, creating a huge variety of furniture for every kind of use, and under the aegis of the marchands-merciers, boldly using unlikely materials like Far Eastern lacquer, porcelain, straw and wax. These marchands-merciers called on the talents of the finest craftsmen to embellish porcelains with splendid mounts in chased gilt bronze, and fostered the production of numerous objects that contributed to the elegance of the fashionable home. Among the novelties of this century, a major role was played by French lacquer, known as vernis Martin ("Martin varnish"). Although our European neighbours used the word "lacquer" to describe Far Eastern products and their imitations alike, France mainly

used the term for objects imported from that part of the world, and used the word "verniss" for European products. "The secrets of French lacquer: vernis Martin". The title of this exhibition at the Musée des Arts Décoratifs in Paris thus proves its aptness and sums up its objectives: to remind us that vernis Martin is indeed a lacquer, and to reveal that its name covers not one but several techniques, applicable to a very wide range of different supports. The process may owe its name to the Martin brothers, but we should remember that they neither invented it, nor were the only ones to use it! After an introduction devoted to examples of Asian lacquer – a clear demonstration of why Europeans were so taken with it in the 17th and 18th centuries – which served as models for their own lacquerware, the exhibition moves on to several works attributable to the first Paris lacquer workshops set up in the Faubourg Saint-Antoine. Fascinated by lacquers, and eager to perfect a material with similar hardness, depth and lightness, French lacquerers and their European counterparts sought to develop a formula on a par with Asian lacquer based on indigenous raw materials. This can be seen in the various

Sweet box, pink background,
anonymous, Paris, towards
1780-82, papier mâché ; black
and pink lacquer, decorated
with engraved band, floral
detail in silver, decorated with
translucent yellow, red and
green lacquer, miniature
painting on ivory ; mounting in
engraved and chiselled gold.
Münster, Museum für
Lackkunst.





Sedan chair, anonymous, decoration attributed to Christophe Huet, Paris, towards 1750. Giltwood, canvas, on white lacquer mix, decoration in oil paint, transparent lacquer, leather, glass. Interior in leather and embossed woolen velvet, trimmings. Lyon, Musée des Arts décoratifs.

books published during the 17th century, of which the most famous is unquestionably "L'Art du peintre, doreur, vernisseur", written in 1772 by Jean-Félix Watin (1728-1804). The praise he lavished on the Martins contained a large measure of truth, and contributed greatly to their posterity: from then on, it was impossible not to pay tribute to this family of craftsmen in this area. But as they did not sign or mark their work in any way, various pieces have only been gathered together through the study of archive documents on the development of their workshops and the pieces they produced. These will probably remain anonymous forever, apart from a commode with vernis by Étienne-Simon Martin's workshop, which was delivered in 1755 to Versailles by the cabinetmaker Joubert for Madame Adélaïde (one of Louis XV's daughters) and is now in the Château de Versailles. The first Martin brother to come to the fore was Guillaume (1689-1749), who began to produce toilet sets during the 1720s. These included mirrors, caskets, pin boxes and powder boxes, whose flat or convex surfaces lent themselves to a style of decoration at first influenced by Berain's ornamentation, and later by Chinese motifs. Then, aided by his brothers Julien (c. 1695-1765), Étienne-Simon (1703-1770) and Robert (1705-1765), Guillaume firmly established his reputation with the additional lacquered components required for furniture veneered with Chinese or Japanese lacquer panels by the marchands-merciers. This activity fostered the development of a typically Parisian style of furniture with imitation Asian lacquering – now essential, because the real thing was becoming increasingly rare in the market. The result was ever-higher prices and a growing taste for chinoiserie.

Branching out

Watin helped to spread the family's fame, pointing out that "in this respect, the famous Martin has deceived the finest connoisseurs on more than one occasion. These masterpieces are sought after with the same enthusiasm as ancient lacquerware." This recognition was embodied in the title of "Vernisseur du Roi", which Louis XV granted Guillaume in

1725, adding further to it in 1730 with the privilege for twenty years "of producing, making, selling and retailing all kinds of relief works of his own composition in the Japanese and Chinese styles". However, Guillaume never managed to register this privilege, which was vigorously contested by several Parisian lacquerers all keen to continue exercising their own talents in this field! Following this rebellion, the Martin brothers' career underwent a decisive shift. Among other things, this meant physically moving their workshops to accommodate the development of a new activity: the decoration of horse-drawn carriages. Berlines, vis-à-vis, sedan chairs and sleighs,



© Jean Tholance

Perfume set, anonymous, Paris, towards 1755-56, papier mâché, black lacquer, decorated with light relief in lacquer and gold powder, gold mounting. Paris, Musée des Arts décoratifs.

accompanied by drawings, bear witness to the variety of decorative solutions provided by vernis Martin. At the same time, the Martins developed their talents in wood panel decoration, abandoning the black and red backgrounds of Asian lacquers for colours more in keeping with Rococo interiors. This diversification in colour also went hand in hand with the gradual abandonment of Chinese themes, and the introduction of typically Rococo ornamentation and scenes inspired by Western iconography. The other great change that took place was Guillaume's interest in "objets de galanterie", where the Parisian snuffbox provided the most lavish and exquisite models. On the strength of his expertise in lacquer, he had the idea of applying it to papier mâché – a material far less noble than the gold or porcelain normally used to make snuffboxes but which vied with them in terms of exquisite charm. Reflecting a highly refined lifestyle, these trinkets were far less expensive, lighter to hold, and provided a wide variety of decorative styles ranging from designs inspired by silver or enamel models to scenes painted in oil, then varnished and polished. Vernis Martin infiltrated several sectors of the decorative arts. Technical variants appeared, depending on the support used, like the use of particular raw materials in their production. For the first time, analyses carried out in collaboration with the Musées de France research laboratories have pinpointed the majority of the components used in the various recipes for vernis Martin, and have made it possible to work out their production processes. French lacquer is now a technique that has no further secrets.

Anne Forray-Carlier
Curator, 17th and 18th century department.
Musée des Arts Décoratifs, Paris

"Les secrets de la laque française: le vernis Martin",
until 8 June. Catalogue edited by Anne Forrey-Carlier
and Monika Kopplin, 24 x 30 cm, 320 pp. 2014. Price: €59.

www.lesartsdecoratifs.fr

W





Commode with two rows of drawers, framework : oakwood and resin ; preparation, blue lacquer, gold detail, lacquer in different shades of brown, red, gold powders, translucent lacquer ; gilt bronze ; breche marble.
Paris, stamped I Dubois for Jacques Dubois (1694-1764).
Paris, galerie Steinitz.

New Treasures for the UK

A portrait by Joseph Wright of Derby, one of the most significant 18th century British artists, was donated to the Holburne Museum, Bath, in January earlier this year, through the recently introduced Cultural Gifts Scheme (CGS). This exquisite portrait, gifted to the nation by David Posnett OBE (Chairman of the Holburne from 2000 to 2013), arrived at the museum just before the opening of an exhibition of works by Wright, which runs until 5 May 2014. A major initiative to boost public art collections, the CGS was introduced by the UK government in March 2013, and is administered by Britain's Arts Council. The idea for the scheme stems from proposals made by the Chancellor which included in the Budget of March 2011, a motion to encourage donations to cultural institutions by reducing tax liability for UK taxpayers. Individuals have 30% of the item's value deducted from their personal tax bill (income and/or capital gains), while companies get 20% off their corporation tax. For years the Government has allowed the payment of death duties through artworks with the Acceptance in Lieu (AIL) scheme, but has only now introduced a programme that focuses on sharing art with the public during the donor's lifetime. The two schemes together work within a £30

million pound annual budget. Joseph Wright's "Portrait of Elizabeth Balguy (1756-1821)" is the third art treasure to be handed over to the nation under the CGS. In April 2013, a collection of handwritten John Lennon lyrics was donated to the British Library by Hunter Davies, the acclaimed Beatles biographer, and Van Gogh's "Head of a Peasant Woman" entered London's National Gallery before Christmas in 2013. As it happens, this work, one of around forty portraits of peasants from Nuenen in the Netherlands, can be seen alongside two recently reunited "Sunflowers" by the same artist until 27 April 2014. These 'gifts' are certainly not a wholly altruistic gesture: donors benefit from a tax break, and – it is to be hoped – the joy of seeing their donations enrich public collections. The Cultural Gifts Scheme will no doubt continue to support cultural institutions, which can then showcase their new acquisitions with pride. The task now is to ensure that as many people as possible grasp this public-spirited opportunity, allowing treasures otherwise unshared to enter our museums and galleries for everyone to enjoy.

Anna Stephens

For more information on the Cultural Gifts Scheme, including guidance on how to apply: www.artscouncil.org

W



Joseph Wright of Derby's
"Portrait of Elizabeth Balguy",
c. 1783, oil on canvas,
76.2 x 63.5cm.



© The Holburne Museum

GAZETTE DROUOT
DROUOT