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1. Snuffbox with battle scenes, Meissen 1740 | 2. Tobacco box with chinoiserie scenes, Meissen 1732 | 3. Group "The Kiss", Meissen 1746 | 4. Tobacco box with chinoiserie and port scenes, silver mounted, Meissen 1730 | 5. Tobacco box Lady and flute player, gold mounting in four colours, Berlin 1736 | 6. Pair of Pugs Meissen 1744, one with a lock on the collar | 7. Great oval Tobacco box Watteau decor, Meissen 1750 | 8. Pill box in the form of a rose, Meissen 1744 | 9. Pair of Orioles Meissen 1740 | 10. "Frightened Harlequin" Meissen 1739 | 11. and 12. 4 Callot figures gold decor, Meissen 1725 | 13. Terrine with yellow Background and saucer, Meissen 1742 | 14. 2 Figures: Flower and lemon seller, Meissen 1744 | 15. Oval Tobacco box with rural scene, relief, Meissen 1740 | 16. "Court Jester Fröhlich" Meissen 1742 | 17. and 18. 3 Pagoda painted in white/gold, gold/rosé, varicolored/white, Meissen 1728 | 19. Group "Spanish Lovers" Meissen 1745 | 20. Black Porcelain Pilgrim bottle with gold painting, early Meissen | 21. 3 Gold boxes Louis-seize, Stamp of Paris 1765 – 80 | 22. Pair of Tobacco pots Kakiemon decor, handles in form of woman heads, Meissen 1728 | 23. Butter dish Imari decor, Meissen 1735 | 24. 2 Gold boxes Enamel, different golds, 18th Century

ART MARKET - MAGAZINE



18 UPCOMING

With antique sculpture, Old Master paintings and contemporary art, the sale calendar in France this spring is more eclectic, varied and top quality than ever!

TRENDS 98



Given the shortage of Old Master drawings, the market is seeking a fresh lease of life. This is an area where the net can be cast wider to include the 19th century and the modern period.





EXHIBITIONS 120

Bill Viola orsuspended time. At the Grand Palais in Paris, the video artist probes the depths of Man and his metaphysical questionings. An absolute must-see. . . .



112 INTERVIEW

Appointed in June 2013 as head of the Musées des Arts Décoratifs in Paris, Olivier Gabet, still in his thirties, speaks about the museum's projects with composure.

ART FAIR 124

A key date for contemporary art lovers in Europe, Art Brussels is being staged from 25 to 27 April. Only three days to get round 190 exhibitors!



EDITORIAL



Stéphanie Perris-Delmas EDITORIAI MANAGER

Society dinners are often an occasion to ramble on about the future of the French art market, among other things. Can Paris recover its former glory, faced with rivals like London and New York? This somewhat hackneyed subject still gets an outing in the press. So the sale of the Félix Marcilhac collection provides an answer for the arty elites of the capital and the world's leading marketplaces: yes, Paris is still the beating heart of a market with a penchant for good taste and a certain idea of luxury. During the Seventies, Marcilhac, a well-known specialist, gallery owner and writer, gathered together some top-rate Art Deco pieces by Coard, Frank, Legrain and many others. The collection recently obtained a grand total of €24,727,715, with several world records thrown in for good measure. In comparison with the €50.16 M garnered by the Dray collection in 2006, and still more with the €59.1 M raised by the Art Deco section in the Saint Laurent/Pierre Bergé sale three years later, the uncharitable might scoff that it's not very impressive... But we would riposte that this result in a period of crisis confirms the vibrant dynamic of the French capital, which has remained the setting for historic dispersions of the speciality since the celebrated Jacques Doucet sale in 1972.

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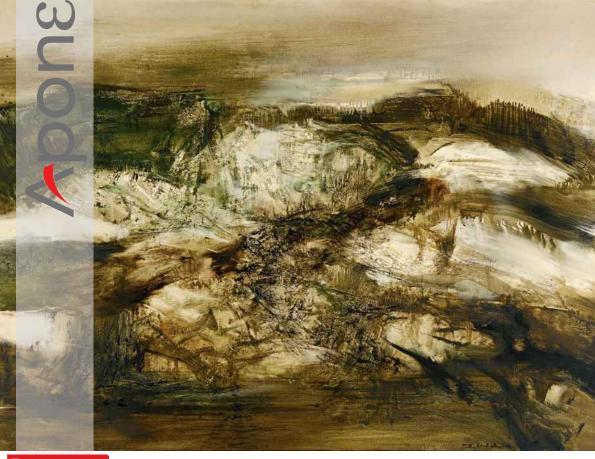
L3U

Prestige furniture from an elegant Parisian home and various items

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For this lot, a 50 000€ deposit prior to the sale is required to be allowed to bid. For any questions or queries, please contact the expert's office.

Public exhibitions:

At the expert's gallery from Thursday April 1st, until Wednesday April 16th - 12, rue Rossini 75009 Paris

At Drouot, room 5, on April 17th (11 am- 6 pm) and April 18th (11 am-12 pm)

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NEWS IN BRIEF



Pop Generation!

"... Hear me, feel me, love me!" The title of the new exhibition at the Völklingen Ironworks World Cultural Heritage Site in Germany rings out like a popular old song. Far from being limited to music, the Pop culture that arose in the 1950s transformed art and ways of life by taking to the streets. You have until 15 June to get with it! www.voelklinger-huette.org

The secrets of the feathered serpent

Discovered by chance in 2003 and gradually uncovered as from 2009, the tunnel which passes under the Quetzalcoatl pyramid, erected in Teotihuacan in the 1st century, has already yielded nearly 70,000 remains of offerings. Also remaining inviolate for 2000 years are the three chambers towards which the tunnel leads, lying thirteen metres underground, directly below the pyramid. These will reveal their secrets at the end of the excavations, in less than one year...

Collectors of tribal art will not have to wait until the next Parcours des Mondes in September. A new event dedicated to their speciality awaits them in Paris, now more than ever the vibrant centre of the tribal arts. Twenty-six galleries from the Beaux-Arts and Saint Germain des Près district are joining forces from 3-6 April to showcase a selection of collectors' objects, including a Heaume mask from the Congo Republic at Galerie Dulon, a Malangaan effigy from New Ireland at Yann Ferrandin, and a ravishing Atye figurine from the Ivory Coast at Galerie Flak (see photo).





The Corcoran Gallery of Art

The fate of the Washington gallery will be sealed in April. The museum, faced with years of serious financial difficulties, could now be saved and finally be able to preserve its identity thanks to a partnership with the National Gallery of Art and George Washington University. If, that is, the decision-making bodies of these institutions can reach an agreement...



Kandinsky: new resonances

The eleven works by Kandinsky still on show for another few weeks at the Guggenheim Museum in New York embody the entire range of influences experienced by the painter in the last ten years of his life, during his exile in France. "Accompanied Contrast" from 1935 is the principal piece in the exhibition. Until 23 April.

www.guggenheim.org/new-york



Painting as a diplomatic service

The Chinese Cultural Centre in Paris is celebrating the fiftieth birthday of diplomatic relations between France and the Republic of China in its own special way. With the exhibition "En quête d'excellence" (In pursuit of excellence), it revisits the role of oil painting in contemporary Chinese creation, inherited from artists who came in the early 20th century to study in Paris, at that time the capital of the arts. For the occasion, the curators of Arts Beijing Dayuntang are fostering a dialogue between the works of young Chinese and French artists, who include Yu Rong (see photo), Cyril Clair, Li Weiguang and Simon Lacoudre. Until 5 April.





H. 34.5 cm

Weeper in sculpted alabaster with traces of Virgin with child, alabaster in full round sculpture with polychrome • Rhéno-mosan, mid-14th century traces of polychrome • North France, ile de France (?), mid-14th century • H. 48.4cm

FURNITURE and **OBJETS d'ART**



Public sale 30 APRIL 2014

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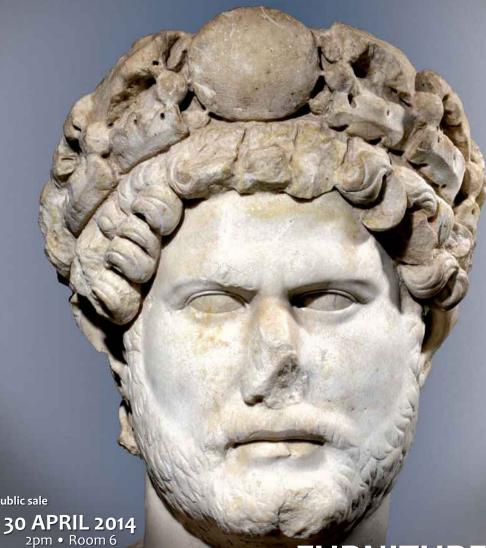


FALIZE FRÈRES (1897-1935) in collaboration with sculptors Gustave HIERHOLTZ and Pierre FALIZE, "The two goats" after a fable by Jean de la Fontaine.

Silver, marble crystal • Height 39 cm - Length 49 cm - Depth 26.5 cm 1907 - Salon of French artists at the Grand Palais • 1911 - International Exhibition at Turin

EXPERT: Claire **BADILLET**

S.A.R.L. - Authorisation code 2001-014



Public sale

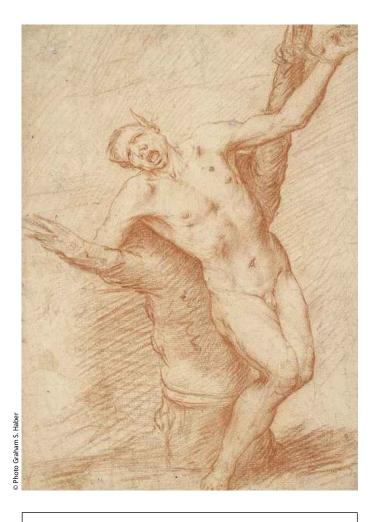
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FURNITURE and OBJETS d'ART

Portrait of Hadrien (Emperor from 117 to 138 AD) • White marble • Roman Art, 2nd century • H. 59 cm Provenance: Collection of the Baroness Yvonne Clément de Givry, born Grémaud, acquired in 1947. Handed down among descendants of the family.

EXPERT: Christophe KUNICKI



Virtual Library

Getty Publications is pursuing its policy of knowledge-sharing by making more than 250 works accessible for free on its website. Most of them are out of print. In just one click, you can either view these works online or download a selection of exhibition catalogues in PDF format, as well as books on the museum's collections, conference reports and back issues of the museum's journal.

www.getty.edu

Focus on Spanish drawing

The Morgan Library and Museum in the heart of Manhattan, home to many Old Masters and ancient manuscripts, has unearthed twenty-one Spanish drawings from its precious collection. A sanguine by José de Ribera (see photo: "Marsyas Bound to a Tree", c. 1630) is displayed alongside satirical wash drawings by Francisco Goya. Both artists of the court, they each depict the cruelty of human reality. On show until 11 May.

www.themorgan.org

2.44 billion

This is the total sales figure, excluding buyers' premiums, for the French auction market in 2013, all sectors included, according to the latest report from the Conseil des Ventes regulatory body. This total marks increase of 0.6% compared with 2012, despite the economic crisis. The report also notes that 56.8% of the market is concentrated in the Ile-de-France region and that the "collectors' art and objects" sector has risen by 3.3%. The auction house Hôtel Drouot represents 37.57% of this sector.





3,600 years after being buried, a mummy and its sarcophagus decorated with feathers, symbolising the goddess Maat, have been uncovered by a team of Spanish archaeologists at a funeral site on the west bank of Luxor. It might well be that of an important statesman of the 17th dynasty. Analyses will perhaps cast light on the mystery...



Gilles Tosello in his Toulouse studio working on the "horse panel" - SOCRA - Gilles Tosello - DECO Diffusion - ARC&OS

The Pont-d'Arc Cave (HD)

In order to preserve the exceptional collection of rock paintings in the Chauvet cave (a candidate for UNESCO world heritage classification), a reproduction is being constructed in Ardèche. This will be the biggest replica ever created. The first rock panels of our Aurignacian ancestors, reproduced in Montignac and Toulouse, will then take their place in the 8,000 m2 reconstructed cave. Opening in Spring 2015...







From the "Niao Pu" album

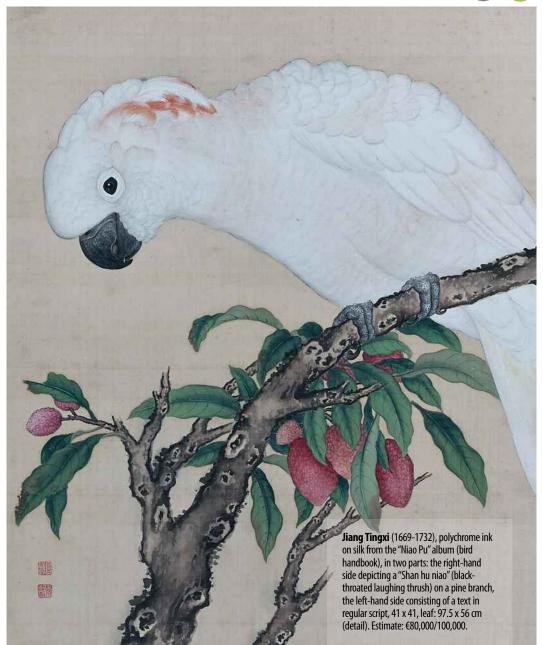
2 APRIL

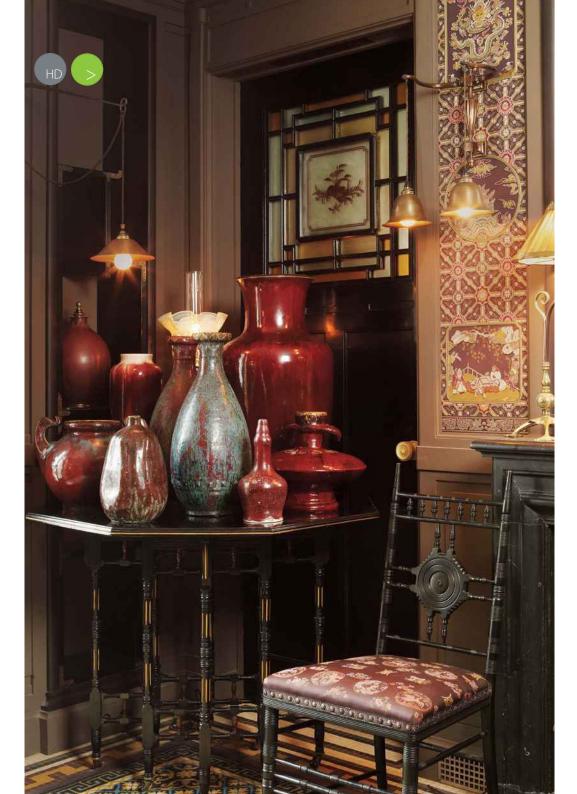
A very distinct genre, "Bird and Flower" painting, both intimate and highly spiritual, was one of the most popular amongst scholars. This contemplative look at aspects of nature made an appearance early on in the history of Chinese painting, and was mentioned in "Lidai minghua ji", a treatise on painting of c. 845. In particular, this advocated the reproduction of illustrations of bamboo: that flexible, unbreakable tree. The theme was established during the Song period, especially in the reign of Emperor Huizong (1101-1125), famous for his calligraphy and paintings of nature's beauties. A rule of the Academy even stipulated that "painters should not imitate their predecessors,

but describe objects as they are, in their true forms and colours."The genre was appreciated by the most innovative and the most traditionalist artists alike. This painting, which comes from the "Niao Pu" album, and is being sold by the Beaussant & Lefevre auction house, depicts a black-throated laughing thrush on a pine branch. It is described in the Chinese text as "resembling a shrike, with red eyes and a long pointed beak [...]. The black-throated laughing thrush originally came from southern China, and spread to other provinces in south-east Asia, probably through specimens that escaped from cages: a frequent occurrence faithfully noted by the court painter Jiang Tingxi. Anne Foster









Designed by Graf

An influential player in fashion called upon François Joseph Graf to design the interior of his Paris apartment. The result was a tribute to the late 19th century decorative arts: an ensemble now to be dispersed at Drouot by the Paris auction house Millon & Associés. The British call this style of interior design a "period room". To recreate the atmosphere of an epoch, you need to have not only typical objects, but also to invent all of those little details that create harmony: carpets, hangings, curtains and curios. François Josef Graf is one of the great specialists of these "stagings" seemingly born with the times. He has worked for the Biennale des Antiquaires, the Musée des Arts Décoratifs and well-to-do private individuals. Here the architect/interior and his client settled on the avantgarde movements of the late 19th century: Arts & Crafts, the exuberant French Art Nouveau and the rigorous Vienna Secession. The resulting look has a rich ambiance. William Morris and his friends designed not only furniture but also copperware, fabrics, wallpapers, typographic characters, bindings and silverwork. Keen to join forces with industries that respected his concepts, Morris worked with William Arthur Smith Benson (1854-1924), who became interested in metalwork and lighting in the 1880s, and was considered the pioneer of electric ligh-

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ting in Britain. A set of four gilt bronze wall lamps with branch and mistletoe motifs (€7,000) illustrates the simple elegance of form adapted to function. The Art Nouveau movements in Belgium hovered between the luxuriance of French creations and the rigour advocated by the artists of the Vienna Secession. A lamp in patinated metal and bronze with brown and gold patinas (€3,000/4,000) produced by the Compagnie des Bronzes de Bruxelles, created in 1854, takes a path between the two. After the Berlin Secession founded in 1892, and the Munich Secession created the following year, Viennese artists including Hoffmann, Klimt and Moser launched the Vienna Secession in 1897, continuing the movement that had begun in England. A mahogany suite (€10,000/15,000) already prefigures Moser's and Hoffmann's breakaway from this group, when they formed the more rigorist Wiener Werksätte. Anne Foster







A Belperron ring

Suzanne Belperron (1900-1983) is a legendary name in refined jewellery. A designer very much in the vanguard of modernity, she had a style that was all her own, based on technical excellence and the choice of stones. Just like other designers, you will say. Except that she never signed her work, mostly entrusting it to the Gröene & Darde workshop. This is the case with this slightly domed platinum ring sporting a square canted-corner emerald (2.80 ct) in a closed setting paved with antique-cut diamonds, which carries their hallmark. Executed in around 1930, the ring features in a sale staged by the Mica auction house at Drouot (€15,000/20,000).



Rouen earthenware

From time to time, the sales of prestigious collections (like those of Yves Saint Laurent/Pierre Bergé and Charles de Beisteigui) include metal cache-pots painted to imitate Rouen earthenware, ornamented with blue and red stylised floral motifs on a cream background. The sale staged at Drouot by the Tajan auction house features a pair of similar cache-pots from the late 19th century, bearing the stamp of the company: "E. Paris et Cie au Bourget près Paris". Produced as decorative objects for winter gardens and orangeries, they now fetch around €15,000/25,000.

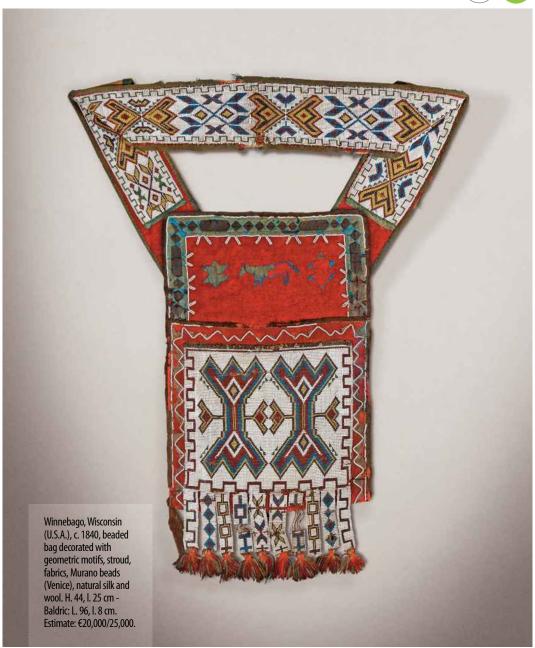
Arts of the Plains Indians

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Few people in France took any interest in the arts of the Plains Indians during the 20th century – except two with a genuine passion for them: Paul Coze (1903-1974) and Maurice Dérumaux (1901-1985). And this abiding love came about in a roundabout way. For Paul Coze, who co-founded the Scouts de France, it was through his meeting in 1920 at a camp with a genuine Native American, the instructor for the American Patrol. During those years, Maurice Dérumaux developed a fascination for the homes of nomadic peoples, and regularly wrote for the review "Camping", which published Coze's article on the tepees of the Stoney Sioux in 1934. They developed a lasting friendship, despite the great distance between them – Paul Coze went to live in America in the late Thirties. Part of the collection he

left in France was given to his friend, and 177 pieces are now in the Musée du Quai Branly. Martine Dérumaux, who helped her father organise exhibitions for many years, has decided to disperse a large number of them at Drouot with Tessier & Sarrou. They include everyday objects of the Plains Indians, like moccasins, jackets, cradles, cases and bags skilfully ornamented with beads, and a few examples of some marvellous basketwork items, essential to their nomadic life. The Winnebago bag is a masterpiece of the beading produced by the women. Before the arrival of the Europeans, and the introduction of Murano beads, the Indians had used shells and grains which had symbolic value for them, ensuring long life, health, successful hunting or fishing, and so on. They were enchanted by the transparency and hardness of these small coloured glass beads. The Winnebagos – Ho-Chunk in the Sioux tongue – settled around Green Bay, on Lake Michigan in Wisconsin; their territory extended from above Lake Winnebago to the Wisconsin River and Rock River in Illinois. Anne Foster





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Lots 1 to 257

TUESDAY 29 APRIL 2014 - 2pm - Room 5

Lots 258 to 459

Asprey & Garrard, Baccarat, Buccellati, Bulgari, Cartier, Christofle, Cusi, Daum, David Linley, Dior, Dunhill, Hermès, Lalique, Lanvin, Lorenz Bäumer, Louis Vuitton, Mappin & Webb, Minton, Noël, Porthault, Ruiforcat, Ravinet d'Enfert, Royal Crown Derby, Saint Louis, Swarovski, Tabbah, Tiffany & Co, Wedgwood, Yves Saint Laurent...

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CHINA, MING Dynasty



CHINA, End of the 19th century



SEVRES, 18th century



CHINA, Leather-imitation lacquer, MING Dynasty, H: 185 – L: 141 – P: 77 cm



CHINA, Bianliang in Spring. Apocryphal signature of Qiu Ying. 19th century. 34 x 754 cm



CAMBODIA, Torso of Lakshmi. Khmer period, 11th - 12th century. H: 61 cm

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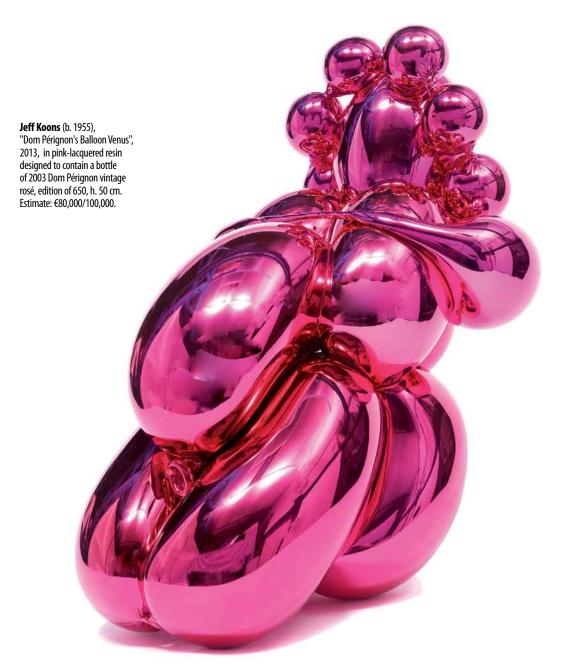


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Dom Pérignon by Jeff Koons

His name, Jeff Koons, is as well-known as his works. There is a whiff of scandal, provocation and money about him... "If the Beatles had made sculptures, they would probably look like mine," he said in 1990. Works staging him and his wife (he was married to Ilona Staller, aka "Cicciolina", a former porn film star and singer now involved in politics) and idols like Michael Jackson have brought him international fame. His sculptures, rooted in both Pop art and kitsch, are sought after by leading collectors, and feature in public collections. In 2008, he was invited to set up seventeen works in the Château de Versailles and its gardens. This coming June, the Whitney Museum of American Art is organising his first retrospective, which will then go on show in Paris at the Centre Pompidou, on 26 November 2014. Meanwhile, a work especially commissioned for the Dom Pérignon Vintage Rosé of 2003 (marketed in 2013) is going up for sale in Marseille (Leclere auction house). Here, the artist whose aim is to "integrate art into the environment, incorporate it into the harmony of places and make it commune with other works" brought the Venus of Willendorf into

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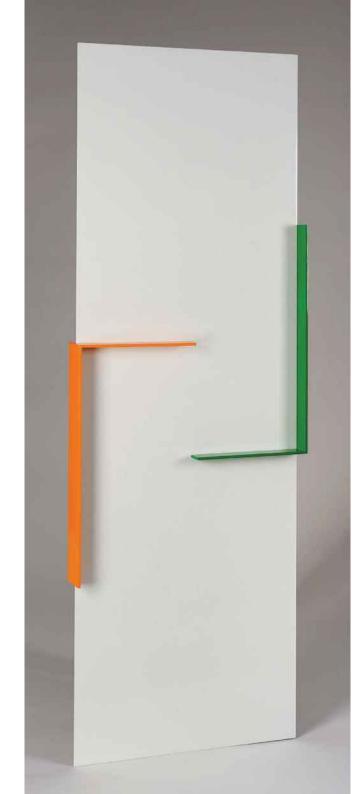
dialogue with the divine nectar. Produced in a limited edition, the resin case - lacquered pink for the rosé and golden yellow for the traditional champagne – has sold like hot cakes. This 2003 vintage is a "wine of extraordinary provocation requiring a change of code," says Richard Geoffroy, who has been the Dom Pérignon Cellar Master since 1990. The vintage thus demanded special packaging, and "the name of Jeff Koons immediately came to mind". The artist, a lover of the great champagne, immediately agreed to the project. In transforming the prehistoric Venus, "symbolic of creative energy", Koons conceived a female form associated with a symbolically phallic object: the bottle. "It's a way of celebrating the vital synergy in the story of what it means to be human," says the world's most expensive living artist. Anne Foster

Concrete Art according to Honegger

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Gottfried Honegger is not the best-known of today's artists, but sleuths of contemporary art (the conceptual type) will recognise the work of one of the most influential figures in Concrete Art. This collection of seven works sporting an excellent provenance is to be sold in Lyon on 5 April (De Baecque auction house). The Zurich-born Honegger, who lives and works in France, really started his career in 1957, the year he produced his first "relief painting". Three years later, his first solo exhibition at Martha Jackson in New York launched his international career. Today, his works are

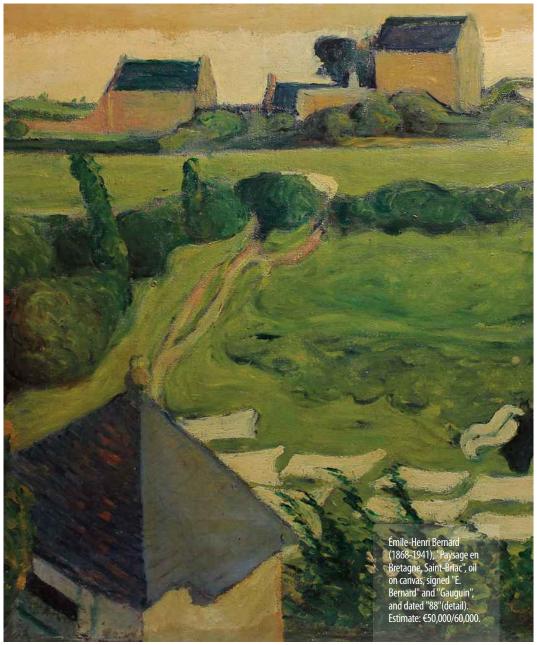
found in leading collections, like those of the Centre Pompidou in Paris and the MoMA in New York. Gottfried Honegger's work is based on three approaches: form, geometry and colour. Influenced by the work of Jacques Monod, winner of the Nobel Prize in Medicine, the artist relies considerably on the accidental and the random in his creative process. Although not figurative, his work celebrates the beauty of this world in its most concrete and essential aspects, like colour. Here, his oldest pieces, which generally command higher prices, include the "R 1098" relief (acrylic and collage on canvas), dated 1988-1991 (€10,000/15,000) and an untitled relief (acrylic and painted cardboard collage in relief on cardboard glued to a panel) from 2001 (€8,000/12,000). Dating from the same year, a slightly taller version in yellow is expected to fetch around €6,000/8,000. Stéphanie Perris-Delmas





Gottfried Honegger (b. 1917),
"C 1399 Relief", epoxy paint on
aluminium, signed, titled and dated
2003 on the back, 150 x 50 x 8 cm.
Estimate: €8,000/10,000.



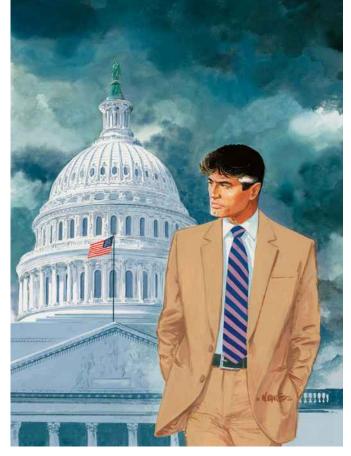


The Pont-Aven adventure

Bernard and Gauguin; two signatures on a single painting. We know of the numerous polemics that set the two artists against each other on the paternity of Synthetism, so the presence of their two signatures here is all the more fascinating. But on the back of this painting, to be sold in Vannes (Jack-Philippe Ruellan), the words of Émile Bernard put an end to any discussion: 'I certify that this picture was painted by me in Saint-Briac in 1888 - Émile Bernard 1937.' It was produced in the heyday of the Pont-Aven school. In 1886, newly expelled from the Académie Cormon for insubordination, the young Émile set out on the roads of Brittany. He travelled to Concarneau, where he met Claude Schuffenecker, who wrote him a letter of introduction for Paul Gauguin, then living in the Auberge Gloanec in Pont-Aven. The two artists only became friends in August 1888, when Bernard spent another period there. That summer, the two painters often worked together side by side, on the same subjects and with the same goal: the Synthetist and Symbolist

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revolution. At that time, Émile Bernard painted "Les Bretonnes dans la prairie verte" (private coll.) which illustrates the Cloisonnism invented with his friend Louis Anquetin. Shortly afterwards, a highly impressed Paul Gauguin produced his "Vision of the Sermon (Jacob Wrestling with the Angel)" (National Gallery, Edinburgh). And so the polemic began: who was the real father of Synthetism: Bernard or Gauguin? Their friendship tinged with rivalry came to a sudden end in 1891. But this incredibly creative period resulted in some important works, like this landscape around Saint-Briac, whose simplified composition and restricted colour range bears the distinct stamp of Synthetism.



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Hergé, Eisner, Bilal and co.

This is the first sale of comic strips staged by Christie's in Paris. The programme features a sketch by Hergé for "Tintin in Tibet", a plate estimated at €150,000, as is an Indian ink drawing by Uderzo for the cover of "Le Devin," 1972. Americans are also represented, with seven plates by Will Eisner forming the complete "Spirit" story "Back to School", published on 15 September 1946. This is expected to fetch around €40,000. The sale also features contemporary artists, with an original plate by Bilal for "Partie de chasse", no. 57, pre-published in "Pilote mensuel" no. 103 in December 1982, acrylic, €27,000; an unpublished illustration in coloured ink by Gibrat, "Le Vol du corbeau" for "Jeanne et Cécile", 2012, valued at €35,000, and two acrylics on canvas by Didier Graffet, "New York Taxi Station", 2013 and "Grand Palais", 2014, estimated at €25,000 and €20,000 respectively. Note also "Le Dernier Round" signed William Vance, a gouache on paper (25,000-30,000 photo) An occasion for a wonderful journey through a familiar world made extraordinary by artists' imaginations. Anne Foster



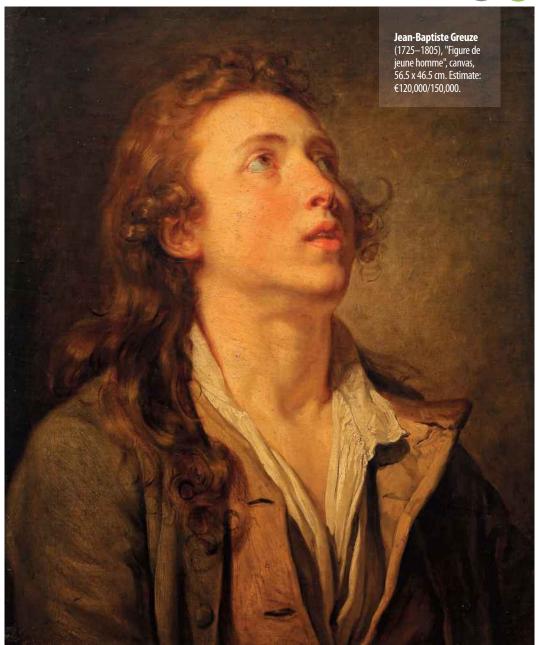
Pretty as a picture by Greuze

7 APRIL

"He is the Molière of our painters", said the Abbé de La Porte: a eulogy that puts Jean-Baptiste Greuze's reputation in a nutshell. So we can expect a lively session at Drouot, when his "Figure of a young man" goes up for sale (Rieunier & Associés). This easel portrait typifies a change in French taste in the second half of the 18th century. Rather than the ambitious subjects dictated by academicism focusing on man's heroic aspect, art lovers now preferred intimate themes reflecting real, ordinary life. Greuze became the champion of subjects depicting simple family concerns. Acclaimed for his sense of observation, the painter subtly

conveyed the psychology of his models, enhancing this aspect through well-chosen colours. The inspired look of the young man here will surely leave no collector unmoved (€120,000/150,000). This nonspecialist sale includes other interesting pieces. With "Chloé au bain", Étienne Dinet reveals the intimacy of not so much the soul as the body... The painting (€20,000/30,000), a small format popular with collectors, was painted in 1893: a turning point for the artist. That year, he took part in the creation of the Société des Peintres Orientalistes Français, and from then on devoted himself to Algerian themes. Also admirable is the work of Jacques Sermand, a Geneva specialist in fancy timepieces who "wound time up", imprisoning it here in a cross-shaped fob watch. Dating from the first half of the 17th century, this object in gilt brass is entirely chased, and has a glass-covered face (€18,000/20,000). Sophie Reyssat





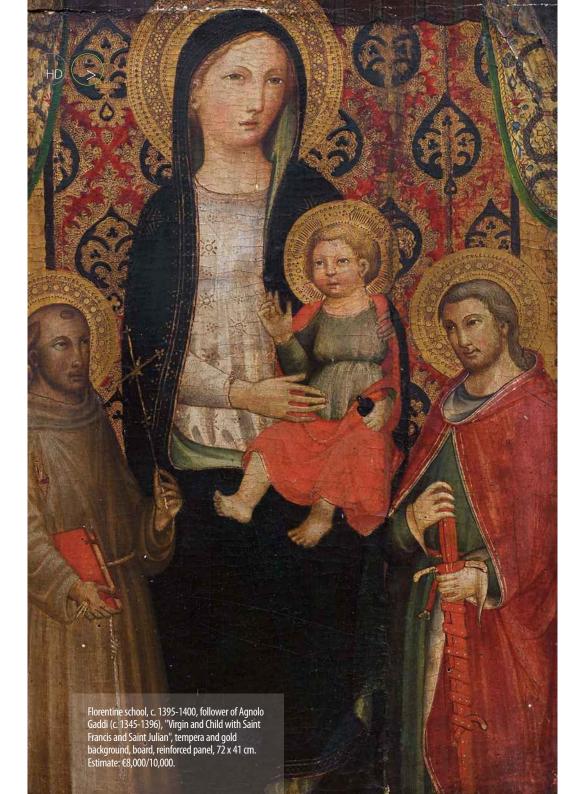


Say it with flowers...

The emblem of the Royalists when red, the carnation has long been considered the lovers' flower, symbolising enduring love. In the poetic language of flowers, giving someone a carnation means "you have a rival"... An allusion, perhaps, to the competition between the Meissen and Vincennes factories in the 18th century? Founded in 1740 by Orry de Fulvy with the help of his brother and the collaboration of workers who had defected from the Chantilly factory, the Vincennes factory produced its first flowers the following year. Some 45 employees rapidly joined this workshop, whose models were provided by engraved plates. An extraordinary craze developed for hyacinths from Holland, narcissus from Constantinople and a range of roses, tulips and carnations, open or in bud form. A shareholder in the factory, Louis XV ordered them for all his country residences, starting with the Château de Bellevue: a gift to the Marquise de Pompadour, who went on to cultivate a garden of porcelains. But bouguets of this size are very rare – at least, among the ones that have come down to us. The most famous, now in the national collections of Dresden, is the one that Maria-Josepha of Saxony, recently married to the Dauphin Louis, sent in 1749 to her father Augustus III, Elector of Saxony. A diplomatic gift, it evinced the progress made by Vincennes in this field, and its ambi-

9 APRIL

tion to surpass its rival... Shortly being sold at Drouot by Fraysse & Associés, the bouquet here is combined with a porcelain vase - from Saxony, incidentally - whose "Watteau-style" decoration based on French prints was introduced at the end of the 1730s. Here we see a version of Nicolas Lancret's painting "Le Printemps", whose two female figures are reminiscent of his "Jeu du Colin Maillard". The idea of combining vases with bouguets came from the marchands-merciers: those ingenious intermediaries between manufacturers and wealthy customers, who often had a foot in the court world. They were skilled in selecting the most brilliant craftsmen, importing precious merchandise, and satisfying their well-off clients' tastes, often anticipating or even stimulating them. Lazare Duvaux (1703-1758) achieved unprecedented commercial success mainly through the arrival of two new customers, Louis XV and Madame de Pompadour, who alone enabled him to double his sales between 1749 and 1750. Claire Papon



A follower of Agnolo Gaddi

Agnolo Gaddi, who came from a family of Florentine mosaicists, certainly took the great Giotto as an example. Trained in his father's workshop, between 1380 and 1390, he created eight frescoes in the church of Santa Croce in Florence illustrating the Legend of the Cross, which contributed much to his success and reputation. At the head of a large studio, the artist surrounded himself with collaborators, who transcribed scenes from the lives of Saint Margaret and Saint James. The faces and forceful graphics of these figures are found again in the figures of the two patron saints commissioned for this devotional panel. Being offered in its original state on 10 April in Brest (Lannon & Associés SVV), this was discovered by accident last year in the stairwell of a château, in connection with an inheritance in the region. The glowing colours and refined, virtuosic execution underline its accomplished and brilliant craftsmanship. We recognise Francis of Assisi by the wound in his side, and above all by the stigmata on his hands, emitting rays of light. On the right, St Julian the Hospitaller leans on his attribute,

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a large Saracen sword. The magnificent Virgin and Child at the centre of the panel emanate a sense of ineffable sweetness. Mary holds Jesus on her knee very simply, like any young mother. The boy makes a gesture of blessing with his right hand, and holds a bird in his left – probably a goldfinch, symbolising his future sacrifice. Here we find the iconography of a Madonna and Child that Agnolo Gaddi painted at the Bacchino Palace in Prato. The visual power of the figures is expressed through simplified, supple drapes, sober gestures and immensely compassionate faces. Imbued with deeply poetic qualities, this panel gives the religious figures a truly fleshly humanity and reality: a far cry from the impassive hieratic quality of the Byzantines. Chantal Humbert

Baltasar Lobo, Mother and child

11 APRIL

France has Aristide Maillol, Britain Henry Moore and Spain... Baltasar Lobo. These three modern sculptors share a favourite theme: women, and a certain language: the simplification of forms bordering on the basic. Born in 1910 in Castile, near Zamora, a city that now has a museum named after him, the sculptor belonged to the brilliant Spanish school that gave modern European art some of its greatest names: Picasso, Miró, Dalí and Tàpies. The artist was brought up in a world of manual work: his grandfather was a stonecutter, and his father a woodworker. At the age of twelve, he himself became an apprentice in the Valladolid studio of Ramon Nunez, who specialised in religious sculpture. After a short period

at the Royal Academy of Fine Arts in Madrid, in 1927 he began evening classes at the school of applied arts and crafts, which had a less rigid, academic approach. In 1939, Lobo fled Franco's Spain for Paris. Here he met the Cubist sculptor Henri Laurens, who suggested that he work in his studio and inspired him with the theme of women. He rediscovered the arts of Ancient Greece, Africa and Oceania, which all reflected the classical themes of women and motherhood, from the fertile Callipygian Venus to the Cycladic idol and the protective African Mother and Child. In the line of Henry Moore and Jan Arp, his forms became more geometrical and rounded, producing a simple image that only preserved the essential, like this "Mother and Child" being sold at the Hôtel des Ventes de Nîmes auction house. The same model is found at the entrance to the law courts in Zamora. This monumental work with its sensual curves expresses a universal vision of maternal love. Caroline Legrand



Objects of Chinese scholars

14 APRIL

Since the headlines sales of a seal belonging to the Kangxi emperor (€5.4M) and a painting from the Qianlong period (€22M), the arts of China have been regularly turning up at sales in Toulouse. For this new event, the Marambat & De Malafosse auction house has brought together some extremely valuable pieces, including a bronze of the goddess Guanyin seated in aposition of royal relaxation on a qilin: a sculpture that stands out above all for its size (h. 94 cm, €50,000/80,000). The same goes for this "palace" screen, whose size and wood variety seem to point to an imperial origin. Here, the mount could well be more valuable than the scene built-up in bone with polychromy it holds, which has an expressive style, and shows a dignitary making his way from a fortified town.

But we return to the carved base with its luxuriant ornamentation, similar to that of lacquered furniture. This is in zitan: a precious wood also known as ironwood because of its hardness, enabling an endless variety of decorations. It was almost exclusively reserved for emperors. Items in zitan are extraordinarily valuable: a small screen 26.5 cm high containing a nephrite bi disc sold for €1.248.000 at Chartres in October 2012 (Galerie de Chartres auction house). As we know, these table screens were part of the scholar's equipment, together with brush pots, ruyi sceptres and the famous rocks. An example in white celadon jade is one of the other star pieces in the sale (€200,000/300,000). We can also admire an 18th century sculpture of a Buddha seated in a position of meditation in a cave with a waterfall. This setting, both rustic and religious, is enriched with an engraved poem highlighted in gold, composed by the emperor. This inevitably makes us think of Qianlong, the great scholar and art lover, who used to inscribe poems on certain pieces in his collection. Stéphanie Perris-Delmas

Palace screen in zitan wood carved with flowers wood carved with flowers and lotus foliage on a background of frets; scene in bone with polychrome highlights. China, 18th/19th century. Qing period. 129 x 135 cm (detail). Estimate: €80,000/100,000.

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Maria Elena VIEIRA DA SILVA. « ECLAIRCIE », 1961. Oil on canvas signed and dated on the lower right. 89 x 116 cm

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China, Ming dynasty (1368 - 1644) armoire with two doors in leather lacquer, with restoration work and chips, 185 x 141 x 77 cm. Estimate:€10,000/20,000.

Ming dynasty

This cabinet illustrates the lavishness of furniture during the Ming dynasty (1368-1644), a period of splendour in China's civilisation marked by the celebrated reigns of the Yongle and Xuande emperors. The taste for luxury and a refined lifestyle fostered by the court and aristocratic milieus was admirably expressed in furniture that combined simple forms with magnificent decoration. Placed in a room in a palace, the often monumental armoire was used to store costumes and fabrics. As we see here, each door has a lock in the shape of a half-moon, whose spherical motif is repeated on the plagues reinforcing the hinges. All things considered, the architecture of this armoire (to be sold at Drouot by the Thierry de Maigret auction house) is fairly characteristic in the typology of Chinese furniture, and is also found in the two Wanli cabinets in the former Cayeux collection at the Guimet Museum of Asian Art. Its originality lies in

17 APRIL

its lacquer decoration, imitating leather. The wood was first covered with a cloth and lacquered; then the decoration was carved into it, and highlighted in gold. Very few items of furniture decorated in this way have come down to us, as they were often taken to pieces to make screens or tables. The scene shows a pavilion surrounded by greenery with various figures, while the face frame has dragons crawling up it. Meanwhile the sides of the cabinet are ornamented with medallions containing flowers, butterflies and birds: a hymn to nature, typical of the arts of China.

Stéphanie Perris-Delmas

360 prints by Félix Thiollier

17 APRIL

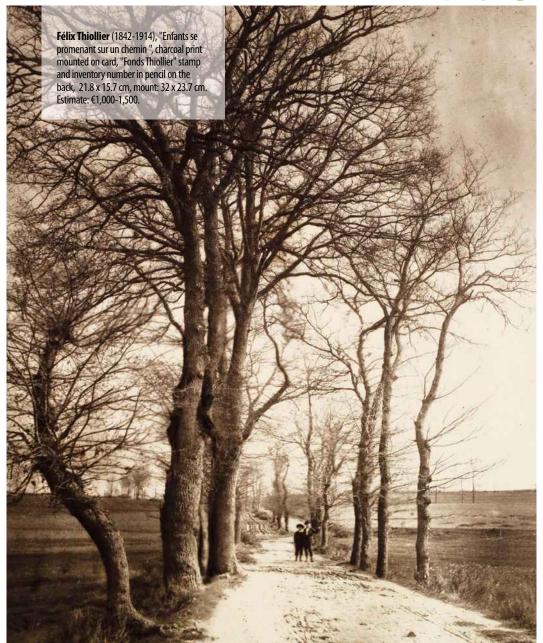
Félix Thiollier is one of the great figures of 19th century photography, whose work has been rediscovered over the past twenty years through exhibitions and publications, and is sought after by leading museums. In 1995, Saint-Étienne - the city that made his fortune - laid on the first large-scale exhibition, which travelled to Stuttgart the next year. Tributes from Japanese museums followed, then in 2013, supreme recognition came in the form of a monographic show at the Mecca of the 19th century: the Musée d'Orsay. The Paris museum has a large collection swelled by numerous donations and acquisitions from the artist's descendants. And in fact the 360 prints to be sold on 17 April in Saint-Étienne (Hôtel des Ventes du Marais) have a family provenance: Félix Thiollier had four children, who shared out his prolific body of work on his death in 1914. After making a fortune in the ribbon industry, Félix Thiollier, now not much over thirty, devoted

himself to his passions: drawing, and above all photography. Close in spirit to the painters of the Barbizon school, he wandered the paths of his native Le Forez. His deep attachment to his region can be seen in his landscapes of forest interiors, lakes and plains, and in scenes with villages and peasants. They also present an often poetic, always sensitive portrait of this region through his extreme attention to light and atmospheric phenomena. The artist drew on the work carried out several years earlier by his forerunners, the early photographers. Le Gray's famous waves are echoed here by the majestic trees of a Thiollier who masters light with consummate skill. At the sale, collectors will be able to buy photographs made famous by national exhibitions, including a print of around 1875 showing the photographer's friend, "The painter Ravier at Optevoz, Dauphiné" (€1,200/1,800) presented at the Saint-Etienne museum, and "Snowy landscape, Loire", c. 1880 (€1,200-1,800), "Pond in the plain of Le Forez" (€1,500-2,000), shown at the Musée d'Orsay exhibition. Estimates are attractive, starting at €300. As we know, the last bids obtained by the artist's prints (source: Artnet) did not go above the €4,000 mark. But there is ample reason for hope... Stéphanie Perris-Delmas

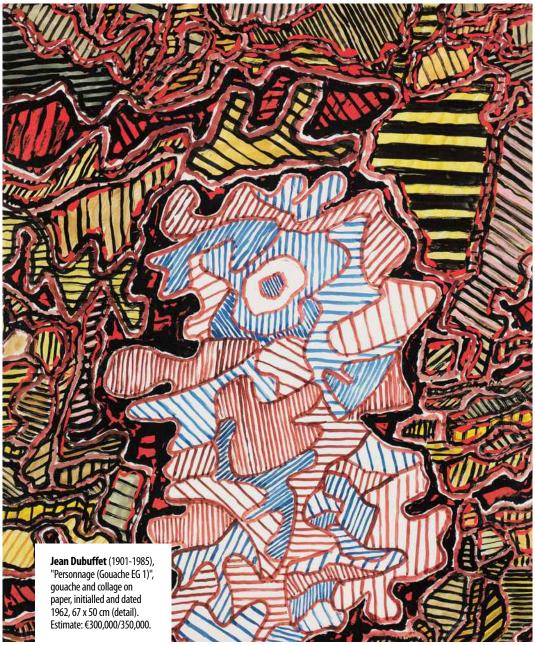












The first Hourloupe

With bands, stripes, squares and garish or muted colours... every 20th century artist had a hallmark. The varied approach of avant-gardes greatly developed abstract art after the war, as will be seen at Versailles in this sale of modern and contemporary art (Versailles Enchères). Examples include Martin Barré's coloured traces delimiting an imperfect square on unbleached canvas, structuring the space of a 1957 painting entitled 57-100X100-A (€100,000/150,000), and Maria Elena Vieira da Silva's "Éclaircie" of 1961, where small evanescent squares seem to emerge from a fog (€350,000/400,000). One year later, Jean Dubuffet, continuing with his own experiments, produced the first work in his "Hourloupe" cycle. This is the figure shown in the photo, acquired by its current owner from Daniel Cordier, the artist's accredited dealer from 1960 onwards. As well as its artistic qualities, this pivotal work has undeniable historical interest, which accounts for its estimate €300,000/€350,000. This new plastic language invites the viewer to read between the lines in order to see the organisation and meaning

27 APRIL

of the allusive forms. A certain figuration is still perceptible here: the face, although highly hatched and fragmented like the rest of the surface, stands out with its blue and red shades on a white background. The artist soon employed these colours exclusively for his cells outlined in black. He later extended his experiments in paint to monumental sculptures conceived according to the same principle of compartmentalisation, creating a parallel world. The artist, who had studied Hans Prinzhorn's book "The Artistry of the Mentally III", and early in his career advocated an outsider art free from all cultural constraints, focused on the spontaneity of a work rather than its interpretation. He believed that work of art should provoke questions, not provide answers. Sophie Reyssat

Memories of the Phocéa

28-29 APRIL

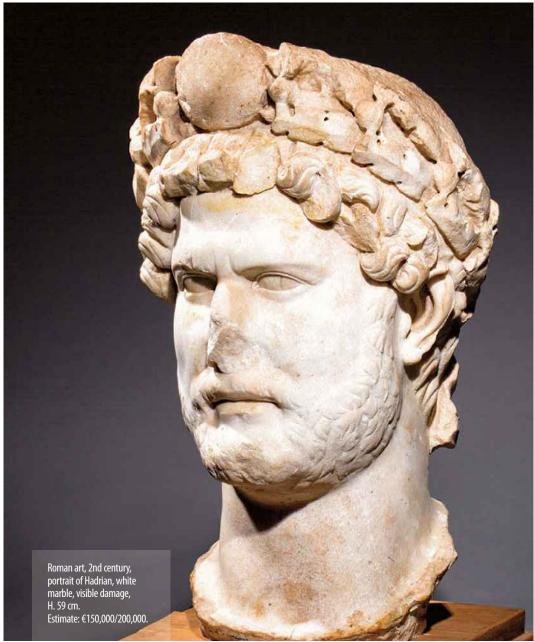
While a liking for cruises is a taste shared by many, few can boast of having sailed on the Phocéa. But you can feed your fantasies by acquiring a souvenir of the legendary boat, as over a thousand objects from it are to be dispersed at Drouot by the Rieunier & Associés auction house. The programme focuses on the French lifestyle with a fine selection of pieces by Lalique, English-style luxury with silverware by Asprey & Garrard and drawings of the furniture designed by David Linley, not to mention the feminine touch provided by great companies like Hermès, Yves Saint-Laurent, Louis Vuitton, Dior, Lanvin and Cartier. Let's not forget that the four-master was originally designed

by the yachtsman Alain Colas as a transatlantic racing boat before being transformed into a luxury yacht. It was bought in 1997 by Lebanese jet-setter and businesswoman Mona Hayoub - no stranger to the haute couture fashion show. Jean-Paul Gautier made versions of his celebrated striped Breton shirt for her, adapted as the "Lascar" dress in 2000, and transformed two years later into the "bateau-lavoir" outfit (€10,000/20,000 each). Again echoing the world of the sea is the silver centrepiece "Nautilus", designed by Buccellati in the form of conches and shells (€12,000/15,000). Or, humming the song by Sting, you could bid for "Message in a bottle": six glass bottles with silver gilt cabochon stoppers. As the ultimate refinement, these were used to hold invitations for VIP guests of the Phocéa (€2,500/3,000), who during their trips were able to appreciate the delicately embroidered ship's linen, which is also up for sale, alongside various other marine objects. Sophie Reyssat









A philhellenic Emperor

Marguerite Yourcenar made him the hero of her novel "Les Mémoires d'Hadrien", the tale of a man on the verge of death: 'the written meditation of a sick man who summons his memories. Hadrian was the most humanistic of all Roman emperors and a great builder, who for the twenty-one years of his long reign worked at maintaining the peace and unity of the Roman Empire. He was also an ardent philhellene, and started the fashion for emperors to be shown with a beard, in honour of the Greek philosophers. We know that at that time, the portrait was an effective means of political expression to disseminate and mark Roman authority in all cities of the huge empire. Hadrian took great care over his image. After Augustus, he was the one who issued the most representations of himself in portraits distributed to all the provinces of the empire. There are around 150 examples, which Cécile Evers divides into seven different types in "Les portraits d'Hadrien, typologie et ateliers", published in Brussels in 1994. They all promote the image of an energetic monarch and a steadfast prince, as witness this remarkable marble,

30 APRIL

which comes from the collection of Baronne Yvonne Clément de Givry (acquired in 1947), to be sold at Drouot by the Paris auction house Tessier & Sarrou. Hadrian introduced a new imperial image, combining an elegant beard with generously curled hair. Here the knitted brow and powerful jaw command fear and respect. In several other portraits, some of which are now in the Musée du Louvre, the emperor is crowned with a laurel wreath in the middle of which sits a medallion (probably painted with a divinity) accessories frequently found on imperial effigies from the Eastern part of the Empire. Another clue: the absence of a pupil points to a date at the beginning of the emperor's reign, because the pupil and iris were no longer painted but sculpted from Hadrian's magisterium onwards. Stéphanie Perris-Delmas



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A matter of taste

Here is a selection of furniture up for sale in April, ranging from 18th century to designer pieces. Take your pick!





Hector Michaut

This cabinet with book-shelves is part of a set of Art Nouveau furniture on offer at Drouot on 4 April (Millon & Associés). It comes with a desk, armchair, and six other chairs. These pieces in solid walnut and mahogany, decorated with plant motifs and brown algae, were produced by Hector Michaut (1874-1923). The cabinetmaker, established in Nancy since 1906, called on the services of the sculptor Victor Guillaume for the delicate natural motifs (€40,000/60,000).





7 APRIL D

shells of these armchairs, which house a leather cushion and

pivot on an aluminium leg.

Homage to Cressent

Presented at Drouot (Rieunier & Associés), this commode pays homage to the most famous cabinetmaker of the first half of the 18th century, Charles Cressent. Also a sculptor, engraver and founder, he decorated his furniture with luxuriant bronze mounts standing out against a background of geometric marquetry. Based on the "commode à pipée des oiseaux" now at Waddesdon Manor in England, this piece is covered in birds perched on flowering branches, accompanied by putti (€30,000/35,000). S.R.



By Hideo Mori

1980s Japanese design is in the spotlight on 8 April at the Hôtel Salomon de Rothschild (Cornette de Saint Cyr). Creations by Rei Kawakubo and Hideo Mori are imbued with sobriety of line and material. Hideo Mori will notably be represented by this woven bamboo chest mounted on a steel structure. Combining creativity with tradition, it bears a poetic name: "The fragrance of flowers was born on the spring breeze" (€3,000/5,000).





gany inlay is a fine example of his elegant work (€150,000/250,000).

65

S.R.



Soon being sold at Drouot by the Paris auction house Fraysse & Associés, this elegant French Regency commode has plenty to tempt connoisseurs... Firstly, because it bears the abbreviatory stamp FMD, identified as that of the cabinetmaker François Mondon, who collaborated with colleagues as illustrious as Gaudreaux and Joubert (€60,000/80 000). And secondly, because this piece belongs to a small group of similar commodes, one of which, now in the Museum für angewandte Kunst in Frankfurt, bears the mark of the Château de Bellevue. These items have some admirable features, like the feet joined to the upper drawers, and a recessed lower drawer giving the silhouette considerable lightness, not to mention the lavish gilt bronze mounts. The Duchesse du Maine, Louise-Bénédicte de Bourbon, was one of the main customers of the cabinetmaker Mondon, so we can happily imagine a royal destiny for this commode. S.P.-D.



4 APRIL

Martihé and François Girbaud's New-york brownstone

This is a story of two couples equally avant-garde in their specialities: fashion with Martihé and François Girbaud, who launched "stonewashed denim", giving a contemporary look to the popular cloth used for cowboys' trousers, and the decorative arts with Élisabeth Garouste and Mattia Bonettin, who designed Neo-Baroque furniture. The former called upon the latter – with Olivier Gagnère – to create the interior design for their New York brownstone apartment, whose furniture, lighting and objects are now heading for Drouot under the aegis of Millon & Associés. Estimated at \in 3,000/4,000, this 1995 drop-leaf wall desk in teak and wrought iron with an olive green patina, produced by Néotu (140 x 70 x 15 cm), is a speaking example of the playful spirit reigning in the house across the Atlantic.





29 APRIL

Renzo Mongiardino's style

These four "cube" coffee tables in lacquered wood with a trompe-l'oeil inlay decoration (€1,500/2,500), presented in Paris at Christie's on 29 April, typify the taste of Renzo Mongiardino (1916-1998). The style of this Italian, voted one of the 100 best interior designers by Architectural Digest in 2011, revisits the classics from Antiquity and the Renaissance, putting the accent on architecture and opulent ornamentation. Set design was his natural element. S.R.

In the world

The flower from the Far East

HONG KONG

Here we have a truly superb sale of modern and contemporary Asian art, bringing together the flower of 20th century works from the Far East (on 5 April, Sotheby's). And flowers in fact feature on the cover of the catalogue: the "Potted Chrysanthemums" painted by Sanyu circa 1950 (130 x 75.5 cm, estimate on request). Almost half a century later, Zhang Xiaogang continued his "Bloodline" series with the impressive "Big Family no. 3", an canvas of 1995 (179 x 229 cm, HK\$65/80 M). The sale includes the Asian artists best-known in France, Zao Wou-Ki and Chu Teh-Chun. The first features with "18.07.67" (1967, 93 x 104 cm, HK\$8/12 M), whilst the second includes two works

from 1961 and 1985, "Composition no. 75" (92 x 73 cm, HK\$8/12 M) and "Winter Landscape" (61 x 45.8 cm, HK\$5.5/7 M). The latter provides a counterpoint to the sombre splendour of an immense (250 x 500 cm) diptych painted by Zeng Fanzhi in 2006, "This land so rich in beauty no. 6" (HK\$18/25M). Meanwhile, Chen Yifei summons us to his "Morning Prayer" (1996, 200 x 200 cm, HK\$25/35M) and Wu Guanzhong to "The Entrance to a House" (1981, 53.5 x 75 cm, HK\$6/8M), while Yue Minjun's figures snigger away in "Garbage Hill" (2003, 200 x 280 cm, HK\$10/15M) and Sudjana Kerton shows us an idyllic vision of his "Homeland" (1981, 150 x 200 cm, HK\$5/7M). We end with a painting almost as ethereal: "Three Women Weavers in a Garden" by Adrien-Jean Le Mayeur (1948, 99.5 x 120 cm, HK\$3.8/5.5M). While perhaps lacking in realism, this work still provides a fine example of the fascination of so many Western painters with the Far East.

Xavier Narbaïts





Sanyu, "Potted Chrysanthemums", circa 1950, oil on masonite, 130 x 70 cm. Estimate Upon Request.

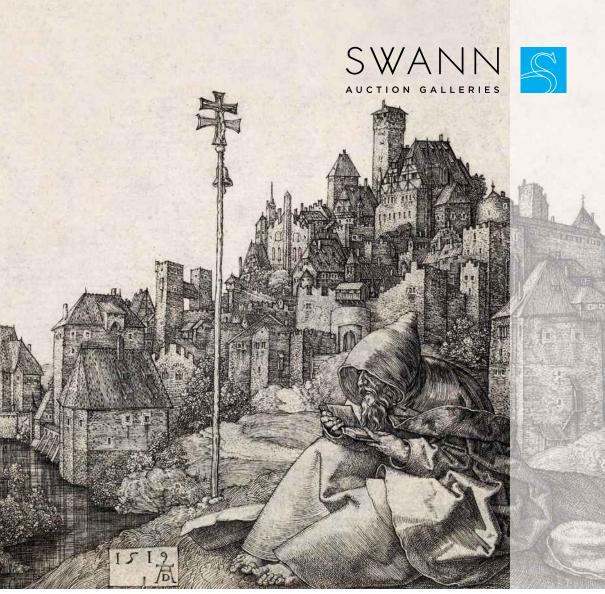


NEW YORK

Gautier cognac

Do you know the "Gautier" cognac? If your answer was no, you should know that this brand looks set to be made extremely famous by an upcoming auction. Because a highly unusual bottle is going up for sale at Bonhams, on 30 April, whose contents were bottled in around 1840 but actually date from 1762! This precious flask is expected to raise between \$20,000 and \$25,000. It is a survivor from a company active at the beginning of the 18th century, to which Louis XV granted the privilege of royal supplier in 1755. Also authenticated as coming from the same century is a bottle of Grande Champagne by Napoléon Alexandre & Cie (1790, \$15,000/20,000), a company that won first prize at the 1878 Paris Universal Exhibition. In remarkable condition, these two bottles constitute the "rarest of the rare," to quote the expert J. Hyman. Other bottles form a fine procession behind these "relics". We cannot mention them all here, but one worth noting is a bottle of Napoléon Grande Réserve dating from 1811 (\$3,000/4,000), and another is an A.E. Dor cognac from 1840 (\$5,500/7,500). It remains to be seen whether these exceptional bottles will be drunk or not. It is more than likely that they will remain intact, awaiting further fruitful transactions in a public auction or elsewhere. This might seem a pity, but after all, here it's more about owning the bottle than popping the cork!

Xavier Narbaïts



Albrecht Dürer, St. Anthony Reading (detail), engraving, 1519. Estimate \$60,000 to \$90,000.

Old Master Through Modern Prints

April 29

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Peter Paul Rubens and his studio

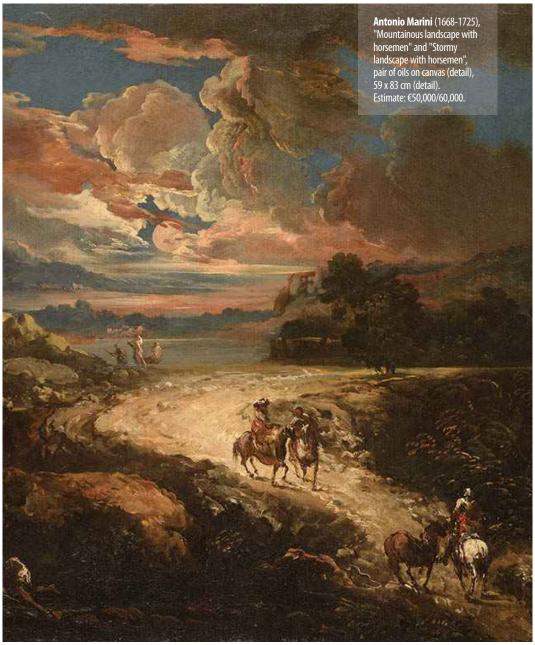
VIENNA

Lot No. 528 of the Dorotheum's sale of Old Master paintings, to be held on 9 April, is a beautifully framed oil on canvas from the studio of none other than Sir Peter Paul Rubens. This Baroque treasure was commissioned from Rubens in 1615/20 by Archduke Albrecht, Governor of the Netherlands, for the chapel of either Coudenberg Palace or Tervuren Castle in Brussels. Research on the exact author of the painting has experts Fiona Healy and Hans Vlieghe judging it as a work from the workshop of Rubens, and Nils Büttner and Michael Jaffé classifying it as a collaboration between Rubens and his workshop. The artist's choice of setting is interesting: a Biblical episode transferred to an interior setting closer to the viewers' experience, with sober everyday elements such as the fireplace, the simple wooden floor and the cradle. Yet the painter has nevertheless chosen a

powerful colour range - notably the fiery red of the Virgin Mary's dress. Another Flemish Baroque jewel for sale is an oil on canvas by Frans Snyders: "A basket of fruit with game, vegetables, and a squirrel" (estimate: €200,000/300,000), a still life dating from between the beginning of his career and the early 1640s. Influenced by the work of Rubens, Snyders was in turn admired by the latter, no doubt for his skill in composition and as a colourist. Again, we find the colour red: here, the pinktinged red of the shiny lobster-shell, juxtaposed with the cool, matt red of the tablecloth. Two lots also expected to fetch high prices (€200,000/300,000 each) are cityscapes by later Italian artists: "The Campo Vaccino (Cow Pasture) in Rome" by Antonio Joli (1700 -1770), an oil on canvas, and "The Piazzetta, Venice, seen from the Molo", also an oil on canvas, by Canaletto's great forerunner Luca Carlevarijs (1663 -1730). With Biblical and secular subjects (interestingly combined in the stand-out Rubens studio piece), and a selection of still lifes, portraits, landscapes and city views, this is certainly a rich and varied catalogue with something to appeal to everyone. **Anna Stephens**







From Brueghel to Marini

On 12 April, the Hôtel des Ventes in Monte Carlo is staging a classic sale, but one spiced up with a number of BOTH high quality and unexpected works. It is dominated by "The Village Lawyer": a lately rediscovered panel (53 x 84.6 cm, €600,000/800,000) by Pieter Brueghel the Younger. As well as this major painting, we find Andrea Casali's "Cloelia before Porsenna" (208 x 294 cm, €30,000/40,000), "Two putti with a flowery urn" by N. Cassiassa (120 x 145 cm, €15,000/20,000), "Preparations for a banquet in antique architecture" by Isaac de Moucheron (109 x 151 cm, €20,000/30,000), a pair of landscapes by Antonio Marini (€50,000/60,000 – see photo) and, in a more modern vein,"Balinese women in a garden"by Le Mayeur de Merpres (100 x 120 cm, €60,000/80,000). The objets d'art include two impressive ivories: a 14th century Christ from Dieppe (€50,000/60,000) and a group, "Venus and Cupid", attributed to Artus Quellinus (H. 61 cm; same estimate).

MONACO

Also worth noting: a rare silver gilt toilet case by the silversmith André Régnier (Paris, 1674, €40,000/60,000). The more classic selection of furniture ranges from a pair of corner cupboards attributed to Cressent (€40,000/50,000), to a large 17th century inlaid cabinet (€25,000/30,000), a bonheur-du-jour desk stamped by Topino (€30,000/40,000) and a curious 18th century Dutch commode (attributed to Matthijs Horrix, €40,000/60,000). Lastly, we find a Brussels tapestry of royal origin decorated with grotesques bearing the monogram of Sigismund II Augustus (€50,000/70,000).

Contemporary art scene

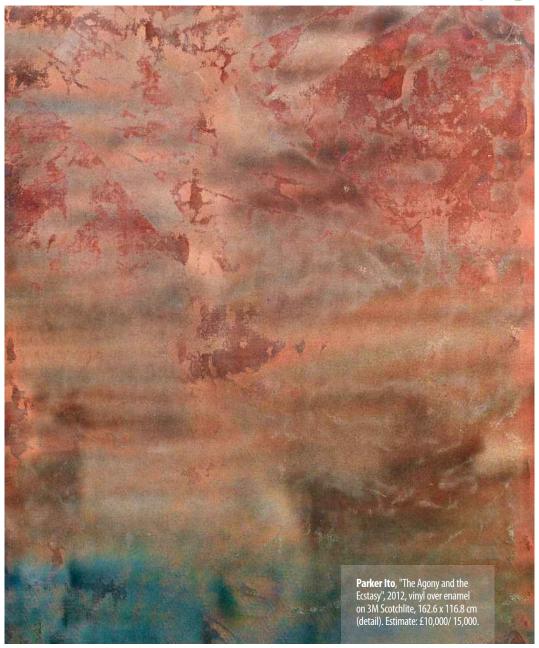
LONDON

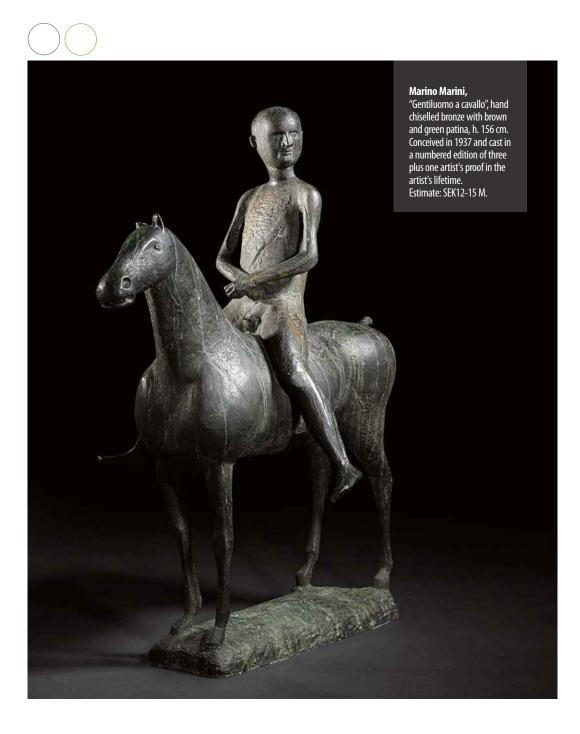
Here, the artists Daniel Spoerri ("Br3 flüssig feucht", 1961, mixed media on canvas, 24 x 16.5 cm, £10,000/15,000), Jiří Kolář ("Ampoule", 1967, collage in relief on wood, 39 x 30 cm, £4,000/6,000) and Andy Warhol ("Skulls", 1976, screen print no. 32/50, 76.5 x 101.5 cm, £8,000/12,000), seem like figures from antiquity.... Because, as you will have gathered, this sale by the Phillips auction house, on 8 April, will be exploring the most recent contemporary art scene with works that often date from after 2000. While estimates start at £1,000, you will need a great deal more if you want to land the most interesting works – for example, "The Agony and the Ecstasy" by Parker Ito (2012, 162.6 x 116.8 cm, £10,000/15,000),

the "Sand Castle" by Mark Flood (2004, acrylic on canvas mounted on cardboard, 152.6 x 122 cm, £15,000/20,000) or "Untitled", a mixed media on canvas produced by Oscar Murillo in 2010 (81.5 x 78 cm, £20,000/30,000). For the same price, you might consider "London, New York, Bristol (Heavy Weaponry)", a spraypainted work from 2000 by the mysterious Banksy (53.8 x 57.1 cm) belonging to an edition of 10, but you will need to fork over even more for "Greeting Card 4b" by Aaron Young (2007, a four-part acrylic on canvas, 243 x 488 cm overall, £25,000/35,000) or "Kvaerner Shipyard, Rostock IX, December 5, 2000":a unique photograph by Vera Lutter (222.5 x 334.5 cm, £30/50 000). A number of sculptures are unique as well. We can cite two: "Cromwell", a horse's head clothed in crocheted lace by Joana Vasconcelos in 2011 (82 x 31 x 60 cm, £20/30.000) and "MEME XVIII", a cast iron piece by Antony Gormley from two years earlier (16 x 10.5 x 13 cm, £30,000/50,000).

Xavier Narbaïts







"Gentiluomo a cavallo" by Marini

The horse and rider are recurring themes in the work of modernist Italian sculptor Marino Marini. This 1937 version of his signature equestrian sculptures forms part of Stockholms Auktionsverk's Modern Art and Design sale, on 28-29 April. This is the first of only four copies, which include the artist's copy on display at Camera dei Deputati, Rome. It was snapped up by Swedish insurance firm Folksam in 1955 through the Svensk-Franska Konstgalleriet gallery to decorate their head office. Marini's horse and rider sculptures initially appeared in 1936, becoming increasingly abstract with the dawn of the Second World War. Born in 1901 in Pistoia, Tuscany, he studied sculpture at the Academy of Fine Arts, Florence, after initially taking lessons in drawing and painting. The simple elegance of Etruscan art inspired him, as did the sculptures at Bamberg Cathedral in Germany, and Egyptian and Chinese art (notably of the Tang dynasty). He is naturally associated with the other artists experimenting

STOCKHOLM

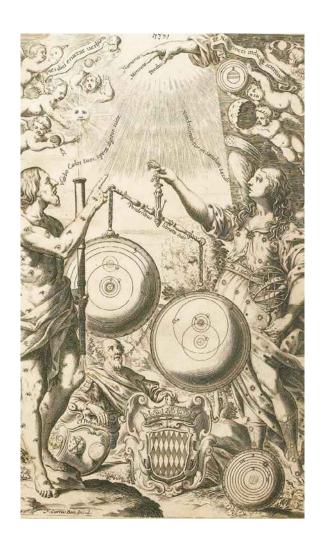
with new modes of figuration, who all made a lasting imprint on the landscape of 20th century art, and is considered one of the great "M's" in Italian sculpture alongside Arturo Martini, Giacomo Manzù and Marcello Mascherini. He was also a close friend of Swiss sculptor Alberto Giacometti. This sculpture could be seen as part of a poem assembled over several decades. Later horse and rider pieces are less balanced, with the symbiosis between the two figures less apparent. "Il miracolo" 1959-1960 marks the climax of Marini's abstract Brutalism. "Gentiluomo a cavallo", then, perhaps represents a moment of seeming tranquillity in a modern world on the verge of war.

NEW YORK (IDC)



Books, Prints and Manuscripts

The New York art market is peppered with paper works of all genres this month. One prominent event in the city's cultural calendar is the New York Antiquarian Book Fair from 3-6 April. Coinciding with this, Swann Galleries is holding two sales of printed works. The first, on 3 April, is an auction of magnificent astronomy and science books from the library of Swiss-American physicist Martin C. Gutzwiller. His collection documents the historical development of celestial mechanics, and more specifically, the shift from the Ptolemaic model of the cosmos to Copernican astronomy, i.e. the heliocentric model of the solar system. A highlight from the 16th century is a copy of "Opera Mathematica", Nuremberg, 1551, by Johann Schöner, the influential German Renaissance polymath, and a pioneer in the history of globe-making. Seldom-seen original editions of his works on astrology, astronomy, geography, and astronomical instruments will be auctioned (\$15,000/\$25,000). Among the 17th-century titles is "Almagestum Novum", Bologna, 1651, by Giovanni Battista Riccioli, an anti-Copernican Jesuit astronomer. This is a first edition encyclopaedic compendium which includes lunar maps, that introduced the system for naming the surface features of the Moon still in use today (\$6,000/\$9,000). There will also be another sale at Swann of printed works on 8 April: Printed and Manuscript Americana. All these sales should have bibliophiles and manuscript collectors rubbing their hands in anticipation... **Anna Stephens**





MONACO HD

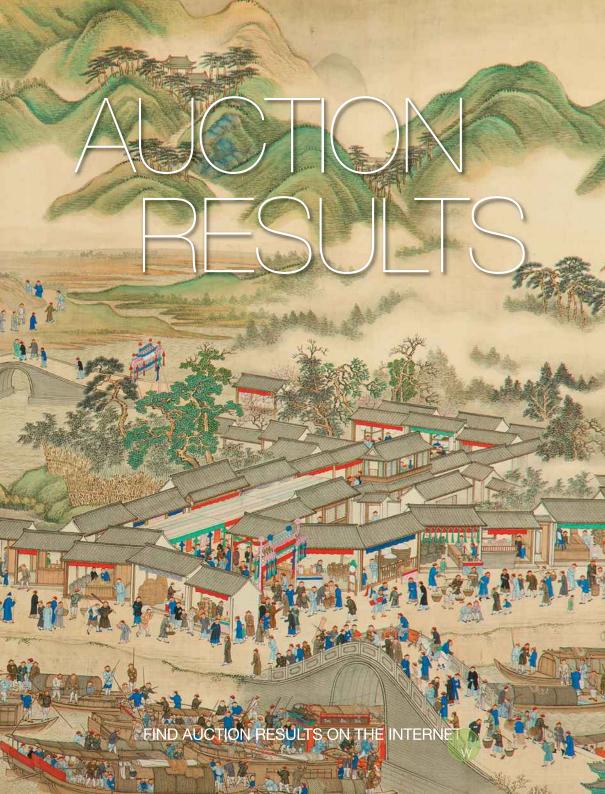


A cabinet of curiosites

Presented as a "cabinet of curiosities", this sale (Accademia Fine Art) of a Nice collection seems to be a session devoted to the Middle Ages and Renaissance, mingling paintings, objets d'art and furniture (6 April). We shall start with the former, mostly panels, lingering particularly on a "Parnassus" depicted by Hendrick de Clerck (27 x 49 cm, €15,000/20,000), and a "Dives and Lazarus" by the circle of Jacopo Bassano (100 x 125 cm, €7,000/9,000). Now let's stay in the realm of religion but move on to sculpture, with a 17th century "Saint Michael Slaying the Dragon" (terracotta, H. 74.5 cm, €12,000/15,000) and notably a 14th century alabaster Virgin (H. 51 cm, €20,000/30,000) from the J. Landau

collection. The profane works hold their ground in comparison, from a tower-shaped table clock in brass and bronze (dated 1635, €15,000/20,000) to a model of a flayed horse after Mattei (Italy, 19th century, H. 38 cm, €4,000/6,000) and a plate dating from 1522 in Gubbio earthenware (D. 25 cm, €1,800/2,500) decorated with a bust of Faustina, the wife of the emperor Marcus Aurelius. Meanwhile, the furniture items seem somewhat like the "poor relations" of the sale, but there are two noteworthy 15th century coffers, one Italian (€3,000/5,000), the other from Normandy (87 x 128 x 51 cm, €20,000/30,000): ideal homes for a wealth of treasures... Xavier Narbaïts





< €100,000

In France





HD

A **€45,600**

Chine, Qing dynasty, Jiaqing era (1796-1820), plaque in porcelaine, Famille rose, 53 x 38 cm, with frame, 59 x 44 cm.

Bordeaux, 8 March, Alain Briscadieu SVV.

B **€71,224**

Pierre Sterlé (1905–1978), clip-in diamond pear-drop earrings, navette cut and baguette gemstone, 20 ct. Paris, Drouot, 5 March, Lombrail, Teucquam SVV.



C €12,500

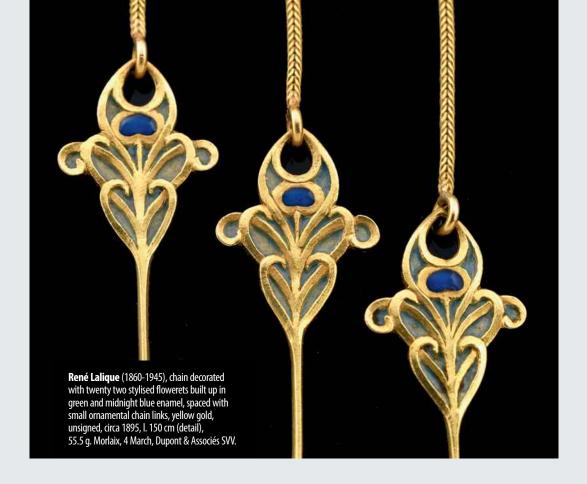
French Ácademy Ceremonial sword of Pierre de Nolhac (1859–1936), crafted by silversmith Edmond Becker, silver-gilt.

Paris, Drouot, 5 March, Ader SVV.

D **€51,578**

Pair of clip-in earrings, Van Cleef & Arpels, circa 1970. Paris, 27 February, Leclere-Maison de ventes, based in Marseille.





€26,962

Significantly doubling estimates, this chain, estimated at around €8,000, has been compared with a drawing by René Lalique, reproduced in the eponymous book by Sigrid Barten. After creating jewellery for Aucoc, Cartier and Boucheron, Lalique started up his own company in 1886, taking over Jules Destapes' workshop in Paris. Later, after moving to 20 Rue Thérèse, he experimented with new techniques and invented completely new forms. Breaking away with traditional jewellery-making, he designed a spectacular collection between 1891 and 1894 for the actress Sarah Bernhardt. These pieces were presented at the Salon des Artistes Français at the end of the century, and contributed considerably to his reputation, positioning him as "the inventor of modern jewel-

lery" according to Émile Gallé. Assisted by the sculptor Hoffmann and the draughtsman Chardon, he designed his most magnificent pieces between 1898 and 1905, and opened a store at 24 Place Vendôme. Lalique, like other Art Nouveau creators, applied the rules of nature to the decorative arts with great virtuosity. Abandoning precious stones, he worked mainly with Baroque pearls, tortoiseshell, ivory and enamel – as with this piece. Ending with a ring, again enamelled, this chain features Lalique's favourite themes of flowers and florets. These were most often worked as arabesques, and provided an inexhaustible source of inspiration for him. The chain was knocked down to a foreign collector after a lively bidding battle.









A **€66,045**

Bolognese School of the 17th century, follower of the Dominiquin (1581–1641), "Young woman naked in a torrent", canvas, 60 x 75 cm.

Honfleur, Sunday 2 March, Honfleur Enchères SVV.



Sayed Haider Raza (born in 1922), "Abstract composition in red, yellow and black", 1958, oil on canvas, 38 x 45 cm.

Maisons-Laffitte, 8 March, Enchères Maisons-Laffitte SVV.

C €68,200

Maurice Denis (1870-1943), "The artist's children", Perros-Guirec, oil on canvas, signed and dated 1917, 81×67 cm.

Rouen, 16 March, Wemaëre - de Beaupuis - Denesle Enchères SVV.



D €25.040

Ruth Francken (1924–2006), "Homme" chair, fiberglass, polyester resin and chromed brass.

Paris, Drouot, 8 March, Jean-Marc Delvaux SVV.

E €97,500

Book of hours from Rome with calendar from Auvergne, in-8°, around 1480-1490, ninety-five pages, 159 x 9.9 cm.

Angoulême, 8 March, R. Juge & V. Gérard-Tasset SVV.



For International Women's Day, it was this "Homme" (Man) chair which carried all before it dreamed up by a sculptress with a robust character, Ruth Francken. This was the triumph of man as a sex-object at the dawn of the Seventies, after Allen Jones had employed the figure of the Eternal Feminine in 1969 by transforming women into a coat rack, chair and coffee table, in erotic/sado-masochistic vein... This chair is Ruth Francken's most iconic creation, although relatively marginal compared with her work as a whole. It was one of her rare ventures into the decorative arts.

Sylvain Alliod



A €59.040

André Lhote (1885-1962), "Paysage de moisson près de Mirmande" (Harvest field near Mirmande), circa 1938, oil on canvas, signed, 50 x 81 cm.

Versailles, 16 March, Éric Pillon Enchères SVV.

B **€41,470**

Jean Derval (1925–2010), "The Angel of the Annunciation", 1955, enamelled chamotte day wall sculpture, shaping the archangel Gabriel, in flight, 50 x 115 x 30 cm. World record for the artist.

Paris, 4 March, Espace Tajan. Tajan SVV.

C €70,760

Book of hours from Rome, published in Paris during the first decade of the 15th century, one hundred sixty-four pages, twelve miniatures, 6.5 x 7.5 cm full page.

Toulouse, 28 February, Primardéco SVV.

D €79,200

China, Ming dynasty, 16th-17th centuries. Statue of Bodhisattva in lacquered bronze, h. 89 cm. Bordeaux, 8 March. Alain Briscadieu SVV.







E €28,520

Goudji. Oval-shaped basin, hammered metal, stand decorated with hard stone, supported by two animals, 1.7 kg. 9.5 x 41.5 x 32 cm.

Mayenne, 23 March. Pascal Blouet SVV.



€100,000 - 250,000





A **€217,700**

Jean Dunand (1877-1942), "The Horse's Conquest", 1935, pannel in lacquered stucco wood, 151 x 190 cm.

Paris, 19 March. Espace Tajan, Tajan SVV.



Mémoires and correspondances of Madame d'Épinay second edition 1818, two volumes in-8 soft-bound with covers from the period, from the Library of Emperor Napoléon ler at Sainte-Hélène.

Fontainebleau, 23 March, Osenat SVV.

C €146.625

Chine, 18th-19th century. Rhinoceros horn libation cup, carved openwork, 310 g, h. 12, l. 14 cm. Paris, Drouot, 28 February, Aguttes SVV.





D €250,000

The Directory era, sword of national honour from the Manufacture de Versailles attributed to General Hardy, engraved under crossguard "Boutet Directeur Artiste Manufacture de Versailles" (Boutet Artistic Director of the Manufacture de Versailles), blade engraved "Klingenthal".

Fontainebleau, 23 March, Osenat SVV.

E €126.250

French Imperial Eagle (Aigle de drapeau, lit. "flag eagle"), 1804 model in gilt bronze, marked "CLXXXII", 22 cm x 24.2 cm.

Fontainebleau, 23 March, Osenat SVV.

They are proper to be communicated. Thepery Brothers is found to answer his Wishes.

M Walsh showed me your Certificate.

Model my Name, as has also Sir John Pringle, pond upon it we whall use own best Indeacours his your Electron, not only from Affection of such a Men an Honour to the Joseich. Hotalk of chusing the President for the Year ensuing.

Mich the vincenest Respect & Machinent of an over

Benjamin Franklin (1706-1790), signed letter to Jean-Baptiste Le Roy, London, 16 November 1772, four pages in-folio written in English, etched portrait attached. Paris, Drouot, 27 February, Daquerre SVV.

€100,000

The tutelary figures of the newly-emerging America have a talent for unleashing passions, as witness this four-page missive (in English) by Benjamin Franklin, the American physicist, philosopher and statesman. He wrote it in London on 16 November 1772, three months to the day after his election to the Royal Academy of Sciences in France as a "foreign associate". The relations between the institution and the future signatory of the American Declaration of independence went back a long way. On 13 May 1752, its members heard a reading of the "Expériences et observations sur le tonnerre, relatives à celles de Philadelphie" by Thomas François Dalibard, the translator of "Opinions and Conjectures Concerning the Properties of Electrical Matter" by – Benjamin Franklin.

Twenty years later, debates and diverse experiments were still topical, as we see in this letter to Jean-Baptiste Le Roy (1719-1800). This French physicist, son of the King 's clockmaker, Julien Le Roy, and a member of the American Philosophical Society, was a close friend of Franklin's. He notably studied the use of lightning conductors on buildings and ships. This letter deals with several potentially tense subjects, like Benjamin Wilson's opposition to the erection of a pointed lightning conductor on a powder magazine. It also mentions John Walsh's experiments on torpedo rays: fish that produce electricity. Franklin ends by saying that he has put forward Le Roy's name for election at the Royal Society. Le Roy later became a member. Sylvain Alliod

€250,000 - 700,000



€610,900

Expected to fetch between €2.5 and 3.5 million, this library devoted to architecture proved highly popular with bidders. It garnered €4,536,250 all in all, with seven six-figure bids, and only eleven lots failing to sell. There were seven pre-emptions, for a total of €606,950, by the Bibliothèque Nationale, the Château de Versailles, the Centre des Monuments Nationaux, the Archives de France and the Roanne media library. The highest bid, €610,900, was one of the few not to achieve its estimate (largely exceeded in many other cases). This was for a collection of 829 Roman impression engravings (one of which is reproduced) by Piranesi, probably assembled during the artist's lifetime by Charles-Nicolas Duclos-Dufresnoy (1734-1794), a notary who had close links with Necker. It consists of twenty-one works with texts, including second editions of the famous "Carceri d'invenzione". A copy of a rare editio princeps of "De re ædificatoria" (Florence, di Lorenzo, 1485) by Alberti, with fine margins containing numerous annotations in sanguine from the first

half of the 16th century, went all the way up to €341,600 after a high estimate of €60,000. This book demonstrates how far the author was influenced by Vitruvius, whose highly sought-after treatise, knocked down here for €158,600, was a first edition copy in Italian of "De architectura". (Como, Da Ponte, 1521). This has a German period binding in brown calfskin with a rich blind-tooled decoration, and a portrait of Maximilian I. The three albums commissioned by the Duc d'Antin were all pre-empted. The Bibliothèque Nationale carried off the most valuable one (€268,400): the "Recueil des plans, élévations et vues du château de Petit-Bourg" (1730) by Jean Chaufourier. We can also mention the €244,000 garnered by a second edition of the "Recueil choisi des plus belles vues des palais, châteaux et maisons royales de Paris et ses environs" (Paris, Chereau-Basan, [after 1753]) by Jacques Rigaud, one of the very few illustrated by 129 perspective views with period colouring in gouache and watercolour. Sylvain Alliod

GAZETTE DROUOT INTERNATIONAL / AUCTION RESULTS









Michael Platner (1684-1752), cello, Rome, circa 1730-1735, l. 76.8 cm.

Paris, Drouot, 12 March, Oger - Blanchet SVV.

B **€278,355**

Charlotte Perriand (1903–1999), suspended "Cloud" piece, composed of asymmetric bookshelf, chest with sliding doors, ashwood cupboard on lath wood core, folded black lacquered sheet metal and plastic, Steph Simon edition, circa 1960, 213 x 390 x 42 cm.

Joigny, 16 March. Joigny Enchères - Joigny Estimations SVV.

C €338,800

Auguste Rodin (1840–1917), "Le Baiser" (The Kiss), fourth reduction, small model, bronze in brownshaded patina, signed "Rodin", and "F. Barbedienne, founder", 25 x 16 x15 cm.

Saint-Brieuc, 23 March. Armor Enchères SVV.

D €337.500

Ferdinand Barbedienne (1810–1892), pair of gilt bronze doors inspired by those created by Lorenzo Ghiberti, known as the "Gates of Paradise" between 1425 and 1452, 257 x 176 cm for the pair. Paris, Drouot, 12 March, Renard SVV.



> €1M











a tempera heightened with gold and silver heightenend with pastel by Jacques Majorelle, 1941, 110 x 139 cm.

Paris, 11 and 12 March, Artcurial & Sotheby's SVV.

B **€613,500**

Pierre Legrain (1889 - 1929), console, vers 1924 a nickel plated metal and glass console table by Pierre Legrain, circa 1924, 61,5 x 82,5 x 30 cm.

Paris, 11 and 12 March, Artcurial & Sotheby's SVV.

C €3,681,500

Jean-Michel Frank (1895 - 1941), a unique gypsum and patinated bronze cabinet, circa 1935, 109 x 75,5 x 22 cm.

Paris, 11 and 12 March, Artcurial & Sotheby's SVV.



D €445,500

Marcel Coard (1889-1975), armchair, rosewood parchment, mother-of-pearl, 73 x 63 x 78 cm. Paris, 11 and 12 March, Artcurial & Sotheby's SVV.

E €811.500

Gustave Miklos (1888 - 1967), a unique patinated bronze sculpture by Gustave Miklos, 1928, signed, dated and with foundry mark the plaster model of this sculpture was given by madame Gustave Miklos to the musée de Brou, Bourg-en-Bresse, France. Paris, 11 and 12 March, Artcurial & Sotheby's SVV.

F €781,500

Paul Iribe (1883 - 1935), 'nautile', a carved walnut upholstered armchair by Paul Iribe, 1913, signed and dated, 107 x 74 x 82 cm.

Paris, 11 and 12 March, Artcurial & Sotheby's SVV.





24.7M€

Staged in Paris on 11 and 12 March, this sale of the collection of Félix Marcilhac, expert, dealer and author of reference works, will go down in the annals of Art Deco history (Sotheby's and Artcurial). The initial estimate at between €8.2 and €11.7M was more than doubled, achieving a total of €24.7M (95.2% by lot; 97% by value). To continue with a few more figures, 88% of the lots changed hands for higher prices (including the buyer's premium) than expected, with thirtyone of them topping €200,000. No fewer than twentyone world records were beaten, firstly for Jean-Michel Frank with the €3,681,500 obtained for an extraordinary patinated bronze cabinet inlaid with gypsum panels from around 1935. This designer also achieved €745,500 for a pair of cube armchairs of circa 1928 in shagreen-covered wood, purchased by the collector Dimitri Mavrommatis. Paul Iribe landed a world record as well, with €781,500 for a 'Nautile' armchair from 1913 in carved walnut: a model reproduced in many books on the period. This stands out for its high gondola back,

leading down to large scrolls highlighted with a row of beads above each front leg. Cheska Vallois fought hard to obtain a glass-topped console from around 1924 by Pierre Legrain, with a stretcher base, V-shaped lateral uprights in perforated nickeled brass and a glass stretcher shelf –pushing it up to €613,500. Félix Marcilhac had acquired it on 16 December 1980 at Drouot for FF129,000 (€53,370 at today's value). At the time it was described as 'in the style of' Pierre Legrain: an attribution confirmed by a photograph from the Sotheby's Cecil Beaton archives, where it can be seen in the home of the Noailles family at the Place des États-Unis, Paris, in 1938. When Legrain is mentioned, Marcel Coard is never very far away... as witness the €445,500 for a cube armchair of c. 1920 in rosewood and parchment inlaid with mother-of-pearl: a unique piece sold for F13,200 (€12,500 at today's value) during the legendary dispersion of fashion designer Jacques Doucet's collection in 1972. The event sparked off a voque for Art Deco that shows no signs of abating! Svlvain Alliod



Wang Hui (1632 -1717), two paintings from roll n° 6 of Emperor Kangxi Nanxun Tu's tour of inspection in the South, 68 x 328 cm and 68 x 258 cm (detail). Bordeaux, 8 March, Alain Briscadieu SVV.



€1,896,000

The Bordeaux Sainte-Croix auction house has been dispersing objets d'art from several private collections in the Bordeaux region. The red carpet was first rolled out for two scrolls narrating the exploits of the Kangxi Emperor's "Nanxun Tu" (Southern inspection tour), painted on silk at the end of the 17th century. To assert his sovereign power, the Emperor went on a journey lasting seventyone days from Beijing to the delta of the Yangtze-kiang, also known as the Blue River. To record his historic progress, Kangxi commissioned the well-known landscape artist Wang Hui to paint a series of twelve rolls. These were begun in 1691 and completed six years later, with the assistance of other court artists. The rolls rather like a comic strip in twelve episodes – were split up, mainly during the 20th century, and in particular between the World Wars, when a number of major dealers took them to Europe. In 1938, the owner of roll number 6, which was complete at the time, ordered it to be split into four parts at his death (which came about in

1939) and distributed to his heirs. The operation was repeated throughout several generations... The same Bordeaux house brought in €3,360,000 in April 2013 for an initial piece found in a private mansion in Bordeaux. Meanwhile the two isolated fragments from the roll here, coming from two Aquitaine estates, were expected to fetch around €400,000 each. In remarkably pristine condition, they meticulously depict various sites, like the city of Zhenjiang getting ready to receive the Kangxi Emperor. The drawing depicts the bubbling excitement of the preparations, with a dense crowd of boats on the river and teeming shops full of various merchandise. Although nisolated from other better-known parts of the roll - which is thus impossible to piece together at present – the two fragments caused a fierce battle in the sale room by telephone and on the Internet, between museums, enthusiasts and the international trade. In the end, they went to a single Asian collector. The other pieces now need to be found if the entire roll is to be reconstructed. This originally measured nearly twentyone metres. **Chantal Humbert**

GAZETTE DROUOT INTERNATIONAL / AUCTION RESULTS



€1,750,000

To land this Song statue, you needed a great deal more than its estimate of €80,000/100,000 (Caudron auction house, 19 March). The wood sculptures of this dynasty, considered one of the peak periods of Chinese culture, are extremely rare, firstly because wood is a putrescible material, and secondly because Buddhism, although the State religion under the Song, was perceived as a foreign religion and underwent a cyclical pattern of persecution. The naturalness of the posture here is typical of a form of Song sculpture that

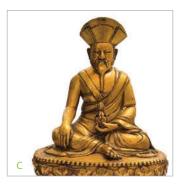
was deeply attached to individuality and attitudes, whose sources go back to the sculpture of the Tang dynasty (618-906). A similar statue is now in the National Palace Museum in Beijing. This one carries the label of the L. Wannieck collection, on which a book was published in Paris in 1911. On 2 December 1960, Galliéra dispersed the Chinese art collection belonging to Mme L. Wannieck, which fetched a total of FF822,480 (the equivalent of around €1.3 M). This statue was not included in the sale. Sylvain Alliod

RESULTS

In the world







A \$87.500

Two Chinese carved whiteish-green jade plaques, the first carved with chilong (10.2 cm); the second carved on one side with auspicious symbols; together with a reticulated wooden stand.

New York, 4 - 5 March, Christie's.



Jacob Van Hulsdonck (1582-1647), "Still-life wiith dried fruits", Antwerp, oil, copper, signed. 28.5 x 36 cm.

Stuttgart, 26 February, Nagel Auctions.

C CHF30,000

Statuette of the first Shabdrung Ngawang Namgyal (1594-1651?), showing the founder of the Bhoutan Kingdom. Early 17th century. H. 16 cm, gilt copper amalgam, Bhoutan Kingdom.

Lausanne, 18 March, Enchères Dogny.

D \$929,000

A Thirty-Two-Deity Guhyasamaja Mandala Tibet, Ngor monastery, circa 1520-1533. New York, 17 March, Bonhams.

E £350,500

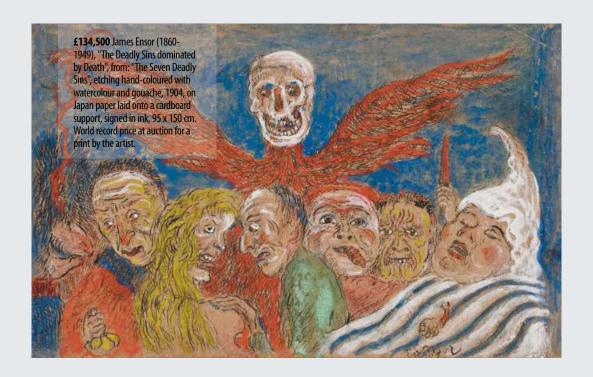
Florence, Italy, 16th century relief with Hercules wrestling Antaeus, inscribed in black ink: WA/1786/white marble Executed between circa 1560 and 1590, 46.5 x 29 cm. London, 5 March, Sotheby's.



The great collector Stanley J. Seeger (1930-2011) is the joy of the auction room on two counts, firstly as a buyer, and then as a disperser of the objects he acquired: various objects in 2002; works by Picasso in 1993 and 2013; modern and contemporary Italian art in 1998, young British artists in 2001, and a collection built up around E.H. Shepard in 2008. In London on 5 March, Sotheby's sold a thousand lots, consisting of a mixture of paintings, objets d'art, silverware and furniture, all of which furnished his residences. The sale, which raised a total of £7.34 M with an insignificant proportion of unsold lots, involved two thousand bidders and nearly 1,600 telephones! The top price went to this 16th century marble relief of the fight between Antaeus and Heracles: £350.500 M.

X. N.





£1.3 M

'I want to live on, and go on speaking to the people of tomorrow,' he wrote in 1934. Ensor's wish has been granted, as the sale of almost his entire body of engraved work on 19 March in London (Christie's) totalled £1.3 M, with nearly every lot finding a buyer. This was the collection built up by Mira Jacob, who promoted the Surrealists in her gallery and considered Ensor a forerunner of the movement. It featured numerous rare prints, sometimes hand-coloured, from desirable provenances like Augusta Boogaerts, the painter's companion, and Albert Croquez, the author of the first monograph on Ensor's engraved work. The top price, £134,500, went to "The Seven Deadly Sins Dominated by Death" of

1904, a print coloured by hand, like those of "Devils Thrashing Angels and Archangels" of 1888 (£88,900) and the celebrated "Christ's Entry into Brussels" from ten years later (£74,500; meanwhile, a black and white fourth state proof of this print sold for £56,250). The disturbing "Death Pursuing the Human Flock"(£68,500) and the equally troubling "Hop Frog's Revenge" (£64,900) preceded the amusing depiction of the "Seven Deadly Sins" (eight plates: £56,250). Political and religious satire was represented by "Doctrinal Nourishment", printed on Japanese simili paper (£50,000). The artist can rest assured that just as he hoped, he speaks to "the people of tomorrow..."

Drawings

TRENDS

To suit every budget. Drawings cover a huge field in terms of technique, period and style. From the simplest sketches, often preparatory to larger works on another support, to works in their own right; from sanguine to charcoal, and from 18th century pastel portraits to Henri Michaux's mescaline-inspired ink drawings, there is something to suit all tastes and budgets. Drawing is a significant sector in France, as can be seen from the prestigious art fair bringing enthusiasts and professionals together at the Palais Brongniart. It is quite natural for this segment to have experienced growth comparable to that of other segments under consideration. But its share is still relatively modest, especially if we limit ourselves solely to specialised sales, as here. Drawing then

Drawing is a significant sector in France, as can be seen from the prestigious art fair bringing enthusiast and professionals together at the palais Brongniart in Paris...

represents no more than 1% of total sales in the French market. Nonetheless, it has performed well, with a rise of 17% compared with the previous year. The unsold rate has fallen, and is now closer to the average rate for all sectors taken together. In addition, the average price of lots has risen by 10%. However, these figures should be treated with caution, given the small number of specialised sales. François Marical







HD

A **€1,125**

French school, second half of the 18th century, "Laundrywoman and villager under a stone vault", black chalk and brown wash drawing, 27 x 34 cm. Paris, Salle Rossini, 2 July 2013, Rossini SVV.

B **€49,200**

Eugène-Louis Boudin (1824-1898), "The sailing boats, sailing at Honfleur", pastel, signed, 17 x 27 cm. **Honfleur, 14 July 2013, Honfleur enchères SVV.**



C **€12,500**

Paul Strecker (1898-1950), "Portrait of Christian Dior", signed drawing: "il a l'air musikalisch, à mon cher Christian, l'unique", 26 x 20 cm.

Paris, Drouot, 26 March 2012, Daguerre SVV.

D €372,000

Élisabeth Vigée Le Brun (1755–1842), "Self-portrait in feathered hat", black chalk and stump, highlights in charcoal, circa 1780, 48 x 37 cm.

Deuil-la-Barre-Montmorency, 11 March 2014, Hôtel des ventes de la Vallée-de-Montmorency SVV.

E €220,500

Giovanni Domenico Tiepolo (1727–1804), "The Meal at the House of Simon", pen and brown ink drawing, with traces of black chalk, grey and sepia wash, 44.5 x 34 cm.

Paris, Drouot, 30 November 2011, Millon & Associés SVV.





An expert's view

Patrick de Bayser: Expert in Old Master drawings

Over the past few years, the Old Master market has seen soaring prices for important works, with increasingly higher bids for major pieces driven by a small group of collectors. The price index has also risen by between 30% and 100%, depending, obviously, on the artist, the importance of the drawing, and its condition. The Raphael sold for £29.7 M in London in December 2012 at Sotheby's is a splendid illustration of this rise. But here we are talking about a micromarket. With the rest, we are seeing a considerable slowdown. Prices for lower-quality works have fallen, and buyers are less and less in evidence. We can also note the increasing rarity of 16th and 17th century drawings, while the 18th and 19th centuries are still providing a large number. Today, it is quite possible to build up a fine collection based on the two latter periods, even if the big names are still expensive. But unlike the more distant centuries, you can still find some treasures, like the set of sixteen hitherto unknown works by Charles-Antoine Coypel, sold for €355,530 in December 2012 in Rouen by auctioneer Delphine Frémaux-Lejeune. The dispersion of France's heritage makes discoveries like these possible. And lastly, I've noted that in contrast to French works, always popular with real devotees, Italian drawing very much in voque during the Eighties and Nineties — is now attracting fewer enthusiasts. This disenchantment also affects the Romantic period, apart from Delacroix and Géricault, of course. So this is an area where you can still acquire some very appealing drawings at a reasonable price.

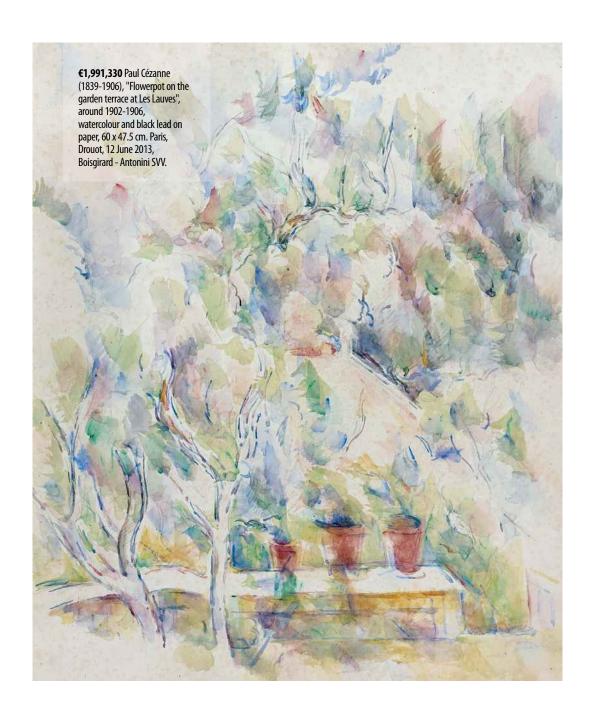
Interview by Stéphanie Perris-Delmas

ANALYSIS

The boom in the drawing market could be summed up in one date: that of the Chatsworth sale on 3 July 1984. After this dispersion of seventy-one drawings from the collection of the Dukes of Devonshire at Christie's, nothing would ever be the same again. This London event caused a profound upheaval in the hitherto peaceful little world of drawing lovers. In a packed auction room, the British dealers John Baskett, Richard Day and John Morton Morris were buying on behalf of a newly-opened American museum. The financial power of the Getty, which appropriated seven of the key works, and in turn changed the face of the market. 'Before Chatsworth, drawings were still affordable,' says Louis-Antoine Prat, one of the most eminent collectors of French works, who remembers his friend Alfred Normand buying Jean-François Millet drawings just after the war for some FF500... Several famous French collections were built up during this golden age: those of Henri Baderou (donated to the Musée de Rouen), Mathias Polakovits (given to the École des Beaux-arts, Paris) and Jacques Petithory. His drawings, including a few masterpieces, came from 44 Rue Danton, Levallois, and can now be seen at the Musée Bonnat in Bayonne. From the mid-Eighties onwards prices have risen unstoppably, reaching a record in December 2012 in London: £29.72 M for an "Apostle's Head" by Raphael: a preparatory drawing for his last Biblical painting, "The Transfiguration", now in the Vatican art gallery (Sotheby's). Today, the great Italian Renaissance names are untouchable, as only a handful of collectors (like the American financier Leon Black) can play in the major league alongside prestigious museums. This elitism is

Given the shortage of Old Master drawings, the market is seeking a fresh lease of life. This is an area where the net can be cast wider to include the 19th century and the modern period.

maintained by the remarkable rarity of drawings by Old Masters, which follow a sacrosanct rule whereby "exceptional pieces attract irrational bids"! This increasing rarity has affected the international market, even if the British and Americans play their game well, seeking out these venerable treasures in great collections to spice up more classical programmes – because transactions have become far harder for the middle of the range: between €5,000 and €40,000, say. Paris, which forms the golden triangle of the speciality with London and New York, has also known some thrilling moments. We remember the spring of 2001, when a "Figure crowned with laurel" attributed to Lorenzo di Credi threw collectors from all over the world into turmoil. At the time, the British trade carried off this drawing offered by the Piasa auction house for €14.95 M: a price that still stands as the Italian artist's record, irrespective of medium. But those times are long-gone. In fact, the dearth now







includes 17th century works and several names in the following century as well. These days, it is extremely difficult to find a fine drawing by Nicolas Poussin, Claude or even Eustache Le Sueur. Consequently, as nature abhors a vacuum, the spotlight has now moved onto so-called "second-rate" painters. But connoisseurs do not conform to the dictates of excellence, and will tell you unanimously that "a fine drawing by a minor figure is worth more than a bad drawing by a great master". One speaking example is Charles de La Fosse, a follower of Charles Le Brun, whose price index hovered around the €25,000 mark for a long time. In 2012, he joined the circle of artists commanding prices of over €100,000. In line with trends, the Salon du Dessin once more bears witness this year to the growing presence of 19th century and modern works, a movement that is only partly due to the increasing rarity of Old Masters. 'This century is really expanding; it's a rich period in terms of both quantity and quality,' says Bertrand Gautier, a Parisian gallery owner who has observed a mounting enthusiasm for Symbolism and the bizarre. For example, a drawing by Honoré Daumier highlighted with watercolour and gouache, "Quel spectacle d'horreur" (c. 1864-1865), created a sensation during the 2013 season. It was offered at Angers in April with a high estimate of €50,000, but a battle ensued, taking it up to €701,250: the celebrated caricaturist's fourth best price (Antoine Aguttes). A further surprise came the same month, when a charcoal drawing by Charles-François Daubigny, "L'Arbre aux corbeaux", with a very conservative estimate of €1,800, was finally knocked down for €72,570 in Paris (Ferri). So the 19th century is still a period where you can treat yourself to some fine drawings at prices that are still "affordable"... But for how long? Stéphanie Perris-Delmas

€161,100 Josep Baqué (1895-1967), 1,500 animals, rare phenomenon, never-before-seen beasts, monsters and primitive men, a series of 454 plates, watercolour, gouache, ink, black lead, with gold and silver highlights on paper, approx. 17 x 34 cm each. Paris, Drouot, 11 April 2013, Ader SVV.







A €55,200

Pierre Puvis de Chavannes (1824-1898), "Pro Patria Ludus", sepia drawing on canvas, circa 1879, 27 x 118 cm.

Lyon, 17 March 2013, Chenu - Bérard - Péron SVV.

B **€110,000**

Zao Wou-ki, ink drawing and ink wash, 1952-1954, showing the towers of Notre-Dame, 31 x 24 cm. **Paris, Drouot, 29 November 2013, Ader SVV.**

C €1.015

Bolognese School of the 17th century, Cesi's entourage, "Friar taken by two angels", red chalk, $27 \times 18 \text{ cm}$.

Paris, Drouot, 12 April 2013, Millon & Associés SVV.



D €72,570

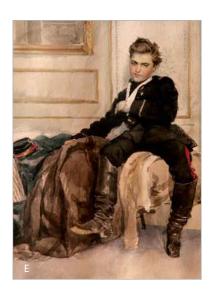
Charles-François Daubigny (1817-1878), "The tree with the crows", circa 1867, charcoal, 33 x 48 cm. Paris, Drouot, 10 April 2013, Ferri SVV.

E €62,400

James Tissot (1836–1902), "The young injured soldier", watercolour attributed, from the artist family's collection.

Besançon, 21 April 2013, Besançon auction house SVV.





MEETING

For the last 30 years, general heritage curator Emmanuelle Brugerolles has been constantly promoting one of the finest collections of drawings after the Louvre through exhibitions and scientific publications. With twenty-five thousand breathtaking works, including pieces by Veronese, Primaticcio, Michelangelo and Ingres, the École des Beaux-arts drawing department is a positive Pantheon.

In your view, how have attitudes changed towards the graphic arts since the Eighties?

Drawing has become far more present in exhibitions, even when these are devoted to painting or other techniques. We are seeing the emergence of a genuine appreciation for this form of expression, which often sheds light on an artist's original idea. In addition, there are now many more specialist galleries. And the fact that this school for advanced studies wanted to create a dedicated post for teaching drawing proves that research in this area has developed considerably. Everything is connected.

What do you think of the Salon du Dessin and the role it plays?

This art fair is a magnet for top international dealers, collectors and researchers. At this time, I personally host groups of trustees of American museums, to whom I present the Drawing Department and the way it operates. Unfortunately, the big sales that always used to be held during the autumn now take place during the fair, just when a large number of buyers are flocking to Paris, and we can't compete with them. There are still very few young collectors around, especially when prices are high, which is a pity: it's important for a younger generation of art lovers to be able to burgeon. I am on the Daniel and Florence Guerlain Prize committee, which helps me to appreciate the growing importance of drawing in contemporary creation. Interview by Geneviève Nevejan







A **€8,400**

Attributed to the French School of the 18th century, "Shepherdess with back turned", pen and ink drawing.

Bosmelet Château in Auffay, 14 July 2013, Normandy Auction SVV.

B **€6,120**

Jean-Guillaume Moitte (1746-1809), study for a basin, drawing and China ink wash, 20.5 x 45.5 cm. Paris, 20 April 2013, Artemisia Auctions SVV.

C €48,000

Aristide Maillol (1861–1944), notebook n° 11 of drawings, studies, schematic drawings and sketches, black lead, 205 x 130 mm.

Nice, 28 November 2013, Palloc, Courchet & Fede SVV.

D **€71,870**

Italian school of the 16th century, camel in profile view, pen and brown ink, 26.8 x 38.6 cm.

Paris, Drouot, 30 March 2012,
Thierry De Maigret SVV.





)

IN FIGURE

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

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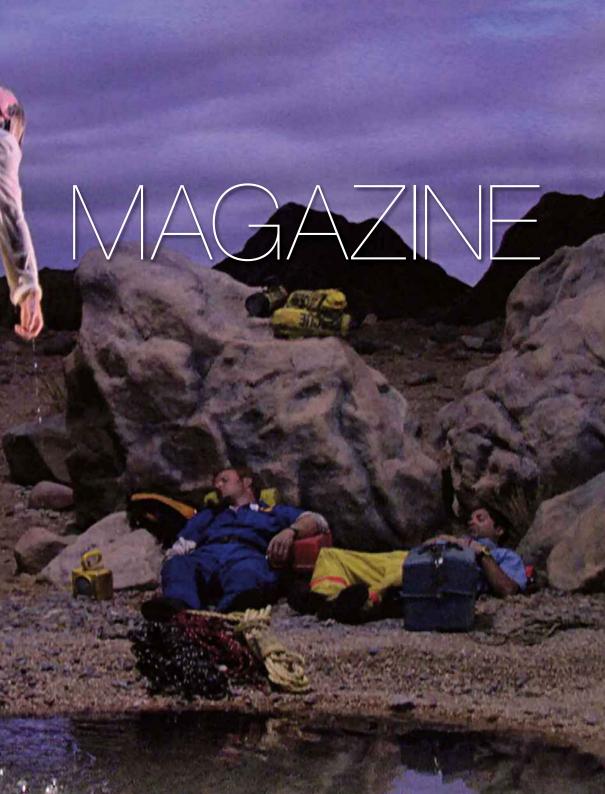






2011 - 2012	UNSOLD RATE		AVERAGE LOT PRICE	NUMBER OF SALES
FRANCE	- 15 %	2012 RATE = 31 %	+ 10 %	+ 23 %
ALL SECTORS FRANCE + ABROAD	+8%	2012 RATE = 29 %	+4%	- 2 %





INTERVIEW

Olivier Gabet

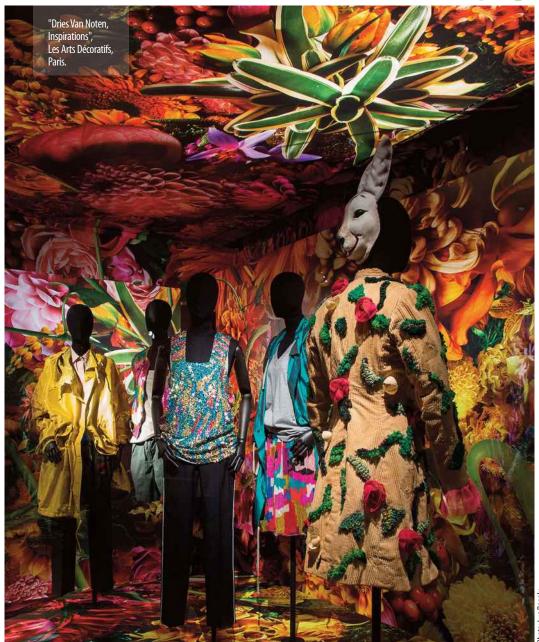
Appointed in June 2013 as head of the Musées des Arts Décoratifs in Paris, Olivier Gabet, still in his thirties, speaks about the museum's projects with composure. As we know, "for those valuable, worthiness doesn't wait the number of years...



You took over last September. Do you feel you are home at last?

I had always wanted to work in this museum one day. Even though it has come about sooner than I expected, I don't feel totally unready. After specialising in the 19th century at the École des Chartes, I became curator at the Musée d'Art Moderne de la Ville de Paris and looked after objets d'art from the Twenties and Thirties, before returning to my first love at the Musée d'Orsay. During the last six years, working on the Abu Dhabi Louvre project, I have broadened this field, because the project ranges from archaeology to contemporary art. As Assistant Scientific Director to Laurence des Cars, I have had assignments on numerous subjects across the board, including the decorative arts, particularly with acquisitions. But here, I appreciate the rich diversity of the collections, their eclecticism, and the crossovers in terms of chronology and technique. All these aspects give an extraordinary spirit to the place, which feels different from other French museums - more like its European and American counterparts. It contains not only virtuoso pieces and singular objects, but also series and entire collections. There are nearly 780,000 items in our inventories.









Tell us about the origins of the museum collections.

In 2014, we are celebrating the 150th anniversary of the Union Centrale des Beaux-Arts Appliqués à l'Industrie: the ancestor of the Arts Décoratifs. Since 1864. we have been supported by major sponsors, collectors, artists and industrialists, with the common goal of fostering France's decorative arts and craft industries, always considered a huge asset. The current exhibition, "De la Chine aux Arts décoratifs", contains around five hundred works in nearly 600 m2, many of which have not been exhibited for a long time, or indeed at all. They were donated by collectors to the museum in a spirit of abundance, as sources of inspiration for artists. I have had some fascinating discussions with Pierre Rosenberg on this subject. We agree that we are first and foremost a collectors' museum, unlike our huge neighbour, the Louvre, which is a royal museum par excellence. In the end, preserving these numerically large collections means watching over the spirit of an era, and handing it down to future generations.

You took over from Béatrice Salmon. How do you want to "hallmark" the museum?

Since it reopened in 2006, the museum has been extremely dynamic. Today we need to start a new chapter and get a fresh take on things. People come and go, but museums remain, and for me the essential thing is to help them develop so that they stay in tune with a constantly changing world. I feel a period of introspection is vital to pinpoint the ideas fundamental to the identity of the Musées des Arts Décoratifs. The museum was created by the art industries, the ancestors of the luxury industries, which have always assisted us. We have a shared history: a subtle one, with very complex aspects involving art, culture, education, entrepreneurship, money, brands, and so on. Over the last few years we have been at the eye of the storm as regards these questions. It's never productive to deny one's own history; it's crucial to extend and reinvent it. It's up to us to find our own response - one that is intellectually and artistically demanding - while working harmoniously with the State and the private sector.

So what are the main approaches?

Getting back to basics. The Musée des Arts Décoratifs has a genetic code. Obviously, I'm not talking about a simple brand, or marketing, but an identity, a brand image. For us this involves quality, beauty, high standards, virtuosity, a dialogue between creation and function, and profusion – not to mention points of view, and the education of eye and taste. The museum was created at the height of Émile Reiber's periodical "Art pour tous" ("Art for all"). On the strength of its history and specificity, the Musée des Arts Décoratifs should be an ambassador for the French lifestyle.

Can you tell us about the acquisition budget?

We don't have an annual acquisition budget in the strict meaning of the word. To function properly, the museum depends on the generosity of sponsors, companies, collectors, artists' heirs, our Friends, the international committee (chaired by Hélène David-Weill), and the Cercle 20-21 for design created two years ago. I know that we cannot intervene in the first or second markets to any great degree, but we can seize a number of welltargeted opportunities. Recently, the LVMH group set up a fairly large fund for the museum, for purchasing fashion items over three years, which I hope can be renewed. We were thus able to pre-empt some Saint Laurent, Lacroix and Mugler pieces last autumn in the Lucquet de Saint-Germain sale at Drouot. On the other hand, prices for Art Deco treasures are too high for the museum to keep up. It's often heart-breaking. The last major acquisitions thanks to their status as works of outstanding interest were the Odiot company designs and the collection of Allio buttons. Nor do we have guaranteed budgets for restoration work or exhibitions. The basic activity of the museum thus relies on the generosity of private individuals and companies. From that point of view, we are moving closer to the British and American models, with a board of directors chaired by Bruno Roger, while continuing to maintain a healthy, constructive dialogue with the State, our primary financial contributor.

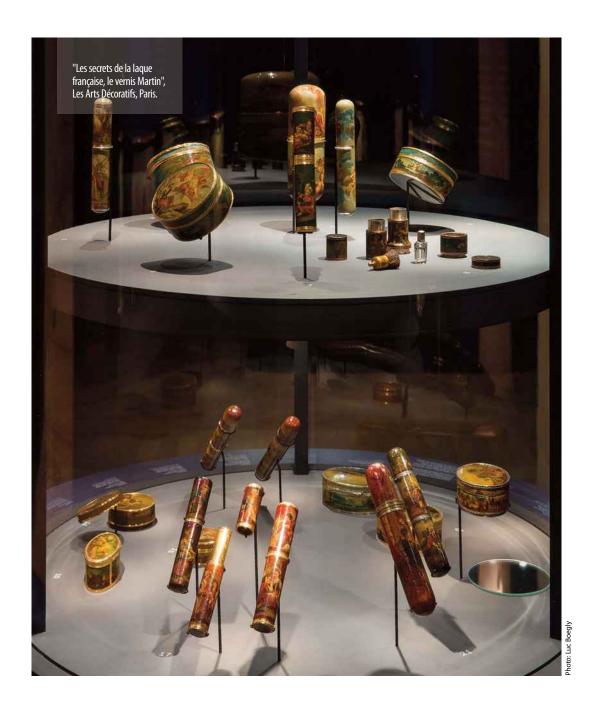
What are your priority projects?

Over the last six months, I have expressed my thoughts at numerous meetings with the chairman,

Bruno Roger and the executive board. I would say there are three main approaches: permanent galleries, periods highlighting collections and temporary shows, and the virtual space. With the latter, the digitisation of the collections will be considerably speeded up through the generosity of the Schueller Bettencourt Foundation. We also have textile collections that are not always in good condition, so we need to start up some basic restoration campaigns, which are very costly, on large collections of Worth, Doucet, Lanvin, Poiret and the Callot sisters. Each time, the budget required is around €250,000 for several dozen pieces, or even a hundred. It is often difficult to share this type of campaign with our sponsors, because they can lack visibility, but linking them with the temporary part changes the situation. We house one of the finest fashion collections in the world. I think the future lies in focusing on these collections, a guarantee of flourishing future projects, and proof of the key position occupied by fashion in the museum. Fashion means France. I am already thinking about a major exhibition of our masterpieces in the museum's great hall.

Are you envisaging any structural changes, like a redeployment of the collections?

Yes: the other approach involves redesigning a circuit through the rooms to ensure a better flow, because we can see that our visitors are rather lost; the museum is complex in its prestigious building. A museum never stays the same for ever, and the most successful are the ones that develop. And we have some extraordinary objects in our reserves, like Frank's decoration for Mauriac, and our ceramic and silverware collections. A great deal of work went into the reopening, and it's not a question of changing everything. The period rooms, which are our "Mona Lisas", will stay as they are, but I think we could exhibit new things in the other areas, and lay them out in a different way. We are too prone to reproduce the old divisions in the history of art while ignoring the pivotal periods - which are fascinating - or moments of cultural variety. And our collections would make it possible to do this.







Is a programme shaping up for 2015?

I'd like to reassert the idea that there are no hackneyed subjects here, especially in the decorative arts, fashion and design. What counts is the angle, the story. Our aim is to offer something different, to give visitors a new point of view with each subject, and a completely new history. For next September, as part of our 150th anniversary, I've decided to look back over the history of both the museum and the Decorative Arts, taking four dates, four ideas and four figures that have marked the museum's life. In the main hall, we will be hosting an exceptional edition of the Decorative Arts fair, based on fifteen decorative artists in our reserves. In early 2015, the spotlight will be on Piero Fornasetti. The museum will also focus on Jeanne Lanvin and her relationship with artists, and on the arts and crafts of Korea, and we are relaunching the Jacques Doucet project. The key challenge here is raising sponsorship funds for each exhibition project. So there has to be a balance between a programme, however ambitious it may be, and the financing resources. It's not very easy, but our strength lies in our huge, varied scope and this extraordinary venue.

So you have no current or future plans to move?

We have a very strong attachment to the Rue de Rivoli, which is part of the museum's history. The museum went through a difficult gestation period; it took around forty years from 1864 to find a permanent building before it finally opened in 1905. This period in the wilderness was not a happy one. In a way, we still bear the scars, because our collections have travelled around a great deal... The work achieved by generations of curators in coping with the difficulties of this initial period on the road is remarkable. I feel that a move is not a good idea, especially without a back-up scenario. The heart of the Arts Décoratifs beats in the Rue de Rivoli.

Interview by Stéphanie Perris-Delmas

Les Arts Décoratifs - Fashion and Textile and Advertising, 107 rue de Rivoli, 75001 Paris. Tuesdays to Sundays, 11.00 am to 6.00 pm, www.lesartsdecoratifs.fr

EXHIBITIONS

Viola, a different take on things

ne of the virtues of Bill Viola's work is its undoubted ability to win over an audience resistant to contemporary art, particularly one of its most specialised media: video. Current art can sometimes be taxed with commercial gadgetry, or, at the other end of the scale, with conveying unrelenting darkness and even nihilism. The images enclosed by the American artist in television sets or projected onto screens are light years away from this. Firstly, because their content is timeless, essential and universal, evoking the miracle of life and the inevitably of a death that brings release. Even when these two themes are not directly involved, the basic elements - water, earth, fire and air - are always present, even if only through the shimmering heat rising from a sun-drenched soil

captured by the camera. All this avoids any cosmic grandiloguence: on the contrary, it is always on a human scale. A humanism that echoes that of the Renaissance, a period sometimes cited explicitly by the video maker - because the other obvious quality of Viola's images is their undeniable beauty, in the classic, Platonic meaning of the term, which partly explains their powerful appeal. Sometimes framed, always served by a faultless technique, they compose genuine moving tableaux in which every component and figure has its own place, assigned to the nearest millimetre by the artist. The formats in which these images are presented - panoramic or by contrast, highly vertical – are perfectly in tune with the message they convey, whether the ascension of Tristan's body or the annihilation of the passion expressed by "Fire Woman". These two pieces from 2005 are presented as a kind of associated diptych for the Grand Palais' retrospective on Viola in Paris - the first ever devoted to a video artist. Visual references to one of the most iconic periods in the history of Western art can take highly explicit forms, as in "The Greeting", a 1995 video (not shown in Paris), which cites "The Visitation" painted by Pontormo in

"Bill Viola", Grand Palais, 3, avenue du Général-Eisenhower, Paris 75008 - Until 21 July 2014. Catalogue available.

www.grandpalais.fr







1528/1529. With "Going Forth by Day" (2002), loaned by François Pinault, inspiration comes directly from Giotto. Kira Perov, the artist's companion and coproducer of his work, calls it a "cycle of digital frescoes in five parts". Meanwhile, the video "The Voyage" contains a typically Giotto-like small edifice, where an old man is plainly shown dying on his bed. While this cultural territory provides an easier point of entry to certain works, the power of fascination they exert comes from their slowness, which forces you to withdraw from the frenzy of contemporary life in order to

see the slightest variation in the expression of a face ("The Quintet of the Astonished", 2000, with its Caravaggesque lighting), in mirages in the desert ("Chot El-Djerid", 1979), in the fragility and transience of human relations ("Walking on the Edge" and "The Encounter", 2012), or in the search for signs of bodily decrepitude by an old couple ("Man Searching for Immortality/ Woman Searching for Eternity", 2013). This slowness, sometimes expressed as images-within-images through sequences full of noise and tumult, can be compared with the theory of absorption – the state of



a soul entirely absorbed in contemplation – developed by Michael Fried in his book "Absorption and Theatricality: Painting and Beholder in the Age of Diderot", with particular reference to Greuze's painting. With Viola, the sound ambiance intensifies the viewer's immersion as well. The drama of the image is enhanced by no music, only by the natural sounds it contains, meticulously amplified and cleansed of any interference. The clarity of Viola's art also lies in the fact that the medium of video is clearly identified within it. Possessing its own spatiality, its own time and scanty but intel-

ligible narrative elements, it does not hover at the confines of documentary or film, but stands for what it is: a work of art. Viewers are free to shape its discourse to their own social, religious or private territory. And finally, at a time when technology means that anyone can look at a painting, an opera or a film at any time under any circumstances, video reintroduces the rarity of the instant, only yielding itself in the conditions intended by the artist, for the space of an exhibition. One more reason to go and see Bill Viola for yourself at the Grand Palais.

Sylvain Alliod

ART FAIR

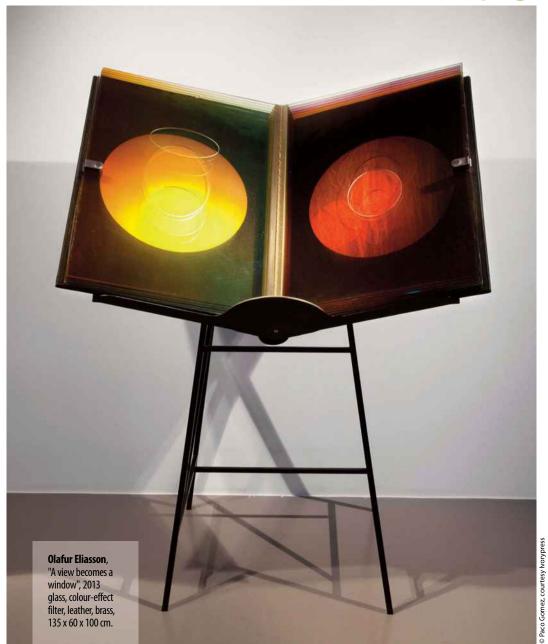
A highly promising 32nd Art Brussels

rt Brussels, formerly known as a "contemporary art fair", is one of the oldest in the world, and also one of the most atypical. Here there is no focus on the outsize and few alarming prices; what it does have is a typically Belgian sense of welcome. A fair that seeks to reflect the Belgian collector, according to Brussels gallery owner Rodolphe Janssen (incidentally, a member of the event's selection committee), meaning someone who buys early in an artist's career, and in an eclectic way. This does not prevent Art Brussels from being a genuinely international event, because less than 25% of the participating galleries come from Belgium. Unlike its opposite numbers, Art Brussels continues along a path unconcerned with the race to gigantism, and far from the pitched battles between major global events. Reflecting the mood of the moment, and after a few improvements the fair has grown while preserving the spirit of its early days: its ability to welcome both well-established galleries and those that are little or not at all known. This has an

effect on the offer, because here you can buy works by mature artists and young talents under 30 alike. And this also affects the prices. In contrast to "powerhouse" fairs, at Art Brussels you can treat yourself to a drawing, say, for only a few hundred euros. And here, we can emphasise that the quality of the exhibitors is monitored by an independent selection committee, which includes gallery owners from within and outside Belgium. Four months before the opening of the previous edition, the premature death of Karen Renders, who oversaw the development of Art Brussels with a masterly hand, forced the organiser, ARTEXIS, to rethink the management of the fair. The artistic direction was given to Katerina Gregos, a Greek exhibition curator based in Brussels. She was unable to make a real mark in such a short time. But with this edition, she has had a year to set up a more original programme. For example, it has been decided to entrust the fair's visual identity to an artist each year - this time, a young Belgian called Jimmy Kets. Meanwhile the stage design is being managed by an Antwerp firm, ONO Architectuur,











which has taken inspiration from the 1958 Brussels world exhibition staged in the very same venue as Art Brussels. From the commercial viewpoint, the biggest change concerns the length of the fair, which has had a day lopped off. For Rodolphe Janssen, this shorter version could well lead others to follow suit. It is shored up by the selection committee's desire to foster the contemporary dynamic of Brussels. So around thirty young European curators have been invited to explore not only the fair, but also various cultural venues and the studios of the city's artists. Over the past few years, the Belgian capital has become one of the most vibrant contemporary scenes in Europe. More and more artists are attracted by a cheaper lifestyle compared to other major European cities, and the number of galleries has risen exponentially, particularly with the arrival of several from France - with the collectors to go with them. The fair has grasped the fact that even if it is a very short event in the Brussels calendar, it shares the same goal as all Belgian players: boosting the role of Brussels in the European art scene. The fair takes up two halls. One is devoted to the "Primes", the more established galleries, which can afford the more spacious stands. The second is allotted to the other sections. Taking both halls together, the rotation rate is a third compared with 2013, evidence of a healthy dynamism. Newcomers include the Prarz-Delavallade and Bugada & Cargnel galleries from Paris, Max Wigram and Pila Corrias from London and the New Art Centre from the Wiltshire countryside, which specialises in British modern and contemporary sculpture. This year, four high-profile galleries from the Middle East are also participating. Fourteen American galleries are crossing the Atlantic – half the number coming from France, the country most represented after Belgium. As Rodolphe Janssen points out, the advantage of hosting international exhibitors is being able to present galleries with very different programmes in Brussels: a fact sure to stimulate the interest of collectors. As well as the more classic "Prime" section, Art Brussels features more disparate sections including a new one called "Curator's View". Five projects devised by a curator, artist or gallery

owner have been selected by the Artistic Director, one of which has several surprises in store: that of the Brussels gallery "Sorry We're Closed", entitled "Plaster Mind". This proposes plaster works by artists as varied as Jean-Antoine Houdon, Hans Arp and César! There is also a "Solo Show" section, for which fifteen projects have been selected. But the most forward-looking are the "First" and "Young" sections. The former brings together sixteen galleries participating in the event for the first time, chosen by curators who include Daria De Beauvais, the curator of the Palais

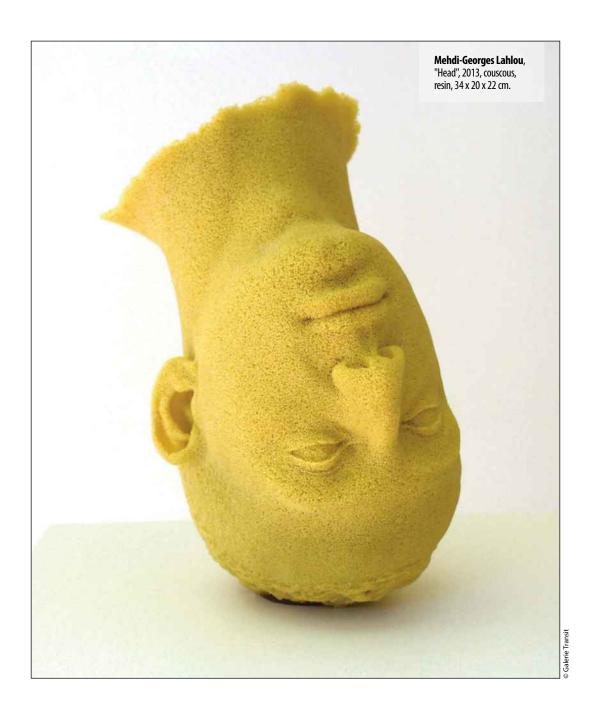
Francisco Sobrino, Untitled, 1963-2013, 30 x 28 x 30 cm, painted metal. Galerie Jousse Entreprise & archives Sobrino de Tokyo. Again according to Rodolphe Janssen, these consist of young galleries that collectors really want to see, and are already supported by many of them. Meanwhile, the "Young" section consists of galleries with a programme qualified as "young" and "non-established": professionals who, in principle, are not active in the secondary market.

Exhibiting collectors

Where would a fair be without its collectors? A section presented as "the flagship artistic project" of this 2014 edition is entitled "Portrait of the Collector as a Work of Art: an intimate Journey". It offers the chance to discover key pieces belonging to members of the fair's committee of collectors, all recognised as the "most eminent in the country". The secret is well-guarded, and we will have to wait for the opening to see what these masterpieces consist of. It is an excellent idea, as the discretion of Belgian collectors is legendary...Art Brussels occupies a singular niche in the contemporary art fair circuit. It does not compete with the world's major events, and the calendar is a real asset... But all that will change next year, as Frieze New York is moving from May to April, while Basel Hong Kong is moving from May to March. Meanwhile, FIAC Los Angeles is opening in April, while the Venice Biennial will be inaugurated in mid-May. In short, there are no longer any seasons! There is thus a real danger that Art Brussels will lose collectors who embark on the fair marathon, together with international galleries. So investing in the promotion of the Belgian capital as the principal marketplace in Europe is now crucial, and both the organiser and selection committee are working on this. Thanks to a partnership with Art Brussels, visitors to the fair will also be able to see exhibitions in participating Belgian galleries until Charles-Arthur Louis 10 pm on 25 April.

Art Brussels, Brussels Expo, Palais 1 & 2, 1, place de Belgique, 1020 Bruxelles - From 25 to 27 April.





The 16th Armory Show assessment

fter its thundering inauguration in 1913 (garnering acerbic criticism that still reverberates to this day), the show went underground. No other was held until 1994. Then there was a pause until 2001, followed by a number of more or less successful editions. But Marcel Duchamp's "Nu descendant l'escalier" compared with "an explosion in a tile factory" - and Brancusi's "Mlle Pogany", likened to "a hard boiled egg on a sugarlump", had done their work. Since then, these "artistic UFOs" have found generations of followers, as is the case with Iñigo Manglano-Ovalle at the Thomas Schulte gallery, whose "Birds in space" series makes a direct reference to his Romanian colleague. At the present time, the fair is still a "show" if ever there was one, since it brings together more than two thousand five hundred works (there were one thousand four hundred in 1913) representing twenty-nine countries in over two hundred galleries! And there, everyone can take a look and draw what they can from the glittery, the unusual, the ostentatious and the authentic. New York simultaneously hosted no fewer than seven other contemporary art fairs, which this year coincided with the

opening of the Whitney Biennial. Some were more alternative, like the Independent Art Fair, Volta NY and Scope New York; others more specific, like the New City Art Fair and Moving Image. Among them, the Armory was so much considered top of the bill that in the city, everyone talked about "Armory Week".

An American platform

According to New York gallery owner Bruce Silverstein, "The Armory has an incredible history. It's a real honour for New York galleries to exhibit there." In contrast, Leo Castelli once said to his friend Daniel Templon that he wasn't part of it "because in New York every day is a fair day!" It is true that at the end of the 2000s, some of the city galleries stayed away from the event, deeming it superfluous to needs. But the situation has changed, and gallery owner Thaddaeus Ropac thinks it "an ideal place to encounter American art." At Nathalie Obadia, the fair is seen as a good way of making contact with an American clientele, hence the exhibition of American artists like Michael DeLucia, and French ones like Valérie Belin. Everyone thinks that the Armory Show has





gained in quality since it took a new direction two years ago. Better laid-out areas have improved the flow of the fair, held on two piers on the Hudson River. The large number of internationally recognised galleries proved that the fair is in the pink of health. There were old faithfuls and new arrivals alike. In the former category, David Zwirner notably presented Yutaka Sone's bird's-eye view of "Little Manhattan", carved in marble (2007-2009), and works by Adel Abdessemed ("Mappemonde – olive", 2011, and "La Chine est proche", 2013, a bicycle in camel bone), one of the only artists from the French scene, according to Daniel Templon. Meanwhile, he himself proposed a Philippe Cognée, who is currently popular with the American market. Other galleries remaining loyal to the show included Sprüth Magers, Victoria Miro, and Galleria Continua – unusual in being established in Beijing, San Gimignano (Italy) and France (Le Moulin). Fabrizio Paperini, its director, notably exhibited "Rebar 49" (2008-2012) by Ai Weiwei, of whom he is a representative. Newcomers included Almine Rech, who contributed a blurry print on aluminium, "King Kong" by Gregor Hildebrandt (2011), while the Paris gallery Valentin displayed an unexpected Laurent Grasso, Lehmann Maupin presented the acclaimed artists Liu Wei and Tracey Emin, and Sikkema Jenkins & Co. exhibited Vik Muniz, who recast James Ensor's portrait as a digital print. Benin artist Romuald Hazoumè at the October Gallery focused on the smuggling of Nigerian gasoline into his country, though with considerable astheticism. Modern art, in a more intimate setting, featured "blue-chips" like Roy Lichtenstein at Sims Reed, Joan Miró and Jean Dubuffet at the Galeria Domenech. and Tom Wesselmann at the Thomas gallery. Moeller Fine Art exhibited "The Pregnant Woman" by Otto Dix (1931). The Marlborough gallery was an Ali Baba's cave, with Chu Teh-Chun, Tom Otterness and Juan Genovés ("Arido", 2013).

Armory Focus

The 2014 show was also notably marked by its focus on China. This year, Susan Harris was given a free hand, and decided to put the spotlight on 20th century women artists, as was Philip Tinari, Director of the Ullens Centre for Contemporary Art (UCCA) in Beijing, who chose seventeen Chinese galleries to present the new face of this rapidly-growing art scene to the American public. Xu Zhen, who heads the Madeln workshop, was chosen by the Armory Show in partnership with the MoMA as a figurehead for this new artistic output from China, where politics and tradition are still ever present. Between the terrifying dreams of Chen Haiyan, the "Fragment" (2014) by Zhao Zhao and the frieze by Jin Feng ("Leaders socialistes", 2013), the message was eloquent. Like a provocative response to the latter, Xu Zhen produced "Under Heaven", a mass of creamy pink paint as appetising as a cupcake. Ma Ke and Wang Keping put forward more poetic and intimate works. A two-day symposium rounded off "Focus: China", during which Adrian Cheng, founder of the K11 Art Foundation, spoke at length about the changes taking place in Hong Kong. Young artists there are more confident, and are seeking a new, positive identity. The extent of government control on culture was also discussed by a number of museum curators, artists and even lawyers.

Rude health

So this new edition confirmed the spanking health of the Armory Show. At its close, director Noah Horowitz said, «Our galleries reported very healthy sales: evidence of the power of the New York art market, and this renewed confidence asserts its central position." The Thaddaeus Ropac gallery sold the sculpture "Distant Cousin" (2008) for \$1 million on the first day, then the oil painting "1889 different colours" (2013) by Georg Baselitz for \$660,000. The Galleria d'Arte Maggiore (G.A.M.), exhibiting Giorgio Morandi, and the Cardi Gallery, selling Lucio Fontana and Warhol, confirmed the eagerness of collectors as soon as the fair opened. Younger galleries like Edel Assanti, with prices ranging from \$5,500 to \$30,000, also sold a great deal. It seems that the red "Hope" by Robert Indiana at the Thomas gallery augured well for the event. Davina Macario

The Armory Show, Piers 92 & 94, 12th Av at 55th St. New York www.thearmoryshow.com

CINEMA

Monuments Men

eorge Clooney tells the epic story of the men who tracked down works of art during the Second World War. Though lacking in historical accuracy, the film is still good entertainment. A

commando of iconoclastic soldiers, a race against time behind enemy lines and a stash of loot at the finish... After Brian G. Hutton's "Kelly's Heroes" (1970) and David O. Russell's "Three Kings" (1999), it is now the turn of "The Monuments Men", directed by George Clooney, to make use of these three canons of war comedy. But the novelty of the film lies in the pedigree of our heroes. Unlike the usual grasping renegades, they are established, responsible men, too old to be cannon fodder, working in civilian life as curators, architects, sculptors and art historians. And their mission is a

noble one: to protect artistic heritage from the ravages of war while seeking out the hidden stores of works confiscated by the Nazis. The film is based on the true story of the Monuments Men, the nickname given to the people working in the Monuments, Fine Arts and Archives Section. This special battalion created by the Americans in late 1943 had up to 345 men and women in its ranks, some civilians, with thirteen different nationalities. "But even though it seems like a historical film, some very, very big liberties were taken with the facts", says historian Emmanuelle Polack, co-author of a book on Rose Valland, the Jeu de Paume curator who inspired the character played by Cate Blanchett. Rose Valland was never imprisoned during the Liberation as the film suggests, and her acknowledged homosexuality is suppressed in favour of a flirtation with the character played by Matt Damon. Anyone who wants to find out the true facts should read the excellent book by historian Lynn Nicholas, "The Rape of Europe: The Fate of Europe's Treasures in the Third Reich and the Second World War". As well as a nice turn by the actors (the poker-faced Bill Murray is a joy, as ever), the film puts the spotlight on a huge number of works.

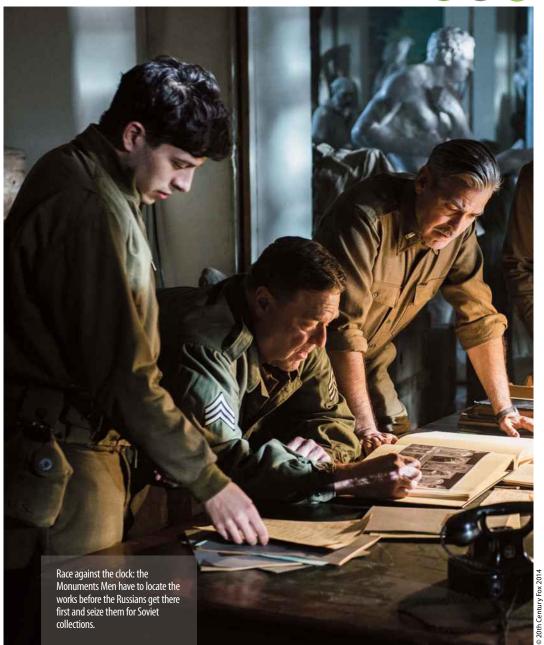
"The Monuments Men", 118 mins, directed by George Clooney. Budget: 70,000,000\$.

Language: English, German, Russian, French.











Replicas of paintings and sculptures were hired from specialist companies, and the production was extraordinarily ingenious in recreating the works seen on the screen. Most of the paintings were printed from high-resolution digital photographs. "These paintings are clearly very complex, but we have extremely high quality printers today. It was the obvious method to use," says Helen Jarvis, the film's artistic director. All in all, nearly a thousand works of art feature in "The Monuments Men". A great deal of work went into the "Madonna of Bruges". A fibreglass copy was borrowed from a collection of statues that once belonged to the legendary Cinecittà studios in Rome. And a second, in high density foam, was commissioned from a Berlin

sculptor. The "Ghent Altarpiece", the polyptych by the Van Eyck brothers, was also given lavish treatment. Helen Jarvis describes how the illusion of the patina of time was achieved: "We printed the panel of the Virgin in a velvet dress on several different types of material, before discovering that a vinyl-covered support produced the best result. Then our scenery painter applied a coat of acrylic and wax paint to the print, making it look just like a genuine picture painted by hand." It is estimated that the Nazis despoiled Western Europe of a hundred thousand art works, not to mention millions of books and manuscripts. The Monuments Men remained in Europe until 1951, sorting out and restoring works to museums and their

GAZETTE DROUOT INTERNATIONAL / CINEMA



lawful owners. But the epilogue is far from over, as Emmanuelle Polack reminds us: "George Clooney's film, commercial though it is, sheds light on all the restitutions that still need to be made, and the work of researchers on the provenance of stolen works." On 11 March, the French Minister of Culture Aurélie Filippetti returned three of these to their rightful owners: a "Mountainous Landscape" by the Flemish painter Joos de Momper (1564-1635), a "Portrait of a Woman" by Louis Tocqué (1696-1772) and a "Virgin and Child" attributed to Lippo Memmi (1291-1356). To date, French museums still contain nearly two thousand works awaiting the identification of their lawful owners.

Heilbronn mine (Germany), 1946. "Self-portrait of Rembrandt" inspected by the Monuments Men Lt. Dale V. Ford and Sgt. Harry Ettlinger.

Meuschwanstein Castle, Germany, May 1945. Lieutenant Romirer (with the bloc-note), who would inspire the character M. Damon, supervisor of the inventory of 21,000 discovered works.

25 April 1945, Édouard Manet's "Dans la serre", discovered by the Monuments Men in Merkers mine, Germany.

National Archives photo no. 111-SC-203453-5