

# LA GAZETTE DROUOT

INTERNATIONAL

NUMBER 41  
NOVEMBER 2014



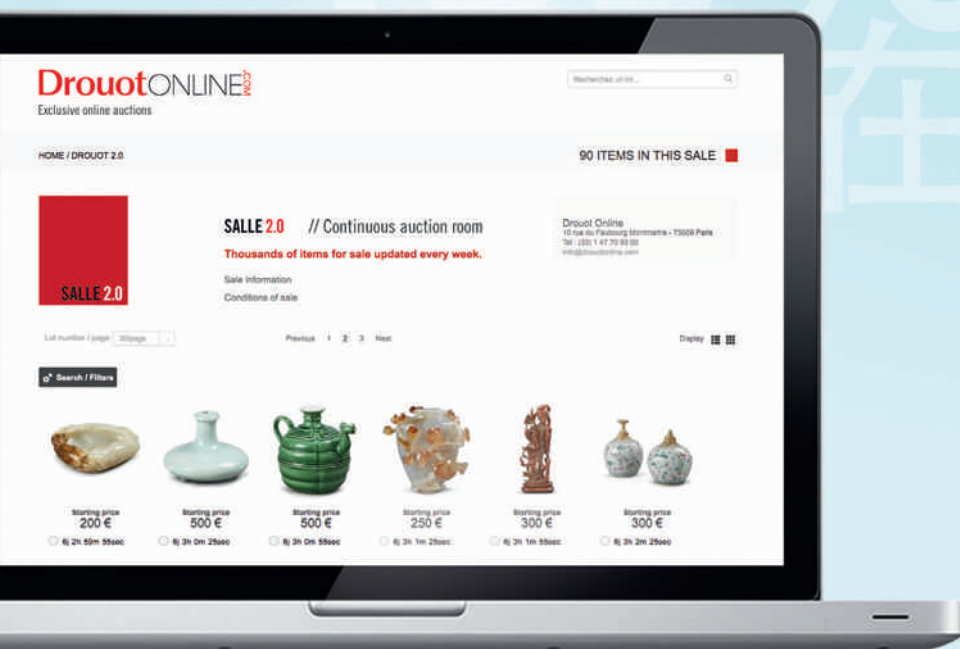
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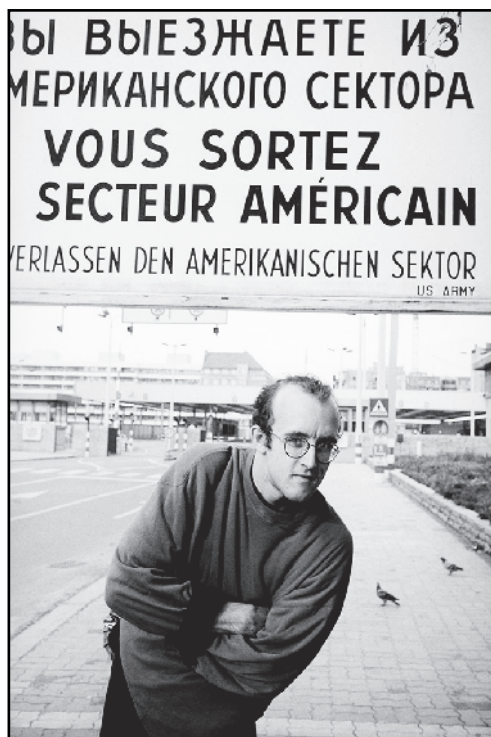
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## UPCOMING

November is traditionally a busy month for auctions in France. Highlights of this autumn's programme: the Napoleon collection of the Princes of Monaco, the photographs sold during Paris Photo, a striking portrait by Pourbus the Younger, and sculptures by Ousmane Sow.



## TRENDS

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Hokusai on the crest of a wave. While the Grand Palais in Paris highlights the Japanese master's works six years after the Musée Guimet, these works are becoming increasingly rare on the market.



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## RESULTS

Porcelains, jades, corals and bronzes — each new season seems to confirm Asiatic art as a speciality of the French market. October has also been a month of several world records for Olivier Debré and Ron Arad.





## 96 INSIDE THE MUSEUM

This is one of the most impressive exhibitions of the year. "The 18th century, birth of design" at the Château de Versailles magnificently highlights the innovative character of a trailblazing century.

## 116 ART FAIR

Paris Tableau. For its fourth edition, the parisian art fair has brought together 26 exhibitors from within and outside France to offer collectors the very best of Old Master painting. Definitely not to be missed...

## EVENT 104

The Louis Vuitton Foundation: an invitation on a journey. In Paris, an institution has been unveiled that offers its collections a spectacular setting. An ode to size? It's a great deal more than that...



# EDITORIAL



**Stéphanie Perris-Delmas**  
EDITORIAL MANAGER

Paris: or rather, the Art Rush! The capital hasn't seen such seething excitement for aeons. The crisis, the vagaries of the stock market, the spectre of a new wealth tax base, the prevailing gloom, France's downheartedness – all was forgotten during the FIAC, when the city of light recovered all the brilliance of its heyday in the face of its historic rivals, New York and London. For what other capital could vaunt such extraordinary vitality? In October alone, Paris became a giant art fair and inaugurated two new major museums, no less – the Louis Vuitton Foundation and the Hôtel Salé dedicated to Picasso's work – not to mention a wealth of major exhibitions and a string of auctions staged to stunning effect during the FIAC. So let's briefly indulge in a spot of patriotic pride: it may not have oil or two-figure growth, but France has a veritable gold mine in art!

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# NEWS IN BRIEF



Emma Lavigne © Centre Pompidou © Photo: H. Véronèse

## All change!

Laurent Le Bon, the new president of the state-run Musée National Picasso, is handing over the reins of the Centre Pompidou-Metz to the newly-appointed Emma Lavigne. The art historian began her career as a curator at the Cité de la Musique. In 2008 she joined the Centre Pompidou, in charge of contemporary art. ("Pierre Huyghe" was one of her most notable exhibitions.) She will now watch over the destiny of the Centre Pompidou-Metz for the next five years.

Alain Seban and Bernard Blistène have now joined the Power 100. The President of the Centre Pompidou in Paris and the Director of the Musée National d'Art Moderne are 12th in a list headed by the Director of the Tate in London, Nicholas Serota, drawn up by Art Review.





Courtesy of Jousse Entreprise

## Julien Prévieux, winner of the 2014 Prix Marcel Duchamp

At the end of the FIAC, the artist Julien Prévieux won the 2014 Prix Marcel Duchamp awarded by ADIAF (association for the international dissemination of French art). He succeeds Latifa Echakhch, the winner of the previous prize. Each year, the Prix Marcel Duchamp goes to an artist born or resident in France. Julien Prévieux, who comes from Grenoble and works in Paris, was presented by the Jousse Entreprise gallery. His video "What shall we do next?" (here sequence n°. 3) stages "behavioural forms governed by our everyday lives".

## Frieze: two in one

Frieze Art Fair and Frieze Masters have come to an end in London. Exclusively dedicated to contemporary art, the former was acclaimed for its entirely redesigned layout: a bonus for the 162 galleries that had come from 25 countries. To refresh the genre and excite the imaginations of the 60,000-odd visitors, a live section with "performance-based installations" was introduced for this 12th edition. You just had to cross Regents Park to find Frieze Masters. 37,000 enthusiasts flocked to this three-year-old event that removes the barriers between Old Masters and contemporary art. Its director, Victoria Siddall, is now taking charge of both Frieze Art Fair and its New York version.



Stephen Wells. Courtesy of Stephen Wells/Frieze

# TAJAN

## FURNITURE AND OBJETS D'ART

Wednesday 19 November - Drouot, room 14



### SÈVRES

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# ENGHIEN

SUNDAY 23 NOVEMBER  
2.30PM

OLD PAINTINGS  
FURNITURE AND OBJETS D'ART



**FRANS POURBUS the Younger (Antwerp, 1569 - Paris, 1622) "Portrait of a Man Aged 56".**  
Oak panel - 101,5 x 76 cm - Signed top-right: F. POURBUS FIL. FR. FECIT  
Annotated top-left: ANO DNI 1591 and on the right: AETATIS SVAE 56 - Tiny worn areas and period restorations. Estimate: 1 50,000/200,000

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Exhibition: Friday 21 November, 10am - 12pm and 2pm - 6pm, Saturday 22 November, 10am - 12pm, and Sunday 23 November, open display cases, 10am - 12pm.

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# Focus on Asian Arts



## Yun Gee in Paris

Born in the Chinese province of Guangdong, the painter Yun Gee carried out most of his career in the US, where he joined his father in 1921. Yun Gee's first period was strongly marked by the Cubist inheritance, which he interpreted in a colourful vein. His meeting with Prince and Princess Murat inspired him to move to France in 1927, where his discovery of the avant-gardes marked a turning point in his work. During his years in Paris from 1927 to 1930, he developed a different kind of style, with longer figures and a darker palette. He made frequent reference to founding texts of Chinese culture, as in this oil on silk of 1929, evoking Daoist beliefs. Here we see a crane, symbol of longevity, holding the scroll of knowledge in its beak as it turns towards an Immortal. On 11 November, this work will be the star item of a sale at Bayeux (Regis Bailleul and Agnès Nentas €15,000/20,000). It was discovered in a Normandy collection, and is described in Joyce Brodsky's book on Yun Gee's paintings. This is an artist who rarely appears on the French market: his works turn up more frequently in Hong Kong sales, where they fetch eight figures.

Stéphanie Perris-Delmas



## Two Lokapalas from the Ming dynasty HD

A highlight of the next Asian sale at Drouot (Gros & Delettrez auction house, 10 December), these two bronzes represent two guardians of the world, the famous Lokapalas, whose main task was to protect the Buddha. The four figures, one for each point of the compass, are shown in combat dress, often with a wrathful expression. Here we have Virudhaka, protector of the South, holding a sword in his right hand, and Virupaksha, guardian of the West, recognisable from his attribute, the reliquary or stupa. Both are in gilt bronze and date from the Ming period (late 16th/early 17th century). You will need €30,000/40,000 to carry off these two faithful guardians.

S.P.D.



## Qianlong seal

In 2006, the sale in Dijon of a collection of seals belonging to the Qianlong Emperor inflamed bidders, triggering a series of results shored up by the financial strike power of Asian buyers. While the wave seems to have peaked, the French market regularly offers Middle Kingdom art collectors plenty to whet their appetite for these highly symbolic objects: the quintessence of Chinese civilisation. This nephrite seal with a classic model – a square surmounted by two entwined dragons – bears an inscription in Zuanshu (Chun Ou Zhai): "the ploughing office in spring ", a palace built by the Kangxi Emperor for the spring farming ceremony. One of a category of seals intended for spiritual distraction, it is to be sold on 19 November at Drouot by the Beaussant-Lefèvre auction house, with an estimate of €400,000/500,000. S.P.D.





## Chu Teh-chun 1979

1979 was an important year in the work of Chu Teh-Chun. After many years of exile, the artist found his former teacher again, Lin Lengmian, thanks to an exhibition at the Musée Cernuschi in Paris, when he came with a delegation of Chinese artists. Chu Teh-Chun's own work reflected the influence of his master, who sought to bring about a dialogue between the arts of the West and the Far East. Chu Teh-Chun strove above all to express the invisible – the very essence of nature – in an abstract vein, as in this painting of 7 June 1979, treated in a range of blazing colours. It was bought directly from the artist that year. Estimated at €100,000/150,000, it is to be sold in Bordeaux on 29 November (Briscadieu auction house).

**Stéphanie Perris-Delmas**

## Mark of the emperor Yongzheng HD

This attractive sea-green guan-type vase comes from a château in south-western France. The bottom of the base carries the six-character mark of the Qing dynasty emperor Yongzheng (1678-1735), who succeeded Kangxi. At this period, the perfection of the porcelains and masterful creations of the imperial kilns produced choice pieces, which were often offered as gifts to high-ranking officers. Their beauty lies in their sheer technical prowess and the delicacy of their textures and glazes. The model here, with handles in the form of two moulded dragons' heads – eminently imperial emblems – is to be sold on 16 November in Cherré by Balsan Enchères (€30,000/40,000).

**Chantal Humbert**







Frederick A. BRIDGMAN (1847-1929). *Nude at the tableside*, oil on canvas signed, 46 x 76 cm



Eugène A. GIRARDET (1853-1907). *Wadi at El-Kantara*, oil on panel signed, 27 x 41 cm



A kutahya dish. Turkey, 18th Century, diam. 16 cm

**MONDAY, 8 DECEMBER 2014**  
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# POST-WAR & CONTEMPORARY ART & AFRICAN SCENE

WEDNESDAY, 19 NOVEMBER 2014, 2PM  
DROUOT-RICHELIEU - ROOM 10

**Serge POLIAKOFF (1900-1969)**, *Forme bleue sur fond rouge*, 1950.  
Oil on canvas signed bottom-right. 100 x 81 cm.

**Provenance:**

Ex Philippe Dotremont collection, Brussels.

Private collection, Paris.

Estimate available on request.

**Contact:**

**Eddie HAUTCHAMP**

Email: [contemporain@millon-associes.com](mailto:contemporain@millon-associes.com)

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## MODERN ART

FRIDAY, 21 NOVEMBER 2014, 2PM  
DROUOT-RICHELIEU - ROOM 1

**Victor BRAUNER (Pietra Neamțz 1903 - Paris 1966)**

*Temps Sombbrero*. Oil on canvas - 73 x 60 cm

Signed and dated bottom-right: Victor Brauner 2 May 1948.

**Provenance:**

Jacques Ullmann collection, Paris.

Private collection.

**Expert:**

**Cécile RITZENTHALER**

**Contact:**

**Alix CASCIELLO**

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**DrouotLIVE**

# Focus on photography

Photography is making an appearance at Drouot during Paris Photo, the international fair at the Grand Palais (13 to 16 November), which will be attracting crowds of photography lovers and collectors from all over the world. Several sales will be highlighting the speciality, including a preview on 6 November, with some sixty NASA pictures celebrating nearly a decade of space conquest between 1965 and 1972. At this sale, staged by the Yann Le Mouel auction house, it will also be possible to land this print by Pieter Hugo (see photo): the revelation of the 2008 Rencontres d'Arles, and now a major international photographer. On 14 November, all eyes will be on the seventh art with "Objectif Cinéma", a sale

staged by Kapandji & Morhange featuring 300-odd lots, with prints by Richard Avedon, André de Dienes, William Klein, Pierluigi Praturlon and many others. The lion's share of this second edition is devoted to the Nouvelle Vague (see photo p 25). On the 15th, the Chayette-Cheval auction house looks back over photographs of war and revolution: a theme of tragic topicality, seen here through the eyes of Cartier-Bresson, Doisneau and Germaine Krull (see photo p 24). With the First World War, the 1917 Revolution, the Spanish Civil War and the Second World War, the speciality is not short of subjects. A high point of this sale is the Liberation of Paris, brought to light with the prints designed for the book "Libérés Paris", published by La Martinière.

Stéphanie Perris-Delmas

Pieter Hugo (b. 1976), "Loyiso Mayga, Wandise Ngcama, Lunga White, Luyanda Mzantsi and Khungsile Mdolo after their initiation ceremony", from the "Kin" series, 2008. Colour print mounted on aluminium: one of nine numbered copies. 70 x 87 cm. Estimate: €12,000/15,000.



## Pieter Hugo: through a South African eye >

The 2008 Rencontres d'Arles included an exhibition of photographs by Pieter Hugo in the main hall of the "Atelier de Chaudronnerie". This was a revelation for French audiences. Born in Johannesburg in 1976, he lived during the time of apartheid. African, but white, he cast a searching eye on society's rejects and marginalised groups not only in South Africa but also Nigeria, Ghana and other places. His work on albino, blind and elderly people were genuine reports on those exiled to the margins of society. After working for a number of newspapers, Pieter Hugo decided to work at a more leisurely pace, building up a wordless history of changes in the continent through a series of images – for example, the "Nollywood" series on Nigerian cinema. "This must be the place", a selection of his photographs from 2003 to 2012, has been shown at the photography museums of The Hague, the Élysée in Lausanne, the Ludwig Museum in Budapest and the Fotografiska in Stockholm.

Anne Foster

Paris, Drouot, 6 November, Yann Le Mouel auction house. Ms Esders.



Germaine Krull (1897-1985),  
"La deuxième division blindée à  
Berchtesgaden (le Berghof),  
vers le 4 mai 1945".  
Estimate: €2,000/3,000.



## Germaine Krull, reporter >

Germaine Krull (who will feature in a show at the Jeu de Paume in Paris in 2015) was a key figure in avant-garde photography. Famous for her views of iron architecture published in the highly modernistic "Métal", the artist also worked for several of the magazines flourishing in inter-war Paris, such as Vu, Voilà and Détective. In 1930, she published a book devoted to her famous nudes celebrating the female body. In her preface, she wrote: "True photography is a witness to the everyday; it is a reporter." The Second World War gave her the opportunity to be a witness with her own camera. During this struggle between Germany, her native country, and France, Germaine Krull joined the Resistance, becoming the propaganda director in the Free French Forces in 1942. With Roger Vailland, she published "La Bataille d'Alsace: novembre-décembre 1944". In this photo taken on 4 May 1945, she shows the Second Armoured Division at Berchtesgaden, noting: "The vehicles of the "2e DB" taking Berchtesgaden." The army of General Leclerc had entered the Führer's "Eagle's Nest", and the war was nearly over. S-P-D.

Paris, Drouot, 15 November, Chayette & Cheval auction house.

## Photography puts on a show >

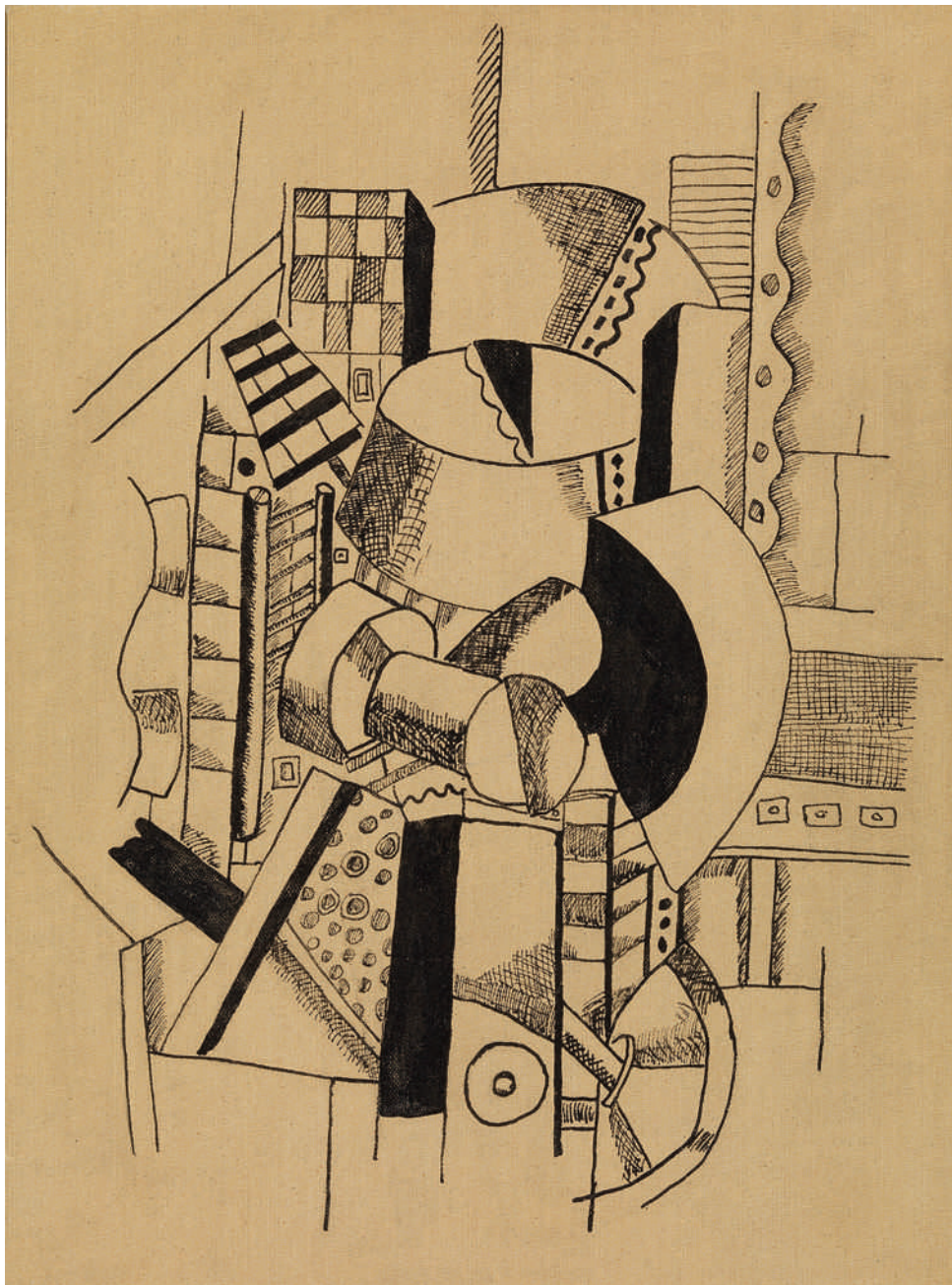
During the Fifties, the wind of youth swept through French cinema, when new film directors resolutely broke with the past as they endeavoured to capture reality in close-up. They were not yet thirty, they turned the seventh art on its head, and they had names like Godard and Truffaut. In Objectif Cinéma, the Kapandji & Morhange auction house puts the spotlight on this Nouvelle Vague through photos from masterpieces in the genre, including "Le Mépris" starring Brigitte Bardot and Michel Piccoli (a print by Tazio Secchiaroli estimated at €500/600), and "Pierrot le Fou" (Godard during the shoot, by Georges Dudognon: €500/600). Two portraits of Jean-Luc Godard attributed to Philippe R. Doumic are estimated at €800/1,000. François Truffaut is an essential member of the cast. The director's career (currently highlighted at the Cinémathèque Française) is illustrated through a series of photos taken during the shoot of "Les Quatre Cents Coups", the film that garnered him the Best Director Award at the 1959 Cannes Festival. Jean Pierre Léaud played the lead, as he did in "Baisers volés" (a print attributed to Raymond Cauchetier on offer at €300/400). Also worth repeated viewings: "Jules et Jim" and "L'homme qui aimait les femmes". **S P-D.**

Paris, Drouot, 14 November, Kapandji & Morhange.  
Pierre Bourdy.

Jeanne Moreau, Henri Serre and Oskar Werner in  
"Jules et Jim" by François Truffaut (1962), period  
silver halide print by Giancarlo Bonora, 27 x 18 cm.  
Estimate: €300/400.







FERNAND LÉGER (Argentan 1881-1955 Gif-sur-Yvette), Composition of mechanic elements. Created in 1917. Indian ink on canvas, 25,8 x 18,8 cm. Estimation: CHF 350 000 / 450 000 resp. EUR 291 650 / 375 000.

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# UPCOMING AUCTIONS

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W

France

# Jean-Michel Frank from Buenos Aires

5 NOVEMBER

Two years on, the Villa Noailles in Hyères is once again the setting for an exceptional sale staged by the Leclère auction house: an event that arose from the meeting between the specialist Mo Amelia Teitelbaum and Romain Rudondy, head of the Decorative Arts department of the Marseille company. The programme features 109 lots, including creations unearthed by Ms Teitelbaum while working on her book about Jean-Michel Frank's life in South America. There are also pieces by artists who had close links with the Vicomte and Vicomtesse de Noailles. As we know, the Villa was one of the very first modern buildings, designed in 1923 by Robert Mallet-Stevens. We start our survey with the ill-fated dandy Jean-Michel Frank (1895-1941). He became friends with

the Chilean-born Eugenia Errázuriz, a woman of taste who inspired his minimalist style. This encouraged the interior designer to set off for Argentina, where he settled in March 1940. In 1932, he had joined forces with four partners (including Ignacio Pirovano, a relative of Eugenia Errázuriz) to found a company called Comte SA. For a brief decade, which ended with the designer's suicide in New York, the company produced Frank's designs, including several commissions supervised by the artist himself in Buenos Aires. This sale includes seven pieces made for Sans Souci Palace, owned by another of Eugenia Errázuriz's relatives, Carlos Maria de Alvear. You will need €30,000/40,000 for a pair of brass drawing-room occasional tables from circa 1938, and €35,000/40,000 for a parchment-covered writing table. Alongside Jean-Michel Frank's furniture, we find a number of pieces by Paul Dupré-Lafon (two original bedside tables at €20,000/30,000 each) and Gaston Suisse (a lacquer bookcase with a chessboard decoration at €20,000/30,000).

Caroline Legrand

**Jean-Michel Frank** (1895-1941, interpreted by Comte, parchment-covered writing table opening by three drawers, number 12533, 77.5 x 127.5 x 77.5 cm.  
Estimate: €35,000/40,000.



Model of Reims Cathedral, carved walnut and oak depicting the west side of the building, signed and dated on a handwritten label: "Fait à Paris / le 1<sup>er</sup> Janvier 1851. Logerot", 94 x 88 x 28 cm. Estimate: €15,000/25,000.



# Cathedral style

Reims Cathedral is part of France's cultural heritage. This masterpiece of Gothic architecture is where most of the country's monarchs were crowned, from Henry I (1027) to Charles X (1825). Its founding event was the baptism of Clovis, King of the Franks, by Rémi, Bishop of Reims, one Christmas evening sometime between 496 and 506. This baptism is depicted in the centre of the Kings' Gallery above the West door, faithfully reproduced in this model proposed for sale by Christie's on 6 November in Paris. Made in 1851, it is signed "Logerot". The cathedral, a venerable monument, suffered during the Revolution; the first restoration project, overseen by Viollet-le-Duc, focused on the upper galleries of the nave and the apse, the rose window and the towers. Several models were made in the 19th century, inspiring a "cathedral style". On 4 September 1914, the first German shells fell on

## 6 NOVEMBER

the monument. Fifteen days later, they started a fire in a scaffolding tower that quickly spread to the rest of the building. The damage was described in Albert Londres' first report: "It is now nothing more than an open wound; the roof is destroyed, and the gargoyles spew molten lead from their mouths." In July 1962, it was chosen by General de Gaulle and Chancellor Konrad Adenauer for the signing of the Franco-German truce. This model is not just a work of art: it is a piece of history, a testament to the "martyred cathedral".

Anne Foster

# Napoleon and the Princes of Monaco

15-16 NOVEMBER

Two crowned heads for an emperor... A professional soldier trained at the Saint-Cyr military academy, Louis II of Monaco naturally nurtured a passion for the Empire period, where strategy played a kingly role. The soldier-prince's ancestry also seemed to preordain him to collect Napoleonic objects, as his great-grandmother was none other than Stéphanie de Beauharnais, Josephine's niece and the Emperor's adopted daughter. These pieces were collected over many years and added to by Prince Rainier III, who devoted the Musée des Souvenirs Napoléoniens in the palace to them. (This opened to the public in 1970). Some are now going up for auction at Fontainebleau (Osenat, Binoche &

Giquello auction houses), where 1,000 lots are to be dispersed over two days. They include what could be called family keepsakes, like a cradle given to Stéphanie de Beauharnais by Napoleon I (€250,000/350,000). Made by Jacob-Desmalter to a design by Charles Percier, it is similar to the King of Rome's cradle, now at the Château de Fontainebleau. At his christening, the little King had the privilege of wearing delicate white satin slippers embroidered with the imperial arms (€60,000/80,000). Inseparable from the Emperor's silhouette, one of Napoleon's cocked hats will attract many covetous looks... at around a staggering €350,000! This modest felt hat, preserved by the Emperor's private veterinary surgeon Joseph Giraud, is one of the twenty that still exist throughout the world. From the Consulate period onwards, Napoleon remained loyal to his sober black-braided companion, whose sole ornament was a cockade attached with a button. The only novelty conceded by the Emperor was the way he



Black felt hat belonging to Emperor  
Napoleon I. Provenance: Joseph Giraud,  
private veterinary surgeon to the  
Emperor. €300,000/400,000.





Plate from the Emperor's personal service known as "des Quartiers généraux", which Emperor Napoleon I took with him on exile at Sainte-Hélène. Centre painted by Swebach "Tent of the Emperor on Lobau Island in 1809", initials "LL" on reverse, numbered "No. 14". D. 23.6 cm. Work of the Imperial Manufacturer at Sèvres, circa March 1810. Estimate: €60,000/80,000.

wore it: "athwart", or side-to-side on the head, rather than the traditional "fore-and-aft" style in line with the face. This hat is as famous as the Emperor's stance, his hand tucked into the front of his clothing, immortalised by Paul Delaroche in his 1807 painting of France's leader in his study (€35,000/40,000). Napoleon was close to his soldiers and adopted sober attire on a campaign, but could also bow to the rhetoric of the regime. So in Antonio Canova's studio he posed bare-headed, like an

antique emperor, for his white Carrara marble bust (€150,000/200,000). And that's about all – but not quite, because we should mention that mementoes of the Grande Armée (flags, weapons, eagle standards, relics of Marshals of the Empire, etc.) will also be part of the festivities, as well as a few items from Imperial Russia, like a sword "For Bravery" with the Cross of St George, which belonged to Tsar Alexander II (€200,000/300,000).

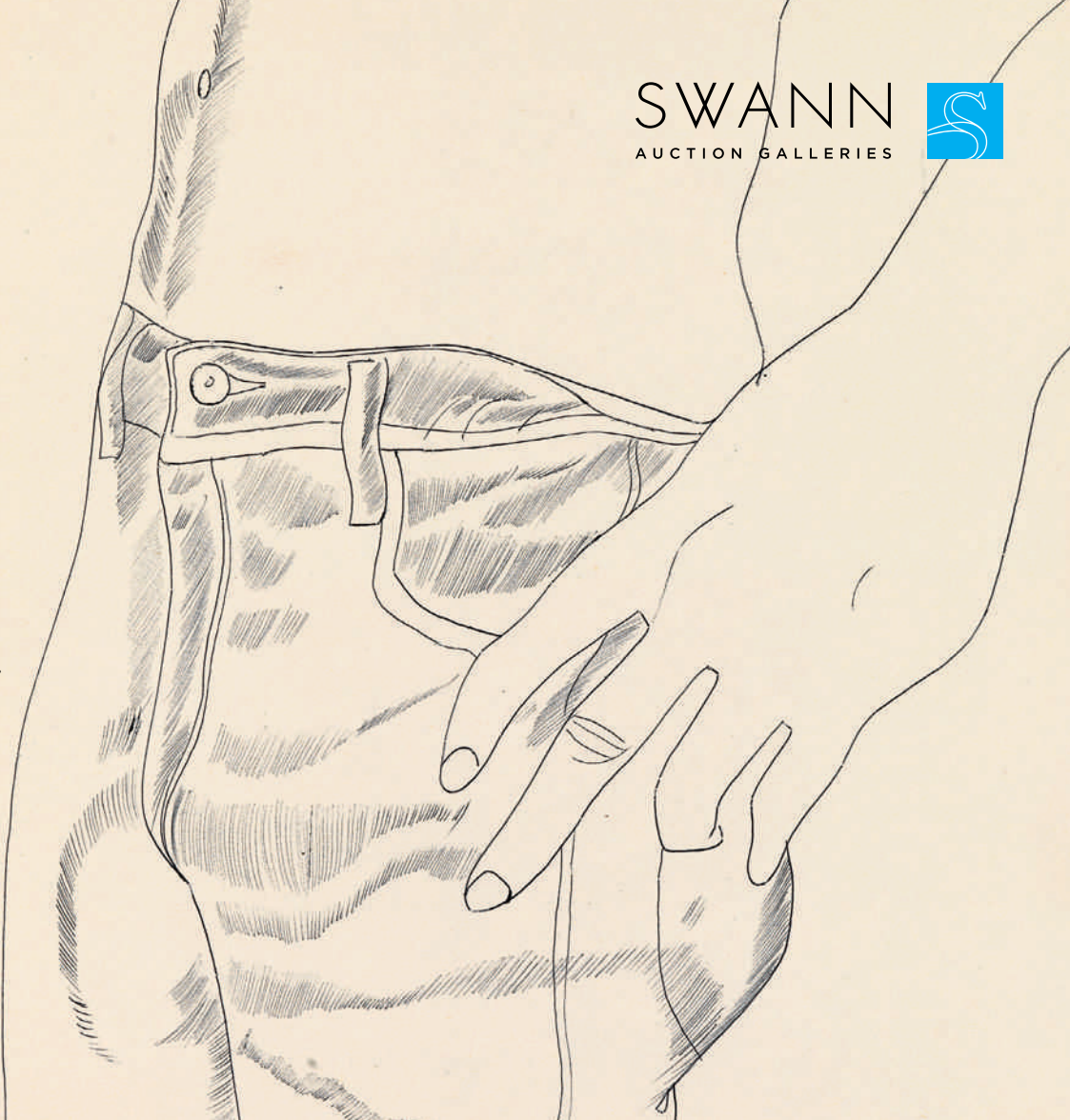
Sophie Reyssat



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Andy Warhol, *Untitled (Hand in Pants Pocket)*, pen and ink, circa 1956 (A 118.1110). Estimate \$12,000 to \$18,000.

## Contemporary Art

November 12

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# Selected Artworks



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## 20TH CENTURY DESIGN AUCTION PARIS 25 NOVEMBER 2014



VIEWING 20, 21, 22 & 24 NOVEMBER

JEAN-MICHEL FRANK, Oak, leather and brass filing cabinet, circa 1935. Estimate €80,000–120,000  
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# A woman artist in Algeria

16 NOVEMBER

How did a Normandy woman become one of the leading Orientalist painters of her time? Marie Aimée Robiquet was born in Avranches, in the département of La Manche in France, into a wealthy family. She moved to Paris to study with the celebrated academic painter Félix Joseph Barrias, and exhibited her first works at the Salon when she was only 21. But this conventional career as a classically trained portraitist and painter was disrupted by a meeting with Henri Lucas, a lieutenant in the First Tirailleurs Regiment of Algeria. He became her husband and introduced her to Africa, particularly Algeria and Biskra, where the

couple went to live. There Marie Aimée discovered Saharan landscapes bathed in intense light, and men and women with different customs and practices – all of which rapidly inspired her. In 1892, she presented her first Orientalist painting at the Salon des Artistes Français in Paris. A year later, she submitted this "Caravan in the Biskra Wadi", now being sold by the Bisman auction house in Rouen. A full-page reproduction of the painting appeared in the weekly magazine "Le Monde illustré" on 12 August 1893. The artist was praised for her style and her "mastery that grows and consolidates with each new work", and the magazine concluded that "this caravan deserves a place alongside the best and most famous impressions of the Orient." The picture with its dominant blue sky shows camels led by men and women in minutely-depicted costumes, all painted with great realism. A striking freeze-frame!

Caroline Legrand



**Marie Aimée Lucas-Robiquet** (1858-1959), "Une caravane dans l'oued Biskra", oil on canvas, signed and dated . . . 93, 107.5 x 142.5 cm (detail). Estimate: €200,000/300,000.



HD



**Ousmane Sow** (b. 1935),  
"Zoulous, le conseil Shaka",  
1990, material applied on a  
structure of iron, straw and  
hessian, H. to 121 from  
260 cm. (detail)  
Estimate:  
€200,000/300,000.



# Ousmane Sow at Drouot

19 NOVEMBER

In 1999, on the Pont des Arts, Parisians discovered Ousmane Sow's monumental sculpture of "The Battle of Little Bighorn". Sow, previously a physiotherapist, modelled figures that convincingly brought his warriors to life: the 647 members of the 7th Regiment of the American Cavalry, fighting a coalition of Cheyenne and Sioux in June 1876. Three million viewers thronged to see these clay giants. This sale organised by Millon & Associés at Drouot on 19 November should thus cause quite a stir, as it features a work by Ousmane Sow. Faithful to his concept of

narrative sculpture, the artist has fashioned a scene with seven figures: the Zulu King Shaka surrounded by five men and a woman. The bodies are powerful, the faces expressive. This monumental work was presented in 1999 in an exhibition at the Rectangle in Lyon. Acquired directly from the artist, it is being offered with a suggested price range of €200,000 to €300,000 – a wise estimate given previous results: "Warrior with Spear", also from the Zulu series, was sold on its own in July 2008 for €208,186 in Paris (Tajan Auction house).

Stéphanie Perris-Delmas

# From Rodin to Chagall

21 NOVEMBER

The drawings and sculptures to be dispersed at Drouot by the Millon auction house each evoke a facet of modern art in their own way. While the "Port de la Chaume", Albert Marquet's oil on carton painting laid on canvas (€25,000/35,000) now seems extremely classical, his work on forms seen against the light in misty atmospheres still bears witness to the Impressionist revolution. Light, the focus of all attention, is here staged by Guillaumin with his contrasting shades, Signac with his Divisionist touch and Picabia with his light scintillating through leaves. Other stylistic about-turns await art lovers: Louis Valtat prefigures the colourful Fauves, while Maurice Estève opts for a stylisation that reconstructs volumes in 1942. Magritte tries his hand at Cubism with "Le Modèle"

of 1922, transfigured by geometrised forms (€250,000/300,000). The severity of his nude contrasts strongly with the power emanating from Jean Souverbie's "Deux Odalisques", painted between 1927 and 1930 (€50,000/70,000), whose sculptural bodies evoke Picasso's "Baigneuses". A foray into the sculpture section reveals Auguste Rodin's admirable "Faunesse à genoux" of 1887. Cast by Alexis Rudier in around 1911, this bronze was purchased from the artist by the current owner's grandfather. The beauty's animal force is sure to delight enthusiasts (€250,000/€300,000). To end this modernist chapter, we return to the picture rails. Those who love drawings will appreciate Suzanne Valadon's delicate line in her unassuming "Fleurs dans un vase", immortalised in oil on carton (€20,000/25,000). They will also linger over a gouache on paper by the unclassifiable Chagall: "L'Oiseau bleu" (€80,000/120,000). For the writer Henry Miller, this prince of metaphor was no less than "a poet with the wings of a painter"...

Sophie Reyssat





HD

>

**Marc Chagall** (1887-1985), "L'Oiseau bleu", gouache on paper, signed, 26 x 18.3 cm.  
Estimate: €80,000/120,000.



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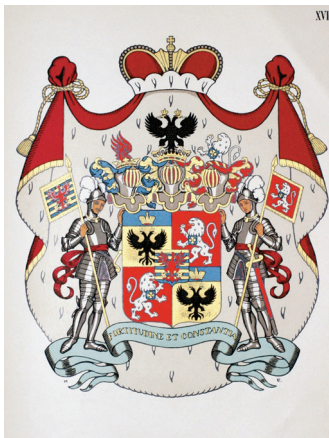
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**DROUOT-RICHELIEU - ROOM 12**

Thursday 27 November 2014

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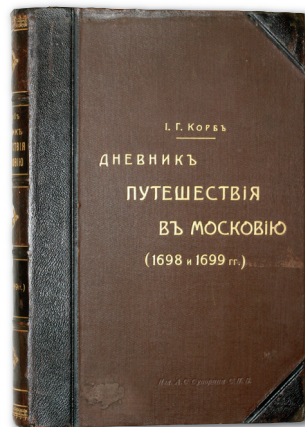
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Frans Pourbus the Younger (1569–1622), "Portrait of a Man aged 56", 1591, oil on oak panel, 101.5 x 76 cm.  
Estimate: €150,000/200,000.



# Franck Pourbus the Younger

This portrait of a wealthy man of Antwerp was painted by Frans Pourbus the Younger in 1591, the year when the painter was admitted as master to St Luke's Guild. Then, the city fell into the hands of the Spanish crown after a 13-month siege and the Protestants (nearly half of Antwerp's population) emigrated to the United Provinces. It was hard to find patrons in these troubled times. The young Frans already had an international name, as his father and grandfather were well-known painters. He chose a career as a portraitist, drawing on the realism of Flemish painting and the scrupulous precision of portraits by the German school. To highlight his model's personality, he adopted a tight composition, as can be seen in this portrait of a mature man, full of vitality. The artist has meticulously rendered the fine lines on his forehead, his still-russet beard and still-thick hair, the supple leather of the gloves, the quality of the fabric and the softness of the fur on his garment – a "masterpiece of truth and expression", to quote Thoré-Burger in the artist's catalogue of 1867. Pourbus signed this portrait (to be sold by the Enghien auction house in Enghien-les-Bains) in elegant calligraphy, as he did with a "Woman

23 NOVEMBER

aged 54" now in the San Francisco Museum of Fine Arts. This is painted on a similar silvery-grey background, with the same delicate rendering of the severe black dress and immaculate white coif. Other portraits from his Antwerp period include wealthy figures identified by their arms, like those of "Catherine Van Damme" and "Petrus Ricardus". As a portraitist of such impressive talent, Pourbus inevitably enjoyed the protection of princes. At the court of Brussels, he was noticed by the Duke of Mantua. From 1599 to 1609, he lived in this major centre of the arts, to which the collector and patron Vincenzo I of Gonzaga invited the leading painters of his time. The Duchess then recommended Pourbus to her sister, Marie de' Medici, Queen of France. He moved to Paris in 1609 and lived there until his death in 1622.

Anne Foster

# Mendelssohn family...

28 NOVEMBER

A musical manuscript that some thought lost is returning to the limelight after years of silence, at Drouot (Tessier-Sarrou). A great joy for Mendelssohn lovers, since this manuscript has been attributed to him! But which Mendelssohn, in fact – Felix or his sister? While the former left a sizeable body of work, Fanny, an outstanding pianist, saw her talent for composition eclipsed by her brother's, and only a few Lieder and piano pieces have come down to us. The absence of a signature on this "Easter" Sonata (Ostersonate)

has clouded the issue, and musicologists have been divided for many years. The young woman mentioned the piece in her letters, and indicated that she played it in April 1829. Four months later, her brother played it on the boat that was to take him to New York. Did he receive the piece from his sister as a parting gift, as most scholars think? Some consider that the musical language of the four movements, which Eric Heidsieck played and recorded in 1972, betrays Fanny's style and influences, and others also recognise her handwriting in the score, as witness the argument put forward by Angela Mace in 2010. If this sonata really is by Fanny, a substantial composition now joins the pianist's corpus. Whatever the truth of the matter, the quality of the piece deserves hearty applause...

Sophie Reyssat

molto ritard. Allegro Tempo 1mo.

Pw. trite.

con anima

Pw. + Pw. + Pw. + Pw.

Autograph manuscript, "Easter" Sonata, dated May 1828, 17 oblong in-quarto pages and half-pages. Included: a rough draft of two oblong in-quarto pages. Estimate: €25,000/30,000.



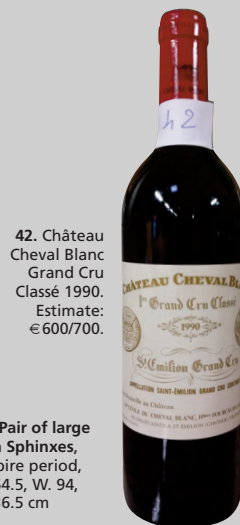
94. Rare Chinese vase with Guan glaze on sides, Qing dynasty, six-character mark of YONGZHENG period (1723-1735), H. 24,5 cm (a deposit of €15,000 will be required to bid for this lot)



1. AUSTIN Type A30  
seven coach from  
1955- 18382 miles



64. Pair of large  
iron Sphinxes,  
Empire period,  
H. 64.5, W. 94,  
D. 36.5 cm



42. Château  
Cheval Blanc  
Grand Cru  
Classé 1990.  
Estimate:  
€ 600/700.



136. Louis LAGRENÉE, known as the Elder (1724-1805), two pen and ink drawings from China circa 1770/1780, 32.5 x 45 cm (will be included in the annotated catalogue of the artist)





# CHAYETTE & CHEVAL

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## DROUOT-RICHELIEU – ROOM 15

### FRIDAY 19 DECEMBER, 2PM

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Extensive selection of pocket watches, 17<sup>th</sup>-20<sup>th</sup> c.  
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Quarter repeating gold-cased verge watch  
by "CERNUT à Chalons", c.1820



Dumb quarter repeating gold enamelled  
watch by GRANDPERRIN the elder,  
Paris, N°673, c.1790.



White and black marble mantel clock  
with bronze fittings, late 18<sup>th</sup> c.



Gilt and green-enamelled  
guilloché brass desk  
compendium incorporating  
a quartz clock (Robert  
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hygrometer, thermometer  
and note pad. A fine  
contemporary production.



BREGUET

Gentleman's steel chronograph. Black clock face with three dials.  
Mechanical movement powering fly-back chronograph. Calibre: Valjoux 225.  
Balance in Glucydur bronze, Bréguet balance spring.

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Sayed Haider Raza (b. 1922), "Bindu",  
acrylic on canvas signed, countersigned,  
titled and dated "97", 120 x 120 cm.  
Estimate: €100,000/150,000.

# Post-war and Contemporary Art

Avant-garde artists of the past and celebrities of the present feature in this sale of modern and contemporary art at Tajan. Around 100 lots provide a comprehensive overview of creativity since the post-war period, ranging from classics by Victor Vasarely to the work of the iconoclastic, superlative-loving Jeff Koons. In short, every style is represented, with César's New Realism standing alongside the dreamlike universe of Pierre et Gilles. Forty years separate "Guerrier I", an allusive, graphic silhouette on a red background painted by André Masson in 1957 (€40,000/60,000), from Sayed Haider Raza's "Bindu", an acrylic of 1997. By this time, the Indian artist had long turned his back on figurative painting, experimenting with Western abstraction for a time before returning to his own cultural heritage in the 1990s. The geometry that underpins his work draws on the ancient tradition of the mandala, well known all over Asia because of its association with Buddhism. His

## 1 DECEMBER

concentric circles, growing out of a focal point of energy ("bindu" in Sanskrit) and traditionally associated with the sky, are surrounded by a square, a common symbol for the Earth. Raza's entire universe is contained within this piece. By contrast, the work of Nikki de Saint Phalle, currently displayed in a retrospective at the Grand Palais in Paris (until 2 February 2015), breaks with this meditative focus. Her coloured resin sculptures of female figures militate for a vigorous femininity liberated from all constraints, as can be seen in her 20-cm high "Nana" (€10,000/15,000): an acrobat with her feet nonetheless firmly on the ground! **Sophie Reyssat**

# China seen from France

3 DECEMBER

The "French taste" that flourished in the 18th century arose from a subtle mix of classical lines and imaginative decoration. It will be illustrated to fine effect at a dispersion of objets d'art and furnishings at Drouot (Beaussant & Lefèvre). The antique repertory was one of the essential references, as can be seen in a pair of small lidded baluster vases, whose sobriety sets off their luxurious materials: the porphyry so prized by Roman emperors, and the gilt bronze of the richly chased mountings (€20,000/30,000). Refinement reached its height under Louis XV. Ever since the exotic Siamese embassy had been received by the Sun King at Versailles in 1686, the court had conceived a passion for chinoiserie, which then invaded the decorative arts. An exceptional connoisseur of the Middle Kingdom, and appointed for this reason as an interme-

diary between Louis XV and the Qianlong Emperor, the Controller-General of Finance, Henri-Léonard Bertin, fostered the political and intellectual rapprochement of France and China and contributed to the period's burgeoning taste for exoticism. Five sets of tapestries based on sketches by François Boucher ("La Tenture chinoise") were woven for Louis XV, who offered most of them as diplomatic gifts. One set made for Bertin was entrusted by the Minister to the missionaries Aloys Ko and Étienne Yang as a gift to the Qianlong Emperor. This prestigious past is now re-emerging thanks to "La Toilette", "La Foire" and "Le Repas": a royal commission of around 1760 consisting of three Beauvais tapestries with the arms of France and Navarre. They come from a private Paris mansion. Rest assured, the marchands-merciers have made every effort to feature Chinese iconography in all kinds of more affordable objects – for example, a pair of gilt bronze firedogs with whimsical Chinese musicians, made in around 1750-1755 (€40,000). They are nonetheless attributed to Jacques and Philippe Caffieri...

Sophie Reyssat





HD



Set of three tapestries in basse lisse, "La Toilette", "La Foire" and "Le Repas", forming part of the second Tenture chinoise; borders decorated with the arms of France and Navarre, signed "A.C.C. Beauvais" (standing for André Charlemagne Charron), c. 1760 (detail). Estimate: €200,000/300,000 for the set.

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**SUNDAY 14 DECEMBER 2014, 2.30pm**

**POST-WAR AND  
CONTEMPORARY  
ART**

**Gerhard RICHTER.**  
"ABSTRAKTES BILD 857-1", 1999.  
Oil on canvas signed and  
dated on reverse.  
102 x 82 cm



**SALE IN PREPARATION – CATALOGUE DEADLINE FRIDAY 14 NOVEMBER**

For further information or to include works in this sale,  
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# KAPANDJI MORHANGE

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PARIS - HÔTEL-DROUOT – ROOM 1 – 9, Rue Drouot

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A.



D.



E.



B.

A. Henri MARTIN: "Automne", 81 × 130.5 cm. Exhibitions: Carnegie Institute, 1913, n° 260 of the catalogue - Salon des artistes français, 1912, n° 1253 of the catalogue. • B. Pair of large Qianlong porcelain bowls. Diam. 21 cm. An identical bowl kept at the Palace Museum in Beijing was displayed in the exhibition "Capovalori della Chitta: Qianlong e la Sua Corte" at the Museo del Corso in Rome in 2008. • C. Count Feodor Petrovitch Tolstoï. Set of seven plaster relief sculptures illustrating the Russian victories over the Napoleonic army. • D. Pair of early 19th century pistols from the DRAEGER collection dispersed in Monaco in 1983 as item number n° 92. • E. Exceptional sword known as "Killich". L. 105 cm. Late 18th/early 19th century.



C.



Clemente Pujol de Guastavino (1850-1905), Spanish school, "Le Messager du pacha", watercolour and gouache, signed "C. Pujol", 66 x 48.5 cm. Estimate: €20,000/22,000.



# Exoticism of the Orient

Few painters in the 19th century could resist the siren call of the Orient. In Paris, where Jean Léon Gérôme practised his art, the painter took inspiration from his travels for the subjects of his spirited works. Three of his pupils followed his example. One, the Spanish artist Clemente Pujol de Guastavino, who came to complete his education in Paris after studying at the Fine Arts School of Barcelona, is much appreciated by art lovers for the meticulous detail of the tiniest ornament in his genre scenes. His paintings began to incorporate the exoticism of the Orient in around 1890, and one of these earned him the Medal of Honour at the Paris Universal Exhibition in 1889. This naturalistic painter produced several pictures on the subject of receiving a message, here illustrated by "Le Messenger du pacha", a drawing on offer at this special sale for around €21,000 at Drouot (Millon & Associés, M. Arcache). Frederick Arthur Bridgman, born in

## 8 DECEMBER

Alabama (USA), likewise travelled far to study under Gérôme, who was well-known beyond the Atlantic, and stayed with him for four years. He then set out to seek inspiration from daily life in Algeria and Egypt. (You will need about €35,000 if you want to have his "Nu au guéridon" to yourself). Meanwhile, the Parisian artist Eugène Girardet was another of Gérôme's pupils. At his mentor's suggestion, he embarked for North Africa in 1874, where he became fascinated with the desert and its singular light, as witness a 1903 oil on panel of a wadi: "L'Oued à el-Kantara" (€8,000/12,000).

Sophie Reyssat

## In the world

## Asian arts

## FLORENCE

This new auction house, which opened in Viale del Poggio Imperiale in 2012, specialises in Asian arts. After a highly successful sale in July, when it dispersed a selection of Tangkas from the Whitaker collection, Florence Number Nine is now staging two new sessions this autumn (19 and 20 November). The first features some fine specimens of Tibetan painting. One example from the 19th century represents the Buddhist master Padmasambhava (€7,000/8,000), and another from the 18th century shows the divinity Tara, the female aspect of the bodhisattva Avalokiteshvara. In the sculpture

section, all eyes will linger on a 19th century gilt bronze statuette of Buddha made by the school of Zanabazar, Mongolia (€10,000/15,000) and this representation of the bodhisattva Guanyin, dating from the Song or Yuan dynasty. This is in polychrome wood, and has the features typical of the genre: thick relief, narrow scarves around the torso and clinging drapery (€20,000/25,000). Meanwhile, the sale on 20 November will be devoted to the Islamic arts and India. Worth noting: a jade knife handle adorned with gems, dating from the 17th century (€25,000/35,000).

Stéphanie Perris-Delmas



Guanyin in polychrome  
wood, China, Song/Yuan  
dynasty, h. 83 cm.  
Estimate: €20,000/25,000.

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## PAINTINGS - DRAWINGS OLD AND MODERN



Georges MATHIEU (1921-2012)  
« Melodious woods »  
Oil on canvas.  
Signed bottom right  
Dedicated on the back  
74 x 92 cm



CHU TEH CHUN (1920-2014)  
« Abstract composition »  
Oil on canvas  
Signed bottom right and dated 91  
Dedicated on the back  
80 x 66 cm

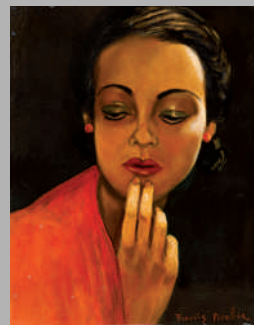


Old drawing's expert :  
Jean-Marie LE FELL  
Tél : 06 03 23 08 53  
jm.le.fell@galerie-lefell.com

Gerrit van Malley (1753-1816)  
"The hunter's stop"  
Ink, grey wash and  
paper watercolour  
Signed bottom left,  
Old Schumann collection.  
39 x 25,5 cm



Attributed to Louis François Cassas (1756-1827)  
"View of Taormina and Vésuvio"  
Black ink and watercolour pasted on  
paper stretched on wood.  
46 x 81 cm.



Francis PICABIA (1879-1953)  
« Woman's face with red earrings »  
Oil on cardboard Signed bottom right  
46 x 37 cm  
With Picabia comity certificate



Robert COMBAS (1957-)  
« The big cats »  
Diptych  
Signed in the middle  
86 x 112 cm



Etienne Alphonse DINET (1861-1929)  
« The Muezzin calling believers to prayer »  
Oil on canvas  
Signed bottom right  
Around 1917  
65 x 71 cm

Orientalist painting's expert :  
Frédéric CHANOIT  
Tél./Fax 01 47 70 22 33  
frederic.chanoit@orange.fr

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Sandro Botticelli and Workshop  
(1445 – 1510), "Madonna with Child,  
St. John the Baptist and an Angel",  
diam. 87.5 cm, tempera, oil on poplar,  
carved and gilded frame.  
Estimate: €260,000/300,000.

# Sandro Botticelli and his workshop

On 14 and 15 November, Old Master paintings will be centre stage at the Van Ham auction house, in a sale of art ranging from the late 15th century to the turn of 20th century. The oldest works – a painting by Sandro Botticelli and his workshop, no less, and one by Filippino Lippi – are remarkably similar: both are round, similar in size and with comparable subjects ("Madonna with Child, St. John the Baptist and an Angel" and "Madonna with Child and Two Saints"). The Botticelli, may have been part of a sale of Dominique Vivant Denon's collection in Paris in 1826 (*photo*) and the Lippi is expected to fetch between €40,000 and €50,000. The rest of the sale seems much more 'classic', with the exception of "Battle between a Young Javanese Rhinoceros and Two Tigers", painted in 1840 by the Javanese painter Saleh ben Jaggia, estimated around €90,000. Three other works from the 19th century are particularly striking: E. F. Oehme's "Mountain Church in Winter" painted two years later (€60,000/80,000), "Marée basse à Villerville" by

## COLOGNE

Charlotte François Daubigny (€60,000/70,000) and Fritz von Uhde's large 1875 painting, "Garden" (€80,000/100,000). Caring not a whit for chronology, we end with some 17th and 18th century works: two busts of female figures, one by Nicolaes Maes dated 1679 (€6,000/7,000), the other by Bernardo Strozzi (€20,000/30,000), and two landscapes. The first of these depicts "Travellers in a forest", and bears the signature of Gillis van Coninxloo III (€45,000/50,000), while the second is "The Mighty Old Oak" by Jan van Goyen (€40,000/60,000). With a range encompassing devotional art, landscapes, portraits and genre scenes, there should be something in this sale to suit every Old Master connoisseur.

Xavier Narbaits

# Three icons by Andy Warhol

## NEW YORK

It is rare to find three cultural icons of Sixties America together in one place, but that is exactly the case here, with music represented by Elvis Presley and film by Marlon Brando in two large canvases by Andy Warhol. The works, with similar formats and dates (1963 and 1966 respectively), will be part of a sale at Christie's New York on 12 November. Since their acquisition in 1970, they have hung in a casino in Aachen, and are thought to be worth a total of around \$130 million, a figure not far from the record for a contemporary art work (currently \$142.4 million for the "Triple Portrait of Lucian Freud" by Francis Bacon: another case of a famous artist painted by an equally famous contempo-

rary). Elvis had been the subject of portraits by Warhol since 1962; this particular one, based on the film "Flaming Star", is called "Ferus Type" after the name of the Los Angeles gallery that exhibited it, albeit without great success, in 1963 (the exhibition consisted exclusively of portraits of Presley and Elizabeth Taylor). Repeated three times, this large portrait stands out on a silver background that gives the work a touch of glamour. By contrast, the quadruple portrait of Marlon Brando (a shot taken from the film "The Wild One", in which the actor played Johnny Strabler) seems to jump out of the canvas, which is left undecorated in its raw state as if to emphasise the model's effortless masculinity. These two stars were symbols of hope for a whole generation in the hard times that followed the Second World War. For Warhol, they could also be record-breakers: the artist's current record is the \$62.9 million paid last year for "Race Riot", another of his best-known pictures.

Xavier Narbaitz

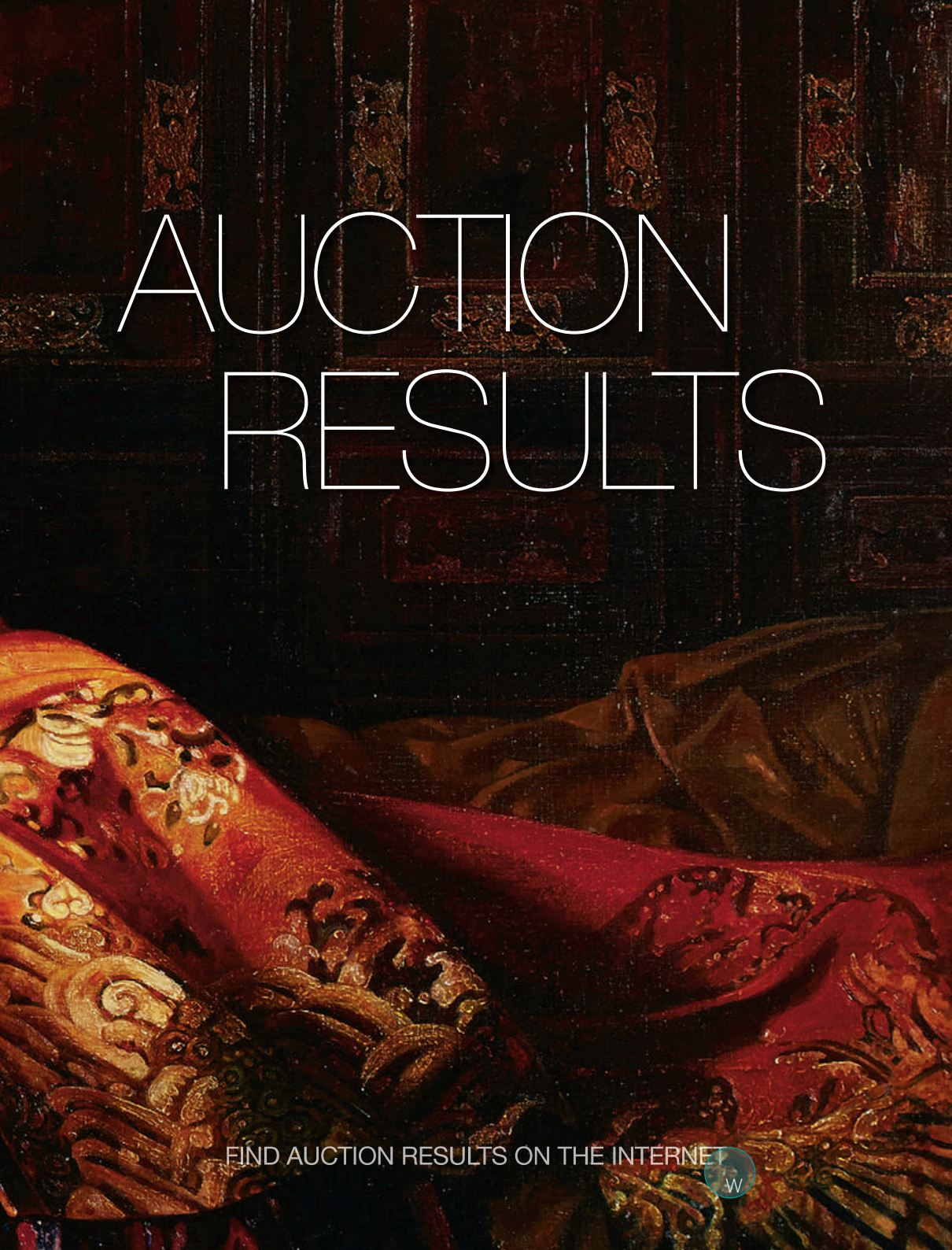




The Andy Warhol Foundation for the visual arts, IMC/ADAGP Paris, 2014







# AUCTION RESULTS

FIND AUCTION RESULTS ON THE INTERNET

W

# RESULTS ASIAN ARTS



HD



**A €60,000**

China, 18th century, fragment showing a scene with ministers, soldiers and their servants in a magnificent lakeside landscape, painted in ink and colours on silk, 52 x 65.5 cm.

Brest, 9 October, Thierry-Lannon & Associés auction house. Cabinet Portier-Jossaume.

**B €113,460**

Nguyen Phan Chanh (1882-1984), "À la Lecture" (Reading), gouache on silk, signed, dated 1932, the artist's red stamp, signed "Yuan Fanzheng" in Chinese, 87 x 64.5 cm.

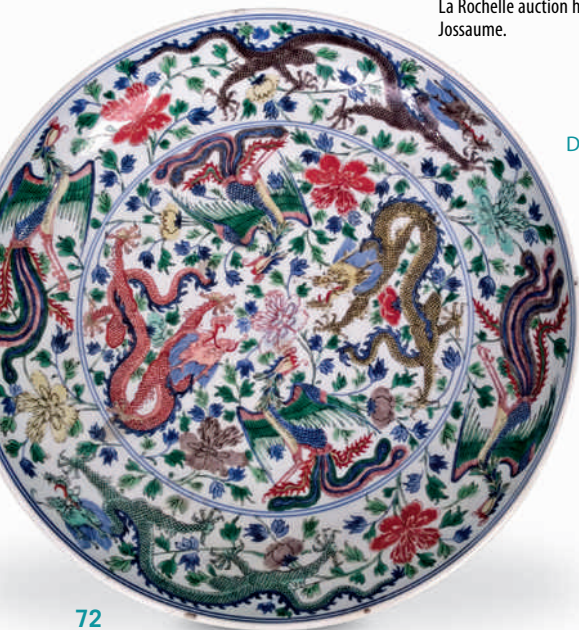
La Rochelle, 11 October, Lavoissière-Gueillers La Rochelle auction house. Cabinet Portier-Jossaume.



**C €60,400**

China, Wanli period (1573-1619), baluster vase, porcelain and wucai enamels, marked with six characters on the neck, h. 34.5 cm.

Cannes, 8 October, Azur Enchères Cannes auction house. Msrs Issaly and Pichon. Cabinet Ansas and Papillon d'Alton.



D

**D €61,200**

China, Qing dynasty, dish in wucai porcelain, six-character mark of the Kangxi Emperor (1662-1722), diam. 32.2 cm.

Deuil-la-Barre-Montmorency, 14 October, Vallée-de-Montmorency auction house. Mr. Delalande.



Seal in pale celadon jade carved with a chilong among stylised clouds, China, Qianlong period, 2.5 x 1.4 x 2.7 cm. Marseille, 5 October. Marseille Enchères Provence auction house. Mssrs Dard and De Dianous. Cabinet Ansas and Papillon d'Alton.



## €504,000

This small Chinese object with its exquisite carving, discovered by chance in a Marseille estate and estimated at around €40,000, decidedly fired enthusiasts in the room and on several telephones. It is made of pale celadon jade, an attractive opaque stone highly prized in the Middle Kingdom for thousands of years, symbolising nobility, power and perfection. The impression of the seal, which appears in the Qing book "dai di hou xi yin pu" listing the seals of the Manchu sovereigns, is the mark of Qianlong, the fourth emperor in the Qing dynasty. He reigned from 1711 to 1799, and took China to its apogee, extending its borders further than ever before. Himself a painter fascinated by the past, he created a huge collection of

art and commissioned numerous encyclopaedias. An outstanding scholar, the Qianlong Emperor was also a fine calligrapher highly conversant with Confucian knowledge and the Daoist aesthetic. By the very hand of the Emperor, this seal reproduces the Heart Sutra, one of the best-known and most important Buddhist scriptures, central to the teaching of the Prajnaparamita or the Perfection of Wisdom: one of the foundations of Buddhism. The base is carved with the four characters "Ru ru shui jing." This seal led to a frenetic bidding brawl between Asian collectors and the international trade, finally going for ten times its estimate to an Asian buyer. The nec plus ultra of imperial China....

**Chantal Humbert**



A



B



C



D

**A €23,750**

19th century tianquiing vase, porcelain with peach tree branch decoration, 57 cm.

Paris, Drouot, 15 October, Renard auction house.

**B €42,770**

Gilded bronze duck with polychrome cloisonné enamel. China, late Ming dynasty, 26 x 23.5 cm.

Lisieux, 25 October, Lisieux Enchères auction house. Cabinet Souksi-Fray.

**C €447,700**

Chinese dignitary's armchair in exotic wood decorated with naturalistic scenes featuring a pagoda, in fine openwork carving. Back in gold lacquer on black background, 98 x 93 x 76 cm.

Écully, 27 September, Anaf-Jalenques-Martinon and Vassy auction house.

**D €53,750**

Tibet, 18th century. Thangka, tempera on canvas, 103 x 67 cm.

Paris, 15 October, Binoche & Giquello auction house. Cabinet Portier-Jossaume.

**E €506,250**

Tibet, 16th century. Gilded bronze sculpture showing Hayagriva standing on human forms lying on lotus flowers, embracing Çakti in yab-yum, H. 33 cm.

Paris, Drouot, 24 October, Ader auction house.

E



HD



**F €235,875**

Jiang Guofang (born 1951), "The Eldest Princess", 1995, oil on canvas, 185.5 x 299 cm.  
Paris, Drouot, 24 October, Aguttes auction house.



**G**

**G €55,200**

China, 18th century. Box in zitan, decoration of various inlaid materials, diam. 22.5 cm, h. 13.5 cm.  
Troyes, 27 September, Boisseau-Pomez auction house. Cabinet Portier Jossaume.

**H €135,528**

China, early 20th century. Coral subject on carved wood base, h. 50, l. 39 cm, weight: 6.8 kg.  
Paris, Bernheim Jeune, 22 September, Le Brech & Associés auction house.

Groups carved in coral from the beginning of the last century were particularly popular in a sale dominated by Chinese art. Its 38 lots raised a total of €898,638, including two six-figure and 22 five-figure bids. The work in the photo fetched €135,528. It shows the goddess Guanyin surmounted by three phoenixes. Coral collected from the Sea of Japan had been used in China for two thousand years, and pieces intended for the court were produced in the imperial workshops. Much appreciated for its fine veins and glowing appearance, coral is one of the seven Buddhist treasures. Sylvain Alliod



**H**





A



B



C



D

**D €16,276**

China, fountain with inlaid ribbed mural work, famille rose enamel painted on copper, 18th century, H. 50.5 cm.

**E €35,056**

China, for the Persian or Ottoman market. Ewer with bowl, copper with famille rose enamel, florid scrollwork and melon painted on sides, 18th century, H. 29 cm.

Paris, Drouot, 22 October, Thierry de Maigret auction house.

**A €33,804**

China, "Hu" vase, famille rose enamel painted on copper, decorated with peopled landscape scenes, Yongzheng period (1723-1735), H. 36 cm.

**B €11,894**

China, pair of candlesticks, copper stand with painted famille rose enamel, the upper part representing the corolla of a lotus flower, 18th century, H. 17 cm.

**C €13,146**

China, "Hu" vase, famille rose enamel painted on copper, scenes depicting Immortals and hermits, 18th century, H. 28 cm.



E



€33,804 China, lidded bowl, Famille Rose Beijing painted on copper, Qianlong period (1736-1795), diam. 15.5 cm.



€43,820

China, lidded bowl, Famille Rose Beijing enamel painted on copper, Qianlong period (1736-1795), 22 x 22 cm, Rococo mount in chased gilt bronze. Paris, Drouot, 22 October, Thierry de Maigret auction house.

## €556,977

In the collection of a major collector dispersed on 22 October at Drouot (Thierry de Maigret auction house), enamels from Canton and Beijing made up the lion's share of the pieces sold. The collection made a total of €556,977 in 105 lots. The most sought-after item fetched €43,820, quadrupling its estimate: the lidded bowl with gilt bronze mountings shown in the photo. Meanwhile its counterpart, unadorned by any Western additions, made €33,804. Sold with a multi-unit option, they were both bought by an Asian buyer. The division between Asian and Western markets was 50-50 for the entire collection. Historically, the enamels produced in Canton were mainly intended for export. Those produced in Beijing, of a higher quality, benefited from the interest of the imperial court, as the Kangxi

Emperor (1661-1722) had introduced training for a large number of specialists in the imperial workshops. These bowls could have come from there, in the light of a model also decorated with a twisting blue dragon in the centre of the lid and on the underside, which was exhibited in New York by the Chinese Porcelain Company in 1993. We know from the imperial workshop archives for the Yangxing Hall that not all pieces were systematically marked; this obligation dates very precisely from the 26th day of the 12th month in the 14th year of Qianlong's reign, i.e. 1750. As we know, yellow was the prerogative of the Sons of Heaven. But imperial or not, these bowls are still masterpieces of enamel painted on copper, and worth fighting for.

Sylvain Alliod

# RECORDS



HD



**A €22,202**

Noé Two, "Reflexion", acrylic on canvas, 180 x 120 cm. World record.

Paris, Espace Tajan, 9 October, Tajan auction house.

**B €43,750**

Rudolf Levy, "Modèle nu allongé", oil on canvas from 1910, 97 x 130 cm. World record.

Paris, Drouot, 10 October, Beaussant - Lefèvre auction house.

**C €13,178**

Benjamin Rabier, watercolour circa 1900, pastiche of L'Angélus de Millet, 40 x 30 cm. World record.

Paris, Drouot, 11 October, Coutau-Bégarie.

**D €48,750**

Bessie Ellen Davidson (1880-1965), "Roses blanches et capucines", oil on canvas, 81 x 65 cm.

Paris, Drouot, 10 October, Beaussant - Lefèvre auction house.

**Lodewijk Schelfhout** (1881-1943), "Coastline, Ardennes", 1912, oil on canvas, 120 x 101 cm. Paris, Drouot, 10 October, Beaussant- Lefèvre auction house. Ms Sevestre-Barbé, Mr. de Louvencourt, Auguier, Cahen.



€68,750

The collection and workshop of Conrad Kickert (1882-1965) had an enthusiastic reception, greeted with a total of €851,937. This sum will go towards funding a Conrad Kickert Museum in Auvergne, his adopted home. The painter, art critic and patron was born in The Hague, and moved to Paris in 1909, becoming an ardent defender of French artists. His aim was to help spread modern art in the Netherlands; indeed, he was the first to discover the talent of Mondrian... Foreign buyers were present in droves, particularly from Holland and Australia. Several world records were registered for artists in Kickert's circle: you needed €68,750, for example, to secure Lodewijk Schelfhout's 1912 canvas "Coastline, Ardennes". Likewise, the €48,750 taken for an oil on card by Bessie Ellen Davidson (1880-1965) entitled "Roses blanches et capucines" was another record figure. Born in Australia, Bessie Ellen Davidson remained tied to France all her

life, not unlike her friend Kickert. While en route to Australia in 1914, she caught wind of the outbreak of hostilities in Europe, and immediately turned back to go and support her French friends. She would remain in France for the rest of her life. Two other world records are worthy of note: first, the €43,750 recorded for Rudolph Levy with his oil on canvas from 1910, "Modèle nu allongé". Second, a 1911 landscape by Henri Victor Le Fauconnier, "Annecy, village au bord du lac", which attracted the sum of €33,125. The sale's crown of honour was reserved for Piet Mondrian and his "Blue willow" (c. 1908). Kickert possessed at least two paintings from the artist's Blue Tree period. He gave one to the Gemeentemuseum in The Hague in 1934; the second took bidding up to €212,500, in spite of a high estimate of €40,000. Its frame bears a dedication from the painter to Conrad and Marij Kickert, dated 1 August 1911.

Sylvain Alliod





**A €38,750**

Louis de Boullogne (1654-1733), "Académie d'homme allongé", black stone, white chalk highlights, 30 x 53 cm. World record for a drawing by the artist.

Paris, Drouot, 22 October, Beussant-Lefèvre auction house.

**B €373,800**

Ron Arad, "Restless", 2007, steel and stainless steel bookshelf, 188 x 246.4 x 43.2 cm. World record.

Paris, Hôtel Marcel Dassault, 27 October, Artcurial auction house.

**C €219,100**

Olivier Debré (1920-1999), "Femme grise", 1956, oil on canvas. 162 x 130 cm. World record.

Paris, Drouot, 22 October, Thierry de Maigret auction house.

**D €124,550**

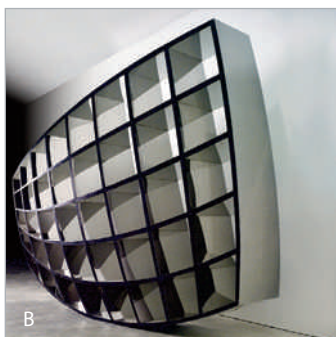
Pierre Sabatier (1925-2003), "Falaise noire", 1973, brass and tin with black patina, 300 x 420 x 45 cm. World record.

Paris, 118, rue du Faubourg-Saint-Honoré, 8 October, Piasa auction house.

**E €2,461,000**

Camille Claudel (1864-1943), "L'Aurore", circa 1893-1900?, marble, signed on left side "C.Claudé", 35 x 29 x 30 cm. French record.

Paris, 6, avenue Hoche, 27 October, Cornette de Saint Cyr auction house.



D

This piece by Pierre Sabatier is a variation of the wall made for the entrance hall of Credit Agricole in Oise, Beauvais (France). Works by the sculptor are extremely rare on the market, to the extent that the Artnet database has no record for them other than the 81 pieces presented in this Parisian sale. The majority of the artist's labour has in fact been to integrate his art into architecture.

Sylvain Alliod





# RESULTS

## In the world



HD



**A \$23,750**

Susan Meiselas, group of four silver prints from the Carnival Strippers series, 19.4 x 28.9 cm, each with Meiselas' signature in pencil on the back; 1973 (2) and 1975 (2).

New York, 17 October, Swann Galleries auction.

**B £962,500**

Irma Stern (1894-1966), "Still life with African Woman", signed and dated 'Irma Stern 1945', with the Pretoria Art Museum exhibition label (on the back), oil on canvas, 79 x 79 cm.

London, 1 October, Bonhams.

**C £2,098,500**

Christopher Wool, "Untitled", 1990, alkyd, acrylic on aluminium, signed, dated and annotated "Wool 1990 P131" on the back. 243.8 x 162.5 cm.

London, 15 October, Phillips.



C



**Piero Manzoni** (1933-1963),  
"Achrome", signed on the stretcher,  
kaolin on pleated canvas,  
110 x 150 cm. Executed in 1958-59.  
London, 17 October, Sotheby's.

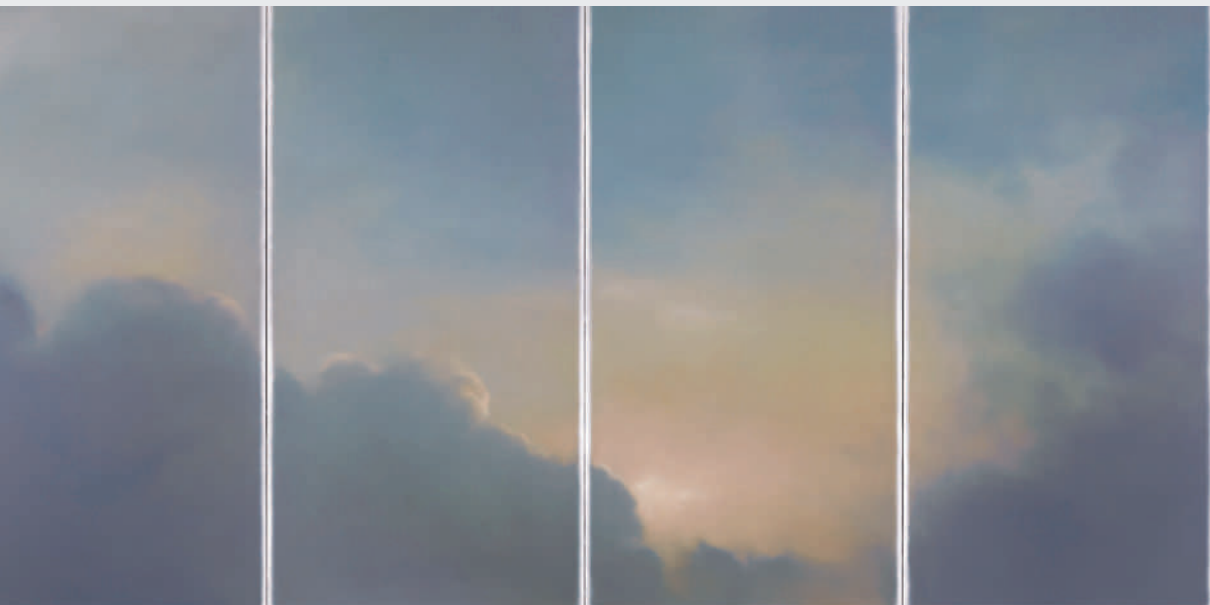
## £12,626,500

On offer: 41 works. Sum total: £41.41 million. These two figures reflect the interest generated by 20th century Italian art at this Sotheby's sale in London on 17 October. A good quarter of the sale's total takings came from a single painting: "Achrome" by Piero Manzoni, which went for £12.62 million. Oddly enough, the white colour of this work was a leitmotif of the sale: white dominates Enrico Castellani's "Superficie Bianca" (1967, £3.77M) and "Intersuperficie curva bianca" by Paolo Scheggi (1964, acrylic on three superimposed canvases, £386,500). White features again in "Bianco plastica" by Alberto Burri (1967, £398,500), even if the burn marks lend the work an element of polychromy, and in several of the Lucio Fontanas on sale, from two "Concetti Spaziale" (1968 and 1964,

£794,500 and £2.32M) to a "Teatrino" (1965, £422,500). However, the sale was not exclusively monochromatic: a fact borne out by Domenico Gnoli's "Waist Line" (1969, £2.21M), the embroidery of Alighiero Boetti ("Mappa", 1979 and "Tavole Pitagoriche", 1990: £1.16 and £1.42M respectively), and a striking red Fontana (1964-1965, £1.56M). Also on offer were more classical works, like "Gli Archeologi" by Chirico (c. 1930, 92.5 x 74 cm, £674,500) and two still lifes by Giorgio Morandi, one from 1938 (£746,500), the other from 1963 (£362,500). Although the sale did not contain much sculpture, there were some notable pieces, including "Cordone", a relief by Michelangelo Pistoletto (1970, £938,500) and "Cavaliere", a bronze by Marino Marini (£1.05M).

Xavier Narbaïts





**Gerhard Richter** (b. 1932), "Clouds (Window)", signed and dated 'Richter 1970', oil on canvas, 200 × 400 cm. London, 13 October 2014, Christie's.

£6,242,500

Expectations were high for this part of the Essl collection, one of the most significant collections of contemporary art in Europe. And with good reason: nearly all of the 44 lots were sold, making an impressive total of £46.86 million. "Clouds (Window)", a tetrptych by Gerhard Richter, inspired a real battle of bids before being knocked down for £6.24 million, the best result of the sale (photo). Afterwards, three paintings by Sigmar Polke – "Indian with Eagle"

(1975), "For the Third Rank..." (1997) and "Summer Pictures I-IV" (a 1982 tetrptych) – sold for £5.12 million, £4.33 million and £4 million respectively. Another work by the artist, "Lovers" (1988), went for £1.7 million. Several works by Georg Baselitz also featured in the sale, including "Nude (Finger Painting)" (1972, £1.53M), "My New Cap" (painted cedar wood sculpture, h. 312 cm, £1.42M) and "Eagle", a canvas from 1977 (£602,500).

**Xavier Narbaits**



A

**A RMB 5,070,000**

"Da Tian Di" (Sky And Earth), a large 'Bo Luo' lacquered zitan desk, 2014.

Shanghai, 24 October, Christie's.

HD

**B HKD27,600,000**

Mark and period of Yongzheng (1723-1735), an underglaze-blue and yellow enamel "Floral Scroll" bottle vase, h. 21 cm.

Hong Kong, 6 and 7 October, China Guardian.

B



# Hokusai on the crest of a wave

## TRENDS

"As dawn was breaking, we saw Japan. Just at the appointed hour, it appeared, still distant, at a precise point in the sea that had been an empty expanse for so many days"... "Madame Chrysanthème", an account of Pierre Loti's journey to the Land of the Rising Sun, was published in Paris in 1887, two years after the author's visit. This genuine best-seller painted a portrait of a fascinating country that has endlessly inspired people's curiosity and imagination. At the time, the love of things Japanese had taken hold of all Europe, especially France. This mysterious country, long inaccessible to Westerners, was revealed through the writings of diplomats, sailors and travellers and the myriad objects brought back after 1854. Prints, porcelains and parasols abounded. Artists and intellectuals became obsessed, building up endless collections in a bulimic ecstasy. Paris became the Little Tokyo of the West. At dinners that have gone down in

While the Grand Palais highlights the Japanese master's works six years after the Musée Guimet, these works are becoming increasingly rare in the market.

history, the Goncourt brothers, Baudelaire, Zola, Cernuschi and Koechlin compared Japanese curios bought at the "Porte chinoise", which opened in 1862, or from Madame Desoye. Prominent dealers like Siegfried Bing and Tadamasa were also excellent suppliers. The good was already rubbing shoulders with the mediocre. In his diary, Edmond de Goncourt recalls a small packet of Japanese prints sold by Bing to some American enthusiasts for FF30,000 (cited by Gisèle Lambert, curator of Bibliothèque nationale of France). One name came up frequently at these get-togethers: Katsushika Hokusai.



€62,500 Katsushika Hokusai (1760-1849), oban yoko-e from the series "Fugaku sanjurokkei", The 36 Views of Mount Fuji, board "Gaifu kaisei", "Red Fuji, at Dawn". Signed Hokusai aratame litsu hitsu, editor Nishimuraya Yohachi (Eijudō). Circa 1830-1831, 38.5 x 26 cm. Paris, Drouot, 13 June 2014, Binoche & Giquello auction house.





HD

**A €16,120**

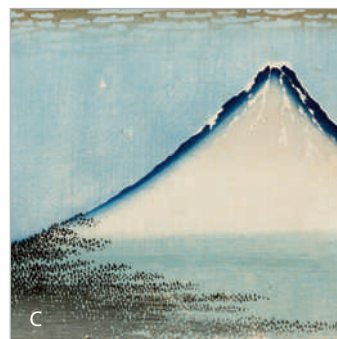
Katsushika Hokusai (1760-1849), "Three Turtles", print signed Hokusai, Nagae-bann format, 44 x 23 cm.

Paris, Drouot, 16 September 2010, Pierre Bergé auction house.

**B €13,630**

Katsushika Hokusai (1760-1784), oban yoko-e from the series "Hyakunin issu uba ga etoki", "100 Poems Explained by the Nurse", board 37 "Fumiya no Asayasu", poem of Bunya no Asayasu depicting fishing with water lilies. Signed Zen Hokusai manji, stamp of editor Iseya Sanjirō (Eijudō), stamp of censor kiwame, stamp of the Hayashi and Le Vée collections. 24.8 x 36.1 cm.

Paris, Drouot, 19 October 2011, Beaussant & Lefèvre auction house.



**C €68,200**

Katsushika Hokusai (1760-1849), "Gaifu Kaisei, Cold wind on a clear morning", from the series Fugaku Sanju Rokkei, The 36 Views of Mount Fuji (second view). Signed: Hokusai aratame hitsu. After 1830, editor Eijudo. Format: oban yoko-e, 25.8 x 37.8 cm.

Paris, Drouot, 17 September 2010, Pierre Bergé auction house.

**D €1,859**

Katsushika Hokusai (1760 - 1849), Oban yoko-e, "Fukujuso", Lovers Caressing. (Fold in the middle, holes, signs of wear) 25.2 x 38.3 cm.

Paris, Drouot, 12 October 2012, Ader auction house.

**E €5,000**

Katsushika Hokusai (1760-1849), "Jito tenno", from the series Hyakunin issu ubaga etoki (100 Poems Explained by the Nurse), 1835, 25.5 x 32.6 cm.

Paris, 9 June 2010, Sotheby's.



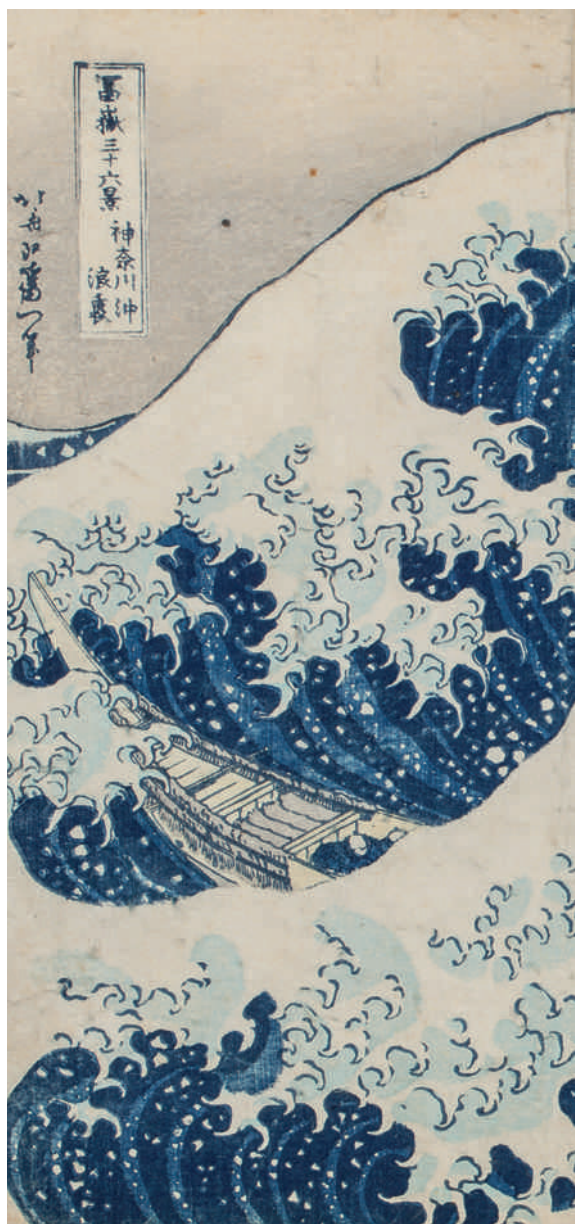
D



With an immense body of work behind him, the master was considered the finest exponent of ukiyo-e, those images of the "floating world" so popular with the bourgeoisie, depicting actors courtesans and famous locations in Japan during the Edo era. By chance, Félix Bracquemond discovered several of the master's woodcuts in some boxes of porcelains from Japan. Hokusai's famous "Mangas" (sketchbooks containing masses of drawings) inspired the Impressionist artist and his colleagues Monet and Van Gogh, all fascinated by the modernity of his sublime landscapes. In 1891, the Goncourts brothers devoted a monograph to him, triggering an outbreak of "Hokusaimania" that is as prevalent as ever today, as witness the numerous exhibitions dedicated to the artist over the past few years. (In September 2015, the Boston Museum of Fine Arts is also

presenting a selection of his works.) But the time of "Madame Chrysanthème" and those lavish dinners at Le Grand Véfour is long gone, and now the offer is scarce. Once the capital of Japanese prints, Paris is now in a state of famine. Nor is it alone. The master's works are deserting the global market, especially since the famous sales of the Huguette Berès collection (in 2002 and 2003 at Sotheby's, and in 2010 at Pierre Bergé & Associés), which provided a positive tidal wave of prints (many in poor condition, according to specialists). Since then, there has been virtually nothing. So 2014 could be seen as a good vintage, says Alice Jossaume of the Cabinet Portier, as three Hokusai prints recently awoke a slumbering market on 13 June at Drouot, when the Binoche & Giquello auction house sold the famous "Great Wave at Kanagawa" and "Red Fuji" from the "36 Views" series for

€81,250 and €62,500 respectively. Two hours later, the Wave alone was sold at Cheverny for €134,000 (Rouillac auction house) to a Japanese buyer. Published in 1830 or 1831 by Nishimuraya Yohachi, this series, undeniably Hokusai's most celebrated, features the sacred mountain from different viewpoints. For the artist, it was chiefly a pretext for representing man in the context of an awe-inspiring nature. In 2002, at the sale of the Huguette Berès collection in Paris, the "36 Views of Mount Fuji" garnered €1,490,750: a premium for the entire series of 46 plates (its popularity had led to the addition of another ten views), making an average price per print of around €32,000. But though complete, this collection was not homogeneous, as it contained plates from different print-runs. Without numbering, it is very hard to determine the exact order in which the images were printed. The question is a real Gordian knot for specialists, who prefer to dwell on the clarity and refinement of lines. According to the manager of the Tanakaya Gallery in Rue Saint-Sulpice, it is all a matter of a sharp eye, as various details offer valuable clues: for example, the gradation of monochrome greys surrounding Mount Fuji in the "Wave", or the hair roots of an exquisite "Bijin". (On the finest plates, you can clearly see a delicate network of meticulously depicted locks.) Hokusai's greatest genre is unquestionably the landscapes and celebrated views, ahead of the images inspired by literature, flowers and birds. This is the genre that enthusiasts seek above all, particularly the first ten views of the Mount Fuji series, which include the "The Great Wave at Kanagawa", "Red Fuji" and "Lightning Below the Summit". Depending on their condition, the quality of the print, and of course the freshness of the colours (particularly the famous yellows and blues), these sell for between €30,000 and €150,000. Another much-coveted series is the "One Hundred Poems as Told by the Nurse". At Drouot in September 2010 (Pierre Bergé auction house), a plate (Ono no Komachi) from this collection, published in around 1839 by Eijudo, went for €8,680. Huguette Berès had bought it during the famous sales at Sotheby's London in the 1970s, when the Henri Vever collection was dispersed in four sessions that remain the speciali-







**€134,000** Katsushika Hokusai (1760-1849), Kanagawa-Oki Nami-Ura (La Grande Vague off Kanagawa), oban yoko-e from the series "fugaku sanjurokkei" ("The 36 Views of Mount Fuji"), board signed "hokusai aratame litsu hitsu". Cheverny, 13 June, Rouillac auction house. Mme Jossaume, cabinet Portier.



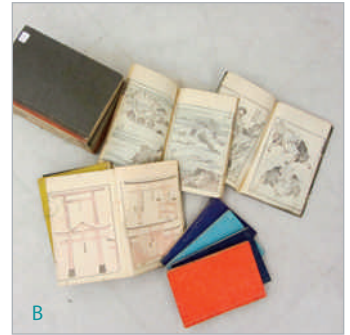


**A €36,750**

Katsushika Hokusai (1760-1849), "Koshu kajikazawa"  
From the series Fugaku sanjūrokkei, 36 Views of  
Mount Fuji. Circa 1833, 25.5 x 38 cm.  
Paris, 9 June 2010, Sotheby's.

**B 766€**

Katsushika Hokusai (1760-1849)  
Complete set of the fifteen volumes of the series  
"Manga". Dated Meiji 8 (1875).  
Paris, Drouot, 4 December 2013, Millon et Associés  
auction house.



**C €26,040**

Katsushika Hokusai (1760-1849), Fugaku Hyakkei. 100  
Views of Mount Fuji, 2 complete volumes, pink covers  
embossed with landscape motifs, title labels printed  
blue on white and decorated with blue 'falcon feather'  
motif. Signed: Zen Hokusai iichi Aratame Gakyō rōjin  
Manji fude. Dated on the volumes 1834-1835.  
22.7 x 15.7 cm.  
Paris, Drouot, 16 September 2010, Pierre Bergé  
auction house.



**D €7,500**

Katsushika Hokusai (1760-1849), Chunagon  
yakamochi, from the series Hyakunin isshu ubaga  
etoki (100 Poems Explained by the Nurse), 1835.  
Paris, 16 December 2010, Sotheby's.

**E €4,340**

Katsushika Hokusai (1760-1849)  
Three volumes "Fugaku hyakkei", 100 Views of Mount  
Fuji. Dated Tenpo 5 (1834), green cover for the first,  
orange for the last two.  
Paris, Drouot, 30 January 2013, Fraysse auction  
house.



D



E

ty's finest hour. The less well-off can still obtain a good quality Hokusai print for around €1,500/2,000 but you should be careful: there are many copies around, and these are sometimes difficult for the uninitiated to spot. Meanwhile, the master's drawings, magnificently highlighted by the current exhibition at the Grand Palais, are even rarer, and extremely hard to authenticate. The Berès sales, which offered a large number of them, had already set the tone in terms of price: €44,450 for a preparatory drawing and a plate from the 1834 book of the "Hundred Views of Mount Fuji", after an estimate of €4,500, and €41,000 for a warrior on a rearing horse, estimated at €10,000/15,000. These two drawings went to the Musée Guimet in Paris, which made twelve purchases altogether at the November 2002 sale. Are books by the master any more affordable? The name of the great Hokusai is an important factor in the equation. Genuine bestsellers, the famous "Mangas" and "One

Hundred Views of Mount Fuji" were incredibly successful in the past. Now it is difficult to find complete versions of these editions, particularly the 15 volumes of the Mangas published from 1815 onwards (two posthumously). An edition printed during the artist's lifetime sells for around €8,000, and one from the Meiji period for an average of €2,000. Meanwhile, the illustrated book of "One Hundred Views of Mount Fuji" in three volumes, engraved between 1834 and 1840 by Egawa Tomekichi, can attract five-figure bids at auction. Two volumes alone were sold in September 2010 at Drouot for €26,040 (Pierre Bergé auction house), with title labels printed in blue on a white background, sporting a falcon feather as a gauge of quality. The artist's ultimate legacy, the "Hundred Views" bear the signature "Gakyō Rojin Manji-Maiji": "the old man mad about painting". Hokusai was then in his declining years, but at the peak of his art.

Stéphanie Perris-Delmas









# MAGAZINE

© Chateau de Versailles - Christophe Fouin

Jewel-casket  
of Marie-Antoinette

# 18th century, birth of design

The aim of this ambitious show at the Château de Versailles is to display masterpieces and works that are well-known but have never been on show, and to reveal their diversity of forms and materials: in short, to demonstrate their wealth of invention. The ebony cabinets are examples of the very earliest cabinetmaking (the technique of veneered furniture) in Paris. In the early 17th century, the Guild of Parisian master joiners, who produced solid wood furniture and were devoted to their traditional techniques, were distinctly unhappy to see the arrival of the first cabinetmakers from Germany and Flanders. During the reign of Louis XIII, the newcomers began by adapting the German ebony cabinet with its wavy moulded decoration, producing a French version of this for the next 40 years. The size of these large furniture items could vary (from 1.85 m to 2.15 m high, 1.65 m to 1.5 m long, and always 65 cm deep), but their layout remained the same. The cabinet itself featured a protruding cornice and a frieze with drawers surmounting two large doors. It stood on an independent table,

whose apron with drawers was emphasised by tablets and supported by columns, which could be in the form of caryatids in the front part, and might be replaced by a panel in the rear part. On the outside, the cabinet was covered with decoration that was both carved and engraved. The interior, also veneered in ebony, featured two small doors with two rows of five drawers on either side. These doors concealed a niche with polychrome decoration designed to contrast with the ebony. A unique model, the cabinet exhibited at Versailles has an interior that does not feature the usual decoration, but instead coloured marquetry with contrasting light and dark wood, marking the beginnings of Boulle marquetry in France. As we know, this was one of the dominant movements in luxury cabinetmaking under Louis XIV, together with polychrome floral wood marquetry. Always contrasting a light material with a dark one, cut out, superimposed and integrated into each other, they generally used a metal (brass or pewter) for the lighter part, and organic materials (tortoiseshell and coloured horn) for the darker.





**Ferdinand Scherff,**  
jewel-casket of Marie-  
Antoinette, Paris, 1787, oak,  
mahogany, mother-of-  
pearl, reverse glass painting,  
ivory, true porcelain from  
the Sèvres manufacturer,  
bronze with silver and gold  
gilt, iron, sea green marble.  
Musée National des  
Châteaux de Versailles et de  
Trianon.





**Bernard II Vanrisamburgh (B.V.R.B)** (circa 1700-1766), chest of drawers in Sevres porcelain, Paris, circa 1760, oak, thuja gnarl wood veneer on exterior, rosewood interior, Sèvres porcelain, gilded bronze, red Griotte marble. Private collection.



### For the Count of Toulouse

The pair of 1.5 metre-high barometers exhibited, combining brass, tortoiseshell and horn, were made in around 1720 for the Count of Toulouse, son of Louis XIV and Madame de Montespan and Admiral of the French Fleet. The decoration, which alludes to the Prince (fleurs de lys) and his titles (marine motives, including some extraordinary lobsters), employs the gilt bronze now established by André Charles Boulle as a regular feature in furniture. As recently suggested by Calin Demetrescu, these barometers could have resulted from a collaboration between the brilliant Boulle, the architect Gilles Marie Oppenord and the sculptor François Antoine Vassé. They once embellished the Hôtel de Toulouse in Rue Croix-des-Petits-Champs in Paris, now occupied by the Banque de France, which bought them in 2007. With cabinetmaking under Louis XIV, gilding became standard on seats that had up until then been painted, upholstered or left as natural wood. Pierre Crozat's armchair, characteristic of this innovation, belongs to a superb set of furniture from c. 1710-1720, consisting of twelve armchairs, two sofas, four stools and two benches, which ornamented the private mansion in Rue de Richelieu of the financier Pierre Crozat, Watteau's patron. The armchair's decoration is still typically Louis XIV, but with softer lines, and is also remarkable for the quality of its carving (which includes openwork sections), and its original gilding and leather upholstery, few examples of which have survived. In the late 1730s, Louis XV began to take an interest in the furniture of his residences, ordering a series of magnificent pieces from his cabinetmaker Antoine Robert Gaudreaux. The most famous of these is the commode from his bedchamber at Versailles, now in London's Wallace Collection. But another royal piece recently returned to France's heritage, donated to the Château de Versailles by Ms Lily Safra: the commode from Louis XV's bedroom at the Château de Choisy, which the king bought in 1739 and filled with Japanese lacquer furniture in 1744. Even more than the lacquer itself, its size and bronzes make it exceptional. The red Chinese lacquer armoire (c. 1755) also entered the national collections through the generosity of a

great foreign collector, Anténor Patino. This embodies both the taste of an art lover, the Controller General of Finances, Jean-Baptiste de Machault d'Arnouville (1701-1794), to whom it belonged, and the talent of the great cabinetmaker Bernard Vanrisamburgh (B.V.R.B.). It features two of his specialities: the use of lacquer and stylised floral marquetry in end-grain kingwood. B.V.R.B. acquired another speciality at the end of the 1750s: porcelain furniture. Glazed earthenware table tops had been around for a long time. Then the *marchand mercier* Simon Philippe Poirier (A la Couronne d'or in Rue Saint-Honoré) had the idea of using porcelain from the Sèvres factory, and asked B.V.R.B. to produce a number of tables. This collaboration also resulted in a unique porcelain chest of drawers, which belonged to Elisabeth Alexandrine de Bourbon-Condé, known as Mademoiselle de Sens, Louis XIV's granddaughter, and then to her nephew, the Prince of Condé (the future leader of the Army of Condé). It is ornamented with ninety Sèvres porcelain plaques mainly dating from 1760, framed in gilt bronze. This celebrated piece has not been seen in public since the 1974 Louis XV exhibition at La Monnaie, so we are particularly grateful to its owners for having immediately agreed to loan it. Visitors to Versailles always find it rather frustrating not to be able to linger before the King's desk in his Petits Appartements. But they can in this exhibition. The desk reveals the considerable talent of the cabinetmaker Jean François Oeben, also an inlayer and mechanic, and his disciple Jean Henri Riesener. We can see how much the King's taste had developed, because in 1769, he accepted the innovations featured in this monument: a new form, neoclassical decoration and the return of the marquetry that had gone out of fashion in his youth. However, its lower section echoes elements from Gaudreaux' medal cabinet (exhibited in the same room) made some 30 years previously, possibly in an attempt to match it. Nicolas Heurtaut's armchair from the now empty residence of the La Rochefoucauld family at La Roche-Guyon belonged to the furniture of the château's main drawing room, today divided between the Louvre and a private collection. It illustrates the transition between the Louis XV and Louis XVI chair: the back still has its


wavy form, but the legs are straight and the decoration is in antique style, notably in its extraordinary cornucopia-shaped arms. This, too, has its original tapestry upholstery, with a floral decoration on a crimson background. It was woven at the Gobelins factory: a rare occurrence for a piece of furniture intended for a private customer. One of the aims of the exhibition is to demonstrate the diversity of materials employed during the 18th century. Apart from the previously described gilt bronze, lacquer and porcelain, we can also mention metal furniture and straw marquetry. The desk by Martin Carlin (c. 1780), which belonged to a great antiques dealer, Raoul Ancel, and entered the Louvre through a donation several years ago, is a good example of the revived use of mosaics in marble and hardstone. Generally Florentine, these came from unfashionable 17th century cabinets that had been dismantled. The four seascapes decorating the door are former drawer fronts, where the handle holes have been concealed. We cannot talk about 18th century furniture without mentioning Marie-Antoinette's commissions – of which there were many, all reflecting the queen's personal taste. Her jewel cabinet (hard to see properly in normal circumstances) is one of the star items in the exhibition. It was executed at a time (1787) when Marie-Antoinette was beginning to abandon Riesener for Ferdinand Scherff. The decoration of this mahogany piece features a wealth of techniques, including reverse glass painting, porcelain and mother-of-pearl. The overall composition, the presence of tablets and the base with its eight feet all suggest that it could have been inspired by ebony cabinets from the very beginning of cabinetmaking. We have come full circle, in an exhibition well-served by Patrick Hourcade's skilful presentation, encompassing a whole century of furniture design.

Daniel Alcouffe

Château de Versailles, place d'Armes, 78000 Versailles, Africa and Crimea Rooms, until 22 February 2015.

[www.chateauversailles.fr](http://www.chateauversailles.fr)





Nicolas Heurtaut (1720-1771), armchair "à la reine", furniture piece for Château de La Roche-Guyon (part of a set of six chairs and a couch), Paris, circa 1768, gilded beech wood, pink upholstery by the Gobelins manufacturer, Paris. Private collection.





23 to 26 October, Grand Palais, Paris.  
74,567 admissions  
191 galleries (143 from outside France).

# Contemporary Passion: FIAC

 On the evening of Sunday 26 October, the doors of the Grand Palais finally closed on the 41st edition of the FIAC. This year's fair finished on an optimistic note: for most of the 191 galleries taking part, the sales barometer seemed set fair. The VIP preview set the tone, with the great collector François Pinault alone making around 40 purchases, according to "Le Quotidien de l'Art". Impeccable timing: this weekend, Bernard Arnault, Pinault's rival as much in business as in culture, opened his Louis Vuitton Foundation, the glass and steel vessel designed by Frank Gehry and dedicated to contemporary art. Laurent Dumas, founder of the Emerige property group, bought a sculpture by Elmgreen & Dragset at the Perrotin Gallery, and "The New Planet" by Olafur Eliasson at Neugerriemschneider (€375,000), not to mention Gilles Barbier's "Grande fontaine de chocolat" at the Vallois Gallery and drawings by Mithu Sen at the gallery of Nathalie Obadia – who, like many other professionals, was highly enthusiastic. Also noteworthy was the sale of a work by Raymond Hains ("Saffa") for €200,000 at the Max Hetzler Gallery (Berlin,

Paris) and of Mark Dion's "Jungle Shop" for €130,000 at the Nagel Draxler Gallery (Berlin, Cologne). Some transactions largely exceeded the million-euro mark: one work by Christopher Wool presented by the Simon Lee Gallery (London, Hong Kong) garnered between €2.3 and €2.8 million, while another by Gerhard Richter went for €2.2 million (Van De Weghe, New York). Likewise, three pieces by Anish Kapoor changed hands for over €2 million. The fair's new fringe, (OFF)ICIELLE, where 70 galleries were exhibiting the cutting edge of contemporary art, was very successful, closing most of its sales on the opening night. For example, a set of three works by Fernanda Gomes presented by Emmanuel Hervé was bought by a collector for between €30,000 and €40,000, while the melanieRio Gallery (Nantes, Paris) sold a marble sculpture by Nicolas Milhé to a Swiss collector for €25,000. Finally, the Prix Marcel Duchamp, a prize initiated by the ADIAF (association for the international dissemination of French art), was awarded to Julien Prévieux (Galerie Jousse Entreprise), creator of the video "What shall we do next?". His work will soon be on show at the Centre Pompidou in Paris.

Sylvain Alliod



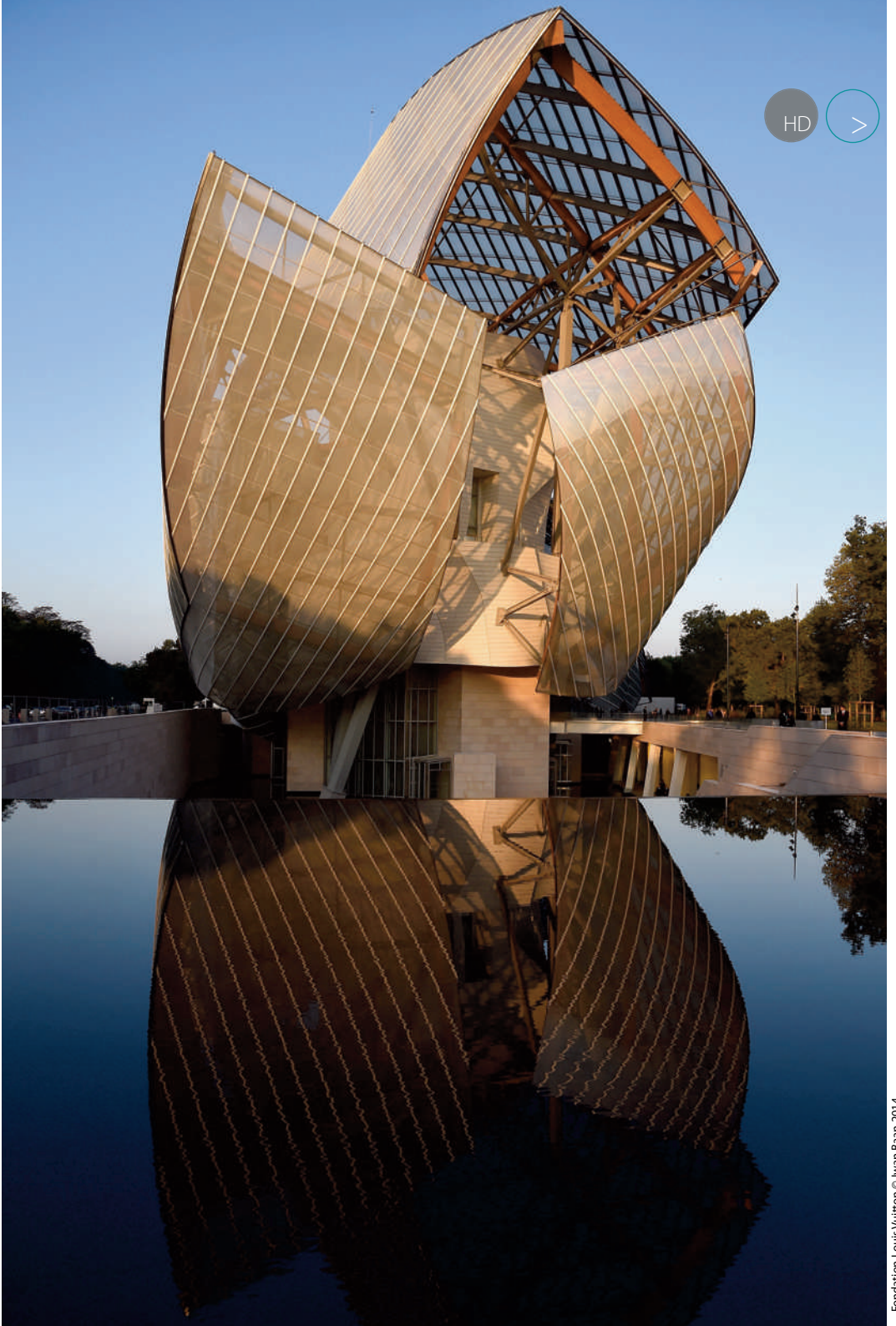
# The Louis Vuitton Foundation

This is a foundation that inspires superlatives. A star architect who has designed an extraordinary building, a collection revealed to the public gaze (but only partially), and a carefully devised cultural programme, all overseen by the LVMH group, the world number one in luxury, and its figurehead CEO, Bernard Arnault. In principle, it is also a project in harmony with the actions carried out by the group with its 60 prestigious brands. "Fascinated by painting and design [...], Gaston-Louis Vuitton, the grandson of Louis, saw himself as an artist," as we were told in 2012 by Jun Fujiwara, Vuitton's public relations director. Art has turned out to be a basic component of the company's DNA. Realising how "profitable" it can be for these companies and their image, LVMH has run a brisk sponsorship policy since 1991. It supports numerous large-scale exhibitions in well-known institutions, which include "Impressionism and Fashion" at the Musée d'Orsay in 2012, and "Monumenta" ever since its creation at the Grand Palais in 2007. Louis Vuitton

regularly commissions works for its stores (like the piles of red suitcases created by American minimalist Donald Judd, currently on show at the entrance of 101, Champs-Élysées), as well as designs for its shop windows, like the one produced by the Danish artist Olafur Eliasson in late 2006. Likewise, it calls upon numerous visual artists such as Takashi Murakami, Stephen Sprouse and Yayoi Kusama to revisit its collections, imbuing the brand's products with an arty spirit. In 2006, the company opened the Louis Vuitton cultural space in Paris. Located on the seventh floor of the store, this White Cube gives a free hand to emerging and established artists "to promote contemporary art with the public". But is the Louis Vuitton foundation now taking this protean sponsorship policy one step further?

**An indescribable challenge... by Frank Gehry**

Within the Jardin d'Acclimatation on the edge of the Bois de Boulogne in Paris, a gigantic glass ship of extra-



Olafur Eliasson, "Inside the horizon".  
Fondation Louis Vuitton.







ordinary elegance, moored in a Burgundy stone lake, immediately strikes the eye. Halfway between a futuristic shuttle and a giant ladybird spreading its wings, the metaphorical edifice by Frank Gehry is decidedly welcoming. It invites you on a journey to the heart of art and creation. Eleven galleries on several floors taking up over 3,800 m<sup>2</sup> are dedicated to the collection, as well as to temporary exhibitions and various festivities. In 2001, Bernard Arnault visited the Guggenheim Museum in Bilbao, designed by Pritzker prizewinner Frank Gehry. From then on, he nurtured a dream: constructing a building whose design he would entrust to this genius of deconstruction and curves. When the two men met, they discovered that they shared other passions as well as architecture: music, literature and film. Likewise attracted by the idea of creating a work in a site "imbued with historical memory", Frank Gehry rapidly conceived an idea of how it would look. It would be a "glass cloud that had alighted on the Bois de Boulogne", for the captain of industry, and an "iceberg surrounded with sails" for the architect. But the sketches revealed a utopia that defied the laws of physics and technology. Numerous models were made, marking the gradual metamorphosis of the project as each problem was solved in turn. Over 100 engineers were called in to work on it, and around 30 patents were created – "the only case of its kind in the world," says Bernard Arnault's consultant, Jean-Paul Claverie. The envelope consists of 3,600 glass panels covering 13,500 m<sup>2</sup>. A concrete shell and an impressive spider's web of metal and wood beams support this fairytale gown that makes play with transparency, reflections and light. After two years of studies, a six-year construction period and a successful rise to the urban challenge – "the site is protected and classified in a green zone" – the Louis Vuitton Foundation has now dropped anchor between the woods and the garden, creating poetic perspectives over the surrounding areas. But what is it like inside? Is it a ghost ship without a crew? Despite the presentation of 30 works from the collection at the Museum of Art in Kowloon, Hong Kong, in 2009, the whole project has generated intense rumours, heightening the effect of surprise.

## A strategic initial selection

To judge by the presentation proposed by the Foundation's Artistic Director, Suzanne Pagé, formerly head of the Musée National de la Ville de Paris, Gehry's "iceberg" looks... unsinkable. She has devised a year-long programme in three stages (Hangs 1, 2 and 3), with a slant that is 'contemplative, Pop Art, expressionist and music/sound' in turn, as she puts it. The first is an ode to the "quality of the venue" and features specific commissions alongside a selection from the corporate collection, just as an appetiser. The second will open in December 2014 with another dazzling selection of pieces and a temporary monographic exhibition on Olafur Eliasson, a great favourite with the company. In March 2015, "The keys to a passion" will celebrate modernity with some remarkable historical works, alongside a further selection of the group's pieces. For the moment, we shall just look at the inaugural exhibitions. 'For the opening, we have adopted an overall strategy that sets off the building,' says Suzanne Pagé. Echoing the current retrospective at the Centre Pompidou, a temporary exhibition on the ground floor, entitled "Frank Gehry and the Louis Vuitton Foundation: 2002-2014", looks back over the very beginning of the project. The drawings are full of spontaneous, lyrical gestures, and the numerous models 'materialise the mental process in all its evolutionary complexity.' Meanwhile, the commissions are highly varied, ranging from videos and paintings to sound creations and "experiential" installations in resonance with the building. In the modular auditorium (which can seat between 360 and 1,000 people), dazzling monochrome "Colour Panels" and a work entitled "Spectrum VIII" by the American abstract artist Ellsworth Kelly are presented as a piece of total art, where the colours vibrate like musical notes. Around the lake known as "the Grotto", Olafur Eliasson has created "Inside the horizon", a multi-sensory walkway. This is an experience where visitors activate interplay between mirrors, water, architecture and columns of yellow light, creating a living kaleidoscope alongside the water gushing down into a waterfall. Other works include the sound sculpture by British artist Cerith Wyn Evans,









Ellsworth Kelly, "Spectrum VIII"  
Fondation Louis Vuitton.

# TEMPORARY EXHIBITIONS

"Franck Gehry and the Louis Vuitton Foundation: 2002-2014", until 16 March 2015; "Olafur Eliasson", from 17 December 2014 to 16 February 2015; "Les défis d'une passion", from 20 March to 29 June 2015.

A-F-L-O-A-T, where a series of 20 transparent glass flutes create a sound portrait echoing the architecture of the venue. Lastly, the targeted presentation, with a somewhat veiled feel to it "so as not to impede the celebration of the architecture," to quote Suzanne Pagé, has a few surprises up its sleeve. On the first floor, two galleries extol the eclectic style of the German painter Gerhard Richter, with gems like "Hirsch" of 1963 and the particularly romantic "Seestück" of 1969. Ellsworth Kelly makes another appearance in a room, but the eye is really drawn to two heavyweights of the French art scene. With "Empress of India II" (2005), Bertrand Lavier uses the quotation principle, transposing a 1967 geometric painting by Frank Stella into coloured neon lights (à la Donald Judd!). Further on, Christian Boltanski offers a highly successful video installation, "6 septembre" (2005), referring to his date of birth. Visitors can interact by pressing buzzers that interrupt a rapid, never-ending flow of images accompanied by abstruse words – as though defying time and the course of history. One floor up, round a bend in the staircase, John Giorno's Dial-a-Poem (1968) provides a moment of pure delight with an installation of four black telephones, where you pick up a receiver, dial a random number and hear one of 200 poems read by artists! Further on, Pierre Huyghe's fictional scientific documentary, "A journey that wasn't" (2005), encourages environmental awareness by taking us to the Antarctic continent, conceived as a musical score, then to the skating rink of Central Park where an odd penguin is seen sliding around... The schedule of multi-disciplinary events focuses on musical perfor-

mances. With "Composition for a New Museum" (2014), the young British artist Oliver Beer immerses viewers in a triangular roofless room, which sucks in the murmur of life outside, and where the voices of three singers mingle together, providing a moving and unusual perception of architecture. The German artist Thomas Schütte provides a monumental view of a young water diviner up to his knees in mud, "Mann im Matsch" (2009): an allegory of a man in search of future freedom. While the overall staging is sometimes lacking in warmth, this "hors-d'œuvre" is full of promise. The exhibitions are punctuated by numerous musical events, like one with the group Kraftwerk, scheduled between 6 and 14 November. This living place of "creation in all its forms" will soon be deep in conversation with emerging art. When asked recently about the reason for an institution of this kind, Bernard Arnault said that it stems from a certain desire to restore artists' work to the public: "Sponsorship like this also makes it possible to bring collaborators together around something that transcends products, profitability and market share." As we know, the Louis Vuitton Foundation pays rent to the Paris City Council through a long lease. "In 50 years' time, the building will return to the capital. It's a gift from the group to Paris and its inhabitants," says Jean-Paul Claverie. Some have criticised the venture as the fad of a wealthy entrepreneur – "a mercenary, speculative, spectacular product" – while others see it as a great luxury magnate's desire to make his mark on history, in competition with his fraternal enemy François Pinault. But with this project, the LVMH group has enabled a unique architectural feat to be achieved in Paris, together with the acquisition of numerous works that can be seen by everybody. It is now up to Suzanne Pagé to build up and make something of this collection in its truly extraordinary architectural setting. Watch this space!

**Virginie Chומר**

Fondation Louis Vuitton,  
8, avenue du Mahatma-Gandhi, Paris 11th arrondissement  
"Accrochage 1", until 24 November;  
"Accrochage 2", from 17 December 2014 to 30 March 2015;  
"Accrochage 3", from 24 April to the summer of 2015.

[www.fondationlouisvuitton.fr](http://www.fondationlouisvuitton.fr)



# Hokusai, mad about painting

Hokusai's "Great Wave" has probably made him the most famous Japanese artist in the world today. But magnificent though it is, this iconic wave should not conceal the rest of the ocean – in other words, the immense body of work accomplished throughout a lifetime devoted to his art. This is the line taken by this major retrospective bringing together 500 remarkable pieces. The circuit of the show, whose sober staging and subtle lighting help to focus the eye on the works, is based on the master's changes of name, like an uninterrupted lifeline marked by different periods. In the first studio where he studied, that of Katsukawa Shunsho, celebrated for his

portraits of kabuki actors, the young apprentice began his career as a draughtsman under the name of Katsukawara Shunro. At this point he had already developed a personal style, which can be admired in the tiny print of "Children playing snakes and ladders" (1789). Then in 1794, he changed his signature to Soro: a new identity, a new school (the "Rimpa") and an artistic metamorphosis. Hokusai stopped producing series of prints and concentrated on beautiful, graceful single-sheet engravings intended for private use. During the following period, from 1805 to 1810, Katsushika Hokusai made a major contribution to the genre of reading books – the yomihon. Bakin was the most celebrated author of these long stories with epic, fantastical plots, which were extremely popular with the inhabitants of Edo (the former name for Tokyo). The draughtsman evinced great inventiveness, using only black Indian ink and the shades of grey it permitted. Hokusai was now 50 years old, the age of maturity, and from 1810 onwards began to devote his time to a completely new

Because of the fragility of the prints, the exhibition will take a break between 21 and 30 November while around 100 works are replaced by equivalent prints, often from the same series. The general discourse and the staging of the circuit will be the same.





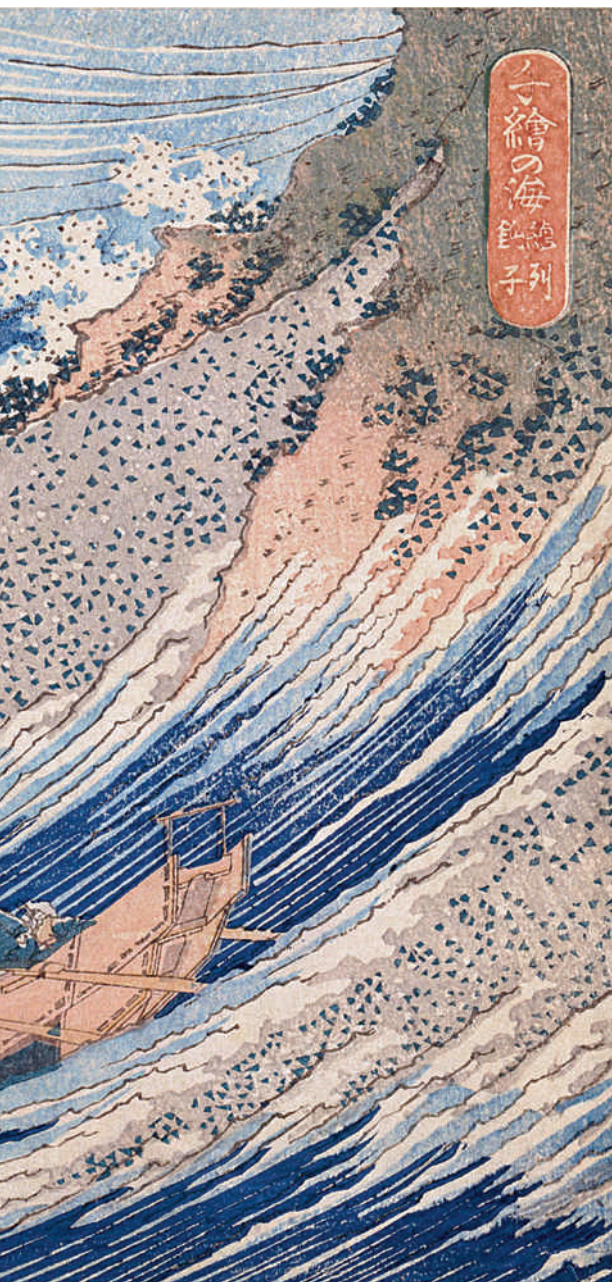
**Kansei Period,**  
years IV-VI  
(circa 1792-1794),  
2 kakémono,  
shihon, diptych,  
107 x 52.7 cm each,  
Tsuwano, Katsushika  
Hokusai Museum  
of Art.



**Katsushika Hokusai** (1760 -1849), "Chōshi in the Sōshū provinc" Series A Thousand Views of the Sea and Waterside, Chie no umi Sōshū chōshi, early Tempō period (circa 1830-1834), nishiki-e print, chūban format, 18.2x 25.6 cm, Signature: Saki no Hokusai Iitsu hitsu. Editor: Mori-ya Jihei, Paris, Musée National des Arts Asiatiques-Guimet.







genre: painting manuals. Sought after by an increasing number of pupils, he had the idea of making collections of sketches designed as teaching material for young artists. He even thought up a title for them – one that has crossed the seas and generations: "The Hokusai Manga"! Fifteen sketchbooks were published between 1814 and 1878 (the last of them posthumously), containing over 3,900 striking drawings of various aspects of life. Their chance discovery by Félix Bracquemond in the late 1850s started off the great wave of Japonism. Europe became greedy for prints by the great masters of ukiyo-e: those famous images of the "floating world", of which Hokusai had become the champion from 1820 onwards. Once again, he renewed a traditional genre: views of famous sites with variations on a single theme at different times of day and from different points of view. The best-known series is, of course, "Thirty-six Views of Mount Fuji", which includes the famous wave. But many others deserve our admiration as well. Here they appear in all their vibrant colours, notably those in blue – the famous Prussian Blue introduced in the 1830s, which makes them highly contemporary. Visitors will also want to linger over the prints of "Waterfalls of the Various Provinces", "Unusual Views of Celebrated Bridges in the Provinces" and "A Thousand Views of the Sea". In 1834, Hokusai published an illustrated book entitled "One Hundred Views of Mount Fuji". He signed them as Gakyo Rojin Manji: literally, "the old man mad about painting"... And one full of humility, too. In his preface, he wrote: "Nothing I produced before the age of 70 is worth considering. By the age of 73, I had learnt something of the pattern of nature, animals, grasses, trees, birds and fish and insects." Food for thought, indeed...

Anne Doridou-Heim

"Hokusai (1760-1849)", Grand Palais,  
Clemenceau entrance, Paris, 8th arrondissement  
Until 18 January 2015. Catalogue.

[www.grandpalais.fr](http://www.grandpalais.fr)





# Paris Tableau

Paris Tableau exhibitors seek several laudable goals: promoting the dealer's profession, bringing original pieces to light, and sniffing out landmark works, sometimes after lengthy research.

There will be 24 of them this year (11 French and 13 international galleries) and two framers, presenting over 500 works estimated at between €10,000 and €4 million in an area of 1,500 m<sup>2</sup>. New gallery owners – Thomas Agnews & Sons (London), Matteo Grassi (Grassi Studio, New York), Maurizio Nobile (Bologna) and Porcini (Naples) – are now joining forces with the more "senior" galleries. But the event still has a youthful feel to it. After all, it's only the fourth edition!

## A targeted selection

This time around, the spotlight is on the Northern school, with the Interior of Jan Frans van Daël's Studio in the Sorbonne by Philippe Van Bree (Tala-bardon & Gautier Gallery), "Portrait of a Boy as Cupid" by Bartholomeus van der Helst (Haboldt & Co Gallery)

and "Portrait of a Habsburg Officer" of around 1600 by Frans Pourbus the Younger (Weiss Gallery). From the Italian school, there is an admirable oval oil on copper of "Christ Appearing to Mary Magdalene" by Francesco Albani (or Albano), presented by the Canesso Gallery. Meanwhile, Maurizio Nobile will notably be presenting Gaetano Gandolfi's "Holy Family with Saint Augustine", while Beddington will be exhibiting Canaletto's view of the Piazza del Popolo, Rome, together with "The Doge of Venice Aboard the Bucintoro Leaving San Nicolò del Lido on Ascension Day" by Francesco Guardi. The French school is not to be outdone, and several galleries are boldly banking on it. Sanct Lucas has chosen a Claude-Joseph Vernet ("Fisherman Pulling in his Nets"), and Éric Coatalem a Léopold Boilly ("Trompe-l'oeil Still Life with Coins on a Pedestal Table: an oil on white marble with an ebony frame"). The "newcomers" now swelling the ranks of Paris Tableau's exhibitors have selected some choice pieces. For example, Thomas Agnew & Sons are offering an oil on panel by Benedetto Di Montagna, "Saint Anthony

Thomas-Germain Duvivier  
(Paris, 1735 - Paris,  
1814), "The Attributes of the  
Arts and Music", oil on  
canvas, 114 x 85 cm.  
Galerie Terrades.



François Pascal Simon Gérard, called  
Baron Gérard (Rome, 1770 - Paris, 1837),  
"Horses Frightened by the Waves", on  
original canvas (Belot), 32.5 x 40.5 cm.  
Thomas Agnew & Sons.







and the Centaur", and "Horses Frightened by the Waves" (on its original canvas) by Pascal Simon Gérard, aka Baron Gérard. Grassi Studio is a company well known to European and American Renaissance collectors. At Paris Tableau, the gallery is exhibiting an oil on panel by Louis Gauffier: "Portrait of Ferdinando Nerli". A gouache sketch for this is now in Versailles.

### Focus on the art of collecting

This year, as well as presenting masterpieces ranging from the Middle Ages to the late 19th century, Paris Tableau decided to explore different ways of orienting and building up a collection, whether as a private collector, a foundation or a public institution – as witness an exhibition entitled "Three collections; a single passion". This contains works lent by the Centraal Museum of Utrecht (three paintings by followers of Caravaggio) and the Pieter and Nellie de Boer Foundation in Amsterdam (ten or so Dutch and Flemish masterpieces by Goltzius, Rubens and Brueghel, among others), and three paintings from the Hôtel de La Vaupalière in Paris: a work by Philippe de Champaigne ("Cephalus and Procris", c. 1630) and two still lifes by Juan De Arellano, not usually visible to the public as they hang in the first floor antechamber. These are being presented thanks to a special partnership with Axa Art. Paris Tableau is also further contributing to the history of art. It started out on this road in 2013 with a tribute to art historian and Italian Renaissance specialist Federico Zeri. Now it is staging a symposium on 13 November dedicated to "Utrecht and the international Caravaggio movement", focusing on Flemish, French and Spanish painters influenced by Caravaggio. At Paris Tableau, Old Master painting seems to have a rosy future. Ever larger numbers of collectors throng to the fair year after year, attracted by its warmth and appeal. Last year, there were 6,000 visitors...

Marie C. Aubert

13 to 16 November, Palais Brongniart,  
Place de la Bourse, Paris 75002,

[www.paristableau.com](http://www.paristableau.com)



GAZETTE DROUOT  
DROUOT