

LA GAZETTE DROUOT

INTERNATIONAL



NUMBER 40

OCTOBER 2014

Jansem

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Exhibition September 25 - October 31, 2014



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Monday 17th Nov., 11 pm - 12 noon

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The schedule of sales is in tune with the FIAC, with several events dedicated to modern and contemporary art. And Chinese arts are being celebrated in Paris – another highlight of this new season.

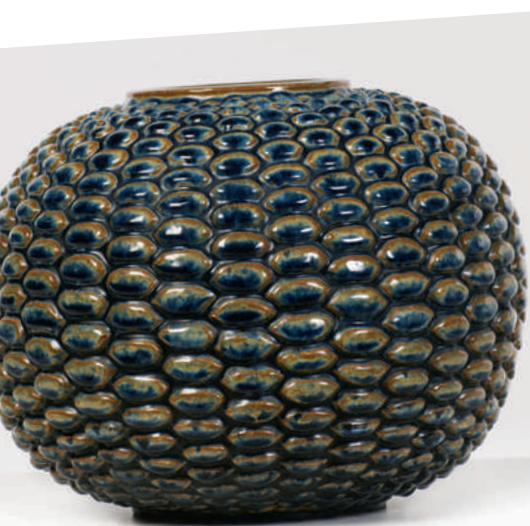
TRENDS 60

The bracelet watch: a fashion accessory. This is a market with two facets. Firstly, the selective, speculative collectors' market; secondly, the consumer market. A lucrative business!



50 RESULTS

Paris and the surrounding areas set several world records, as well as French ones, for both tribal arts and design. Historical artefacts come out top, thanks to the marriage contract of Bonaparte and Josephine.





70 EVENT

FIAC 2014. Each year, the Paris fair creates a buzz. But satellite fringe fairs are distinctly worried by its desire to open out, with the arrival of outsider art – on the fringe, obviously!



78 MUSEUM

The Musée d'Art Moderne de la Ville de Paris has a decidedly dynamic acquisition policy; since 2007, it has added over 1,000 works by some 200 artists to its collections, including Otto Freundlich's "Composition".

84 INTERVIEW

To celebrate its 50th anniversary, the Maeght Foundation has brought together a plethora of masterpieces from the 20th century to the present day, by artists including Matisse, Kelly, Bacon and Giacometti.

EDITORIAL



Stéphanie Perris-Delmas
EDITORIAL MANAGER

Contemporary art, it would appear, is no longer primarily a French concern. Reports from everywhere drive the fact home, starting with Artprice, which puts France in fourth place with only 2.79% of the global auction market. But does the transaction total necessarily reflect the quality of the offer? One thing is certain: in October, the FIAC will once again make Paris the capital of the arts. The international fair brings a whole string of events in its wake (including Art Elysées, the YIA Art Fair and the Outsider Art Fair), all celebrating the creativity of the 20th and 21st centuries. The 2013 edition of the FIAC, which alone attracted some 74,000 visitors, was declared an exceptional vintage by the professionals. For Robert Fitzpatrick, former director of the Chicago Museum of Contemporary Art, 'the third week of October can't be spent anywhere but Paris!'

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PRICES INCLUDE BUYER'S PREMIUM





florence
number
nine

FINE CHINESE AND ORIENTAL WORKS OF ART

A COLLECTION OF FINE THANGKA

Wednesday, November 19th 2014, from 10:30 am

FINE ISLAMIC ART AND INDIAN PAINTINGS

Thursday, November 20th 2014, 10:30 am

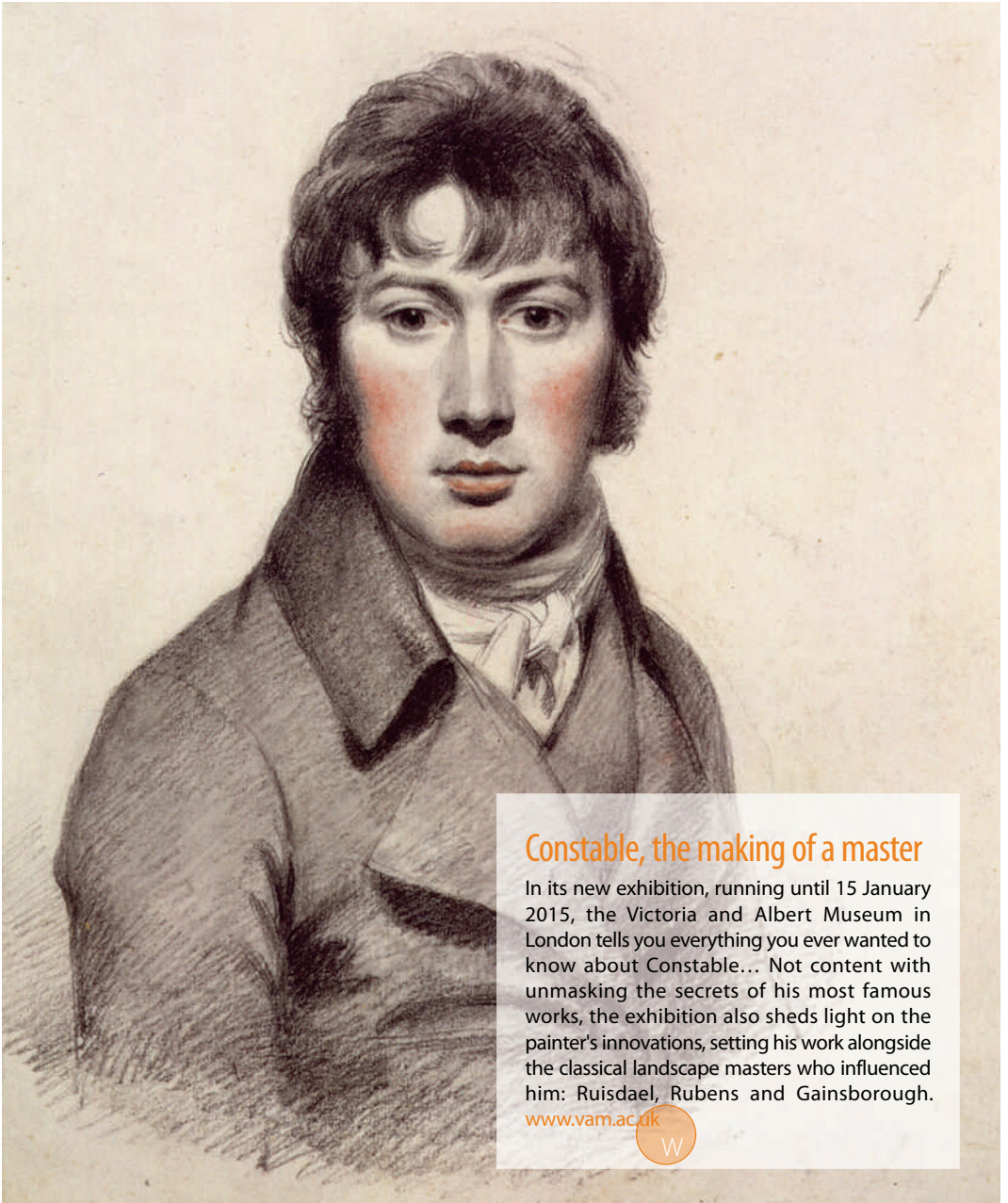
NEWS IN BRIEF



On the 16 October, women are giving back to women. The donors include Catherine Deneuve, Inès de la Fressange, Amélie Mauresmo and Claire Chazal. In offering one item each at auction, these personalities are actively helping the Curie Institute and its breast cancer research. It is the third edition of this charity auction organised at Drouot by the Audap-Mirabaud auction house.

The Rouart Saga

The Rouart family were not only famous collectors but also painters, taught by famous masters such as Corot, Millet and Degas. Through its exhibition "The Rouart Family: from Impressionism to Magic Realism", the Musée des Beaux-Arts in Nancy revisits the life of this illustrious family, inextricably linked with painting's history.



Constable, the making of a master

In its new exhibition, running until 15 January 2015, the Victoria and Albert Museum in London tells you everything you ever wanted to know about Constable... Not content with unmasking the secrets of his most famous works, the exhibition also sheds light on the painter's innovations, setting his work alongside the classical landscape masters who influenced him: Ruysdael, Rubens and Gainsborough.

www.vam.ac.uk





Ateliers Jean Nouvel & BIAO

NAMOC through the eyes of Jean Nouvel

Jean Nouvel is continuing his Eastern conquest. After the Louvre Abu Dhabi, the famous architect has been entrusted with the National Art Museum of China in Beijing, home of the imperial jewels. The building claims to be "a fragment of an ideogram that an artist might have pored over to achieve the impression of being both intricately detailed and wilfully unfinished."

Wedgwood Collection in danger

The Wedgwood Museum, collections of ceramics and archives, illustrating the English manufacturer's 250 years of activity, are going up for sale. The Art Fund is hoping to buy this remarkable heritage in its entirety so that it can continue to be exhibited. An appeal has been launched, and will close on 30 November 2014.

www.savewedgwood.org



The Soulages Museum in Rodez is launching its mobile application. Designed to assist before or during a visit to the collections, it also aims to further understanding of the Outrenoir master's work. Download the app for free.

BEAUSSANT LEFÈVRE

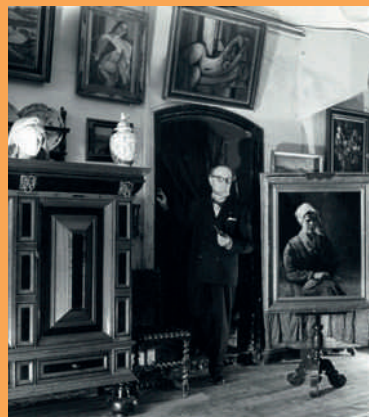
Auctioneers

PARIS - DROUOT-RICHELIEU - Saleroom 5

Friday 10 October, 2.30pm

CONRAD KICKERT (1882-1965) STUDIO AND COLLECTION

« The Dutch Painter of Montparnasse »



Piet MONDRIAN (1872-1944) :
The blue willow, circa 1908. Oil on canvas,
signed. 40 x 30.5 cm.



Lodewijk SCHELFHOUT (1881-1943) :
Rivage, Ardennes, 1912.
Oil on canvas, signed. 120 x 101 cm.



Conrad KICKERT (1882-1965) :
Self-portrait, 1949. Oil on canvas, signed.
65 x 54 cm. Part of 57 paintings.



Bessie Ellen DAVIDSON
(1880-1965):
Autumn table, 1935.
Oil on canvas.
44 x 82 cm.
Part of 24 paintings.

Experts:

Agnès SEVESTRE-BARBÉ
and Amaury de LOUENCOURT
Tel. + 33 (0)1 42 89 50 20

Viewing:

9 October 11am-6pm
& 10 October 11am-noon

Peter ALMA - Jacques-Émile BLANCHE - Eugène BOUDIN - Bessie DAVIDSON - Maurice DENIS - Étiennette DINET - Marcel GROMAIRE - Koos HOOYKAASS - Germ de JONG - Conrad KICKERT - Rudolf LEVY - Henri LE FAUCONNIER - Carl Walter LINER - Tadeusz MAKOWSKI - Ch. N. de MOOR - Piet MONDRIAN - Serge REZVANI - Lodewijk SCHELFHOUT - Jacques THÉVENET - Louis VALTAT - Leen VERHOEVEN - Jaap WEIJAND - Piet van WIJNGAERTD

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UPCOMING AUCTIONS



FIND THE CALENDAR OF UPCOMING AUCTIONS



Château de Troussay

4, 5 AND 6 OCTOBER

Baron Stanislas de Sainte-Marie likes to call his Château de Troussay "the smallest château in the Loire Valley". This charming ancestral home in Cheverny was built in the 15th century by a salt store inspector from Blois. In 1732 it was sold to the Pelluys family, related to Colbert, before passing by marriage in 1787 into the family of Louis de la Saussaye, a member of the Institut de France, former director of the Lyon Academy and a historian of the Loire Valley. He began restoring the château in 1828, refurbishing it with period pieces in keeping with the style and history of the place. It is this 19th century heritage that enthusiasts will be able to buy at this three-day

sale (Rouillac auction house). Around 100 books from the library will be available (estimated between €30 and €800), as well as furniture, paintings and objets d'art from the 15th to the 18th centuries. The main drawing room contains four appealing 18th century armchairs in moulded oak, which can also serve as prie-dieus, or church-kneelers (€5,000/8,000). Nearby is an equally attractive late 17th century cabinet with veneered wood and ivory facings, embellished with polychrome marquetry depicting vases and flowery cornucopia (€6,000/8,000). The dining room holds a Strasbourg dresser from around 1700 made of natural and blackened wood, with fruit-tree and burr wood veneering, adorned with annulated columns (€9,000/12,000). Meanwhile, the drawing room houses some fine Old Masters, like "The Rape of Europa" by Jean-Baptiste Féret, who was admitted to the Academy in 1709 (€12,000/18,000).

Caroline Legrand





Marcel Kammerer
(1878-1959) & Thonet
(editor) Hall furniture,
c. 1904, varnished beech,
aluminium, mirror and
corduroy. Estimate:
€50,000/70,000.

Arts and Crafts, a lesson in style

More than just a style, Arts and Crafts was a philosophy: that of fine workmanship in the service of people and their habitat. This approach, shored up by John Ruskin's ideas on the ravages of industrialisation, led to the rebirth of the decorative arts in the late 19th century. In bringing together the key works of a private collection, the Piasa auction house provides an admirable illustration of this movement, which spread from England to the United States and Europe. The sale offers a tour of these epicentres, including works by exponents of Art Nouveau like the Belgian artist Gustave Serrurier-Bovy (the "Saint Saens" table and chairs, 1905: €25,000/30,000 and €30,000/35,000) and the French artist Alexandre Charpentier, to whom the Musée d'Orsay devoted an exhibition in 2008. His "Musicians" sideboard (c. 1900) is adorned with pewter plaques including "The Harp" (top left) and "The Cello" (top right), both of which were presented at the 1900 Universal Exhibition in Paris (€50,000/70,000). Another

8 OCTOBER

important piece is one by the American Herter brothers, a display cabinet from the former Margot Johnson collection (€70,000/90,000). The two men were working at the time for the wealthiest names in New York, including John Sloane. Connoisseurs will also appreciate their Japanese-style desk from c. 1880 (€40,000/60,000). The Vienna Secession – the Austrian version of Art Nouveau – is represented by a pair of three-seater sofas by Koloman Moser, made by Kohn (€12,000/15,000), along with a piece of hall furniture bearing Thonet's stamp, designed by Marcel Kammerer. This combines elegance and usefulness: the two bywords of Arts and Crafts.

Stéphanie Perris-Delmas



9 OCTOBER HD >

Sculpture Feature

A history of sculpture in 132 lots! This is what the Damien Leclerc auction house has to offer in its sale at Marseille. Main attractions include the majestic "Lion qui marche" (€10,000/12,000) by Antoine-Louis Barye, as well as two works by Philippe Hiquily: "Claudinet" (€15,000/20,000), and "Rocking chair" (€40,000/50,000), a unique piece in gilded bronze with patina. The stylised shapes of these sculptures alternate with thin, oval forms, embodying the artist's work at the fringes of Surrealism on the theme of precarious equilibrium.

Caroline Legrand

jean-claude renard

drouot-richelieu

wednesday 15 october, 1.30pm
room 5

D

Drouot

rare pieces of renaissance
period architecture, jewellery,
old and contemporary paintings,
beautiful furniture



set of large
diamonds in round,
oval and cushion cuts.
weight: 1.07-6.72 carats.
colour: D-H.

experts / cabinet serret-portier +33 (0)1 47 70 89 82

Northern Italy, end of 17th century: Large automaton clock in sculpted wood
with gilt and colouring. "The Adoration of the Magi",
cast iron and brass mechanism with chimes for the quarters
and the hours, two separate melodies that activate the figures in succession.
Provenance: Chapel of the Fieschi Palace in Genoa. Fiumi Collection, Milan.
Private collection.

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denis corpechot +33 (0)6 07 22 92 65

exhibitions at drouot: tuesday 14 october, 11am-6pm
wednesday 15 october, 11am-12pm

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sale charges: 25% ttc

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Public auction house, agreed 20th December 2001, under the number 2001-025

Memories memories!

9 AND 10 OCTOBER

While it is often a matter of cabinet reshuffles and ministries, the morocco leather portfolio sold at Drouot by the Thierry de Maigret auction house is of a very different kind. It is an imposing portfolio of two noble titles (Comte d'Hunebourg and Duc de Feltre) conferred in 1808 and 1809 on General Henry Clarke (1765-1818), future Marshal of France and Minister of War. The two parchments signed by Napoleon, preserved in a velvet-lined box covered in a braid-edged silver silk binding adorned with the Count's coat of arms, are on offer at an estimated €20,000/30,000. However, the star of this sale dedicated to military art is the general's Roman-style two-

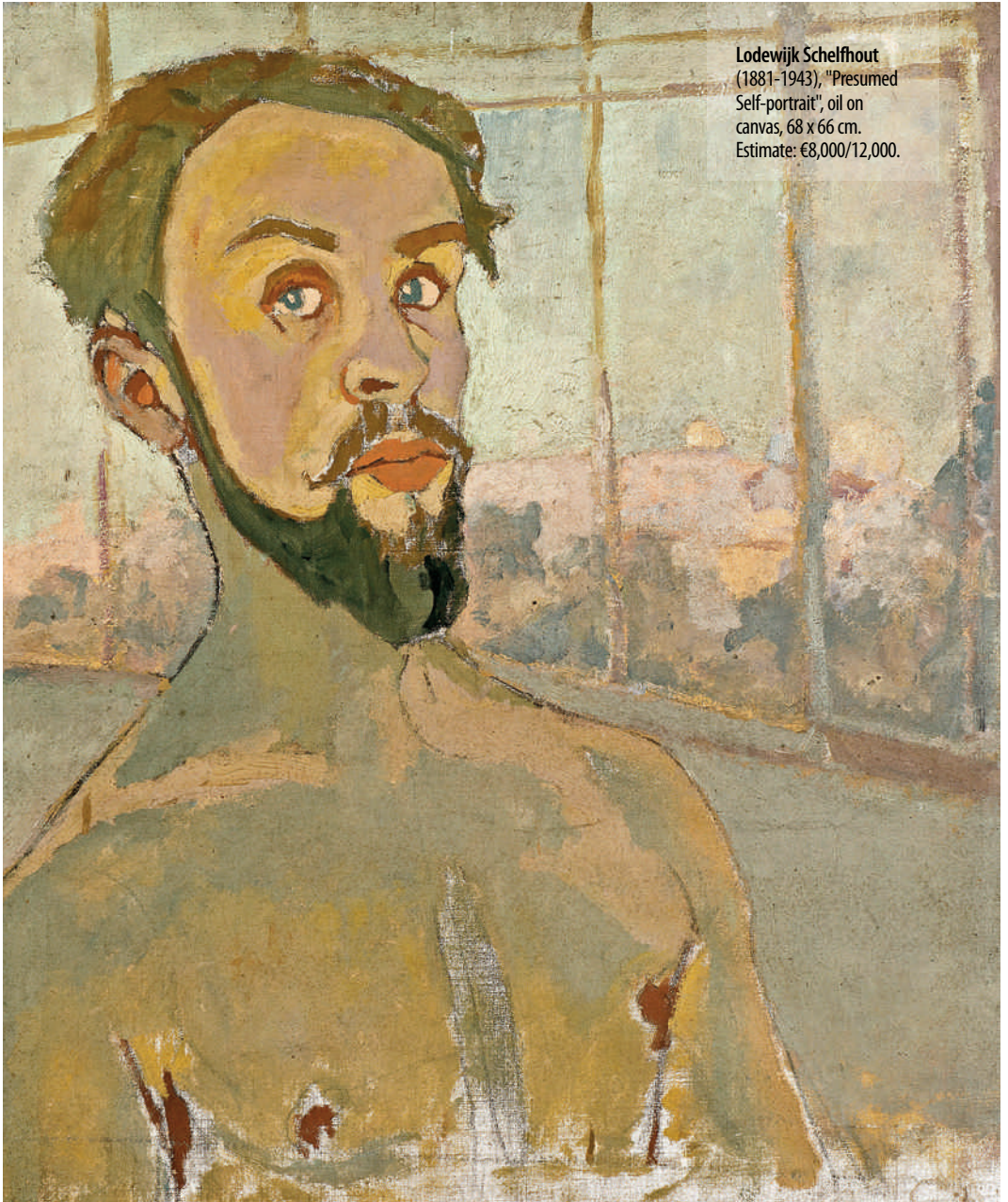
edged sword dating from the Consulate period. There is a healthy estimate of €80,000/100,000 for this weapon with its chased brass guard, fluted ebony grip, golden (now bluish) blade, and stamp of the celebrated Boutet factory in Versailles, sporting the French cock and a heron, symbol of vigilance. If collectors are keen to strike while the iron is hot at these specialised sales to obtain swords and sabres awarded for service, two-edged swords are far rarer – particularly those made for generals, because they cost so much to produce. Only a happy few had the honour of possessing one. As for the headgear, although we do not know its owner's name, we know that it is extremely rare, for the object in question is nothing less than the helmet of an officer in the Gendarmerie d'Elite, a regiment as prestigious as it was short-lived (1815-1830), created for the King's travel and hunting unit. So what is the price of this precious relic? We'll have the answer next month!

Claire Papon

HD



Helmet of an officer in the Gendarmerie d'Elite, shell in silver-plated copper, crest in stamped gilt brass, band covered in leopard skin and plaque with the arms of France. Braid chin-strap. 1820-1830. Estimate: €12,000/15,000.



Lodewijk Schelfhout
(1881-1943), "Presumed
Self-portrait", oil on
canvas, 68 x 66 cm.
Estimate: €8,000/12,000.

Conrad Kickert Collection

A Dutch painter in Montparnasse, Conrad Kickert was much more than that... A lover of painting, he constantly supported artists, buying many of their works. He was an avid collector, and in 1934 made a significant donation to the municipal museum in The Hague, the Gemeentemuseum, including three works by his friend Piet Mondrian. In 1910, the two men co-founded the Modern Art Circle (Moderne Kunst Kring) in Amsterdam, where they presented the French avant-garde the following year. This exhibition, featuring Picasso, Braque, Vlaminck and Dufy, focused on Cubism, and included around fifteen works by Le Fauconnier, the leading figure of the Cubist movement in Montparnasse. He also persuaded Mondrian to join him, along with his compatriot and fellow painter Schelfhout, in Paris, where the two men were staying. The sale of his studio and collection by the Beaussant Lefèvre auction house recalls the life and work of a man who chose France as his spiritual homeland. In order to finance a museum in the Auvergne, his daughter is selling part of his collection of paintings, engravings

10 OCTOBER

and drawings, including a canvas by Mondrian from his Blue Tree series (€30,000/40,000). Kickert gave a 1908 "Blue Tree" to the museum in The Hague, along with a "Flowering Apple Tree" dated 1912. This motif, one of the artist's favourites, symbolises the link between earth and sky; in formal terms, it also enabled him to try out a more minimalist approach, which would lead him to abstraction. The sale is an opportunity to discover works by his friends Lodewijk Schelfhout ("Ardennes Landscape", 1912, €15,000/20,000 and a "Presumed Self-portrait", €8,000/12,000) and Henry Le Fauconnier (study for "Woman with Fan", 1909, €6,000/8,000). With around sixty works, this sale is also a chance to rediscover Conrad Kickert's own paintings.

Stéphanie Perris-Delmas



14 OCTOBER HD >

Timoléon-Marie Lobrichon

A set of paintings signed Timoléon-Marie Lobrichon (1831-1914) were the stand-out feature of this sale of furniture, paintings and objets d'art, organised by the Aguttes auction house at Hôtel des Brotteaux in Lyon. The seven oils on canvas, a complete collection for a salon interior, treat the theme of the Four Seasons, and will be offered at auction with an estimate of €60,000/80,000. They are characteristic of the work of this artist, originally from Jura, who studied with Edouard Picot, a specialist in this genre, at the Beaux-Arts de Paris. His neo-Classical style combines gentle forms with a mischievous touch, depicting children (his favourite subject) playing and growing up in a world painted with great realism.

Caroline Legrand



NAPOLEON COLLECTION OF THE PRINCE'S PALACE OF MONACO

15 & 16 NOVEMBER 2014
AT FONTAINEBLEAU



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Authorisation 2002 389

An eclectic collection

22 OCTOBER

With its bold mix of genres and periods, juxtaposing Canton enamels with abstract paintings by Schneider and a Lalanne sheep with an 18th century commode, the collection to be sold at Drouot on 22 October by the Thierry de Maigret auction house is certainly eclectic. The variety and quality of the pieces make this a remarkable collection of some 200 lots, now coming onto the French market with a total estimate of €2 M. The collection mainly consists of enamels from Canton and Beijing, dominated by this Qianlong period perfume-burner in Famille Rose enamel, probably produced in the Beijing imperial workshops

(€200,000/250,000). The pair of lions accompanying it dates from the late Yongzheng period or the beginning of the next reign: a completely new model, according to the auction house (€30,000). Then, echoing the radiant colours of the enamels, come compositions by masters of lyrical abstraction, notably Gérard Ernest Schneider, represented by several paintings (including a 1959 work estimated at €60,000/80,000), but also Georges Mathieu ("Entéléchie carolingienne V", an oil on canvas of 1956: €80,000). Connoisseurs are sure to linger over the furniture section of the collection. This includes some fine 18th century pieces rarely found on the market, including a pair of Coromandel lacquer corner cabinets with J. B Gallet's stamp (€20,000/35,000) and a commode embellished with gilt bronze stamped by Jacques Dautriche (€40,000/50,000). Here, eclecticism is decidedly synonymous with quality.

Stéphanie Perris-Delmas

Rectangular mahogany commode with a slightly protruding section, three drawers, chased gilt bronze decoration, Jacques Dautriche and Jurande stamps, Louis XVI period, top in Sarrancolin marble, 83 x 90 x 45.5 cm. Estimate: €40,000/50,000.





HD



Carla Lavatelli (1928-2006),
"The Cry", bronze with black
patina on one side, circa 1970,
62 x 83 x 30 cm. Estimate:
€20,000/25,000.

Carla Lavatelli

A woman in a man's world, Carla Lavatelli was not only young and beautiful. The talented Italian, who studied literature at the Ca'Foscari University of Venice, also taught herself sculpture, and was invited by Erminio Cidonio to join the Officina Cidonio at Pierasanta in Tuscany. This group united the great names of international sculpture – the Englishman Henry Moore, Isamu Noguchi from Japan, and the French artist Hans Arp. They worked stone and marble, exhibited, and compared their efforts: an experience that had a profound impact on the output of the Italian artist. She went on to an international career, notably creating portraits of Princess Grace of Monaco and her family. After a figurative period, Lavatelli moved on to abstraction, combining sensual, almost maternal forms with sharp, cutting lines. This period is represented by some sixty pieces put up for sale at Drouot by the artist's son, organised by Auction Art (Remy Le Fur): the first sale to be dedicated to the Italian-American artist's work. In November 2011, the same

24 OCTOBER

auction house sold the 1976 sculpture "One and a Half" for €15,490, a record result for a work by Lavatelli (source: Artnet). With this new sale, it should be possible to establish the sculptor's value. Several key works stand out, including "Maps of Light", a black Belgian marble triptych inlaid with Carrara marble, which was exhibited at St. Peter's Church in New York, and "The Wave", crafted in Bardiglio grey marble, a bronze copy of which can be found at the Gori Foundation in Celle, Pistoia. Along with "Ginkgo Biloba", a red soraya travertine block given to the artist by the Shah of Iran, these two sculptures are expected to fetch between €40,000 and €60,000.

Stéphanie Perris-Delmas

GAZETTE DROUOT INTERNATIONAL

ALSO IN MANDARIN

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UPCOMING AUCTIONS THE MAGAZINE

12月18日

御制千手观音唐卡

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



12月17日

玉如意

知意如意，如人心意。知意自古便具有强烈的象征意义。长柄、首圆，如意在古代是一种具有所有这些吉祥寓意的物件，常被作为送礼佳品。知意所用材料的珍贵程度一般也与其主人的社会地位紧密相连。遇上这种清代知意似玉似翠玉制成，是推举拍卖行(Tajon)12月17日巴黎拍卖会的唯一拍品(估价30,000-50,000欧元)。当日拍卖会上拍品还有一只乾隆年间铜雕镀金菩提祖师花卉罗汉仪仗方瓶(估价20,000-40,000欧元)和一幅乾隆山水白玉铺屏(估价8,000-12,000欧元)。



12月19日

来自中国北方

佳士得亚洲艺术部将在巴黎举行10周年庆典，借此良机，佳士得精选了一批珍品上拍，其中包括一对乾隆年间铜制镀金罗汉仪仗(估价10万-15万欧元)。本次将要上拍的另一件古玩则是安晟图上的这尊13世纪制和漆木观音坐像(估价20万-30万欧元)。观音作为佛教菩萨之一最早源于印度，传入中国后备受尊崇，成为最流行的神像形象之一。在中国可以找到众多神像生动自然的观音等身像，体现了宋朝艺术家们在人文主义方面的早期探索。在10-14世纪间，观音的形象和传说在中国北方迅速流行开来。



Stephanie Perin-Delmon

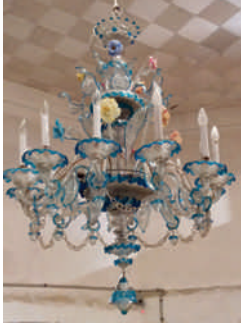
GAZETTE DROUOT INTERNATIONAL 1 2017年12月

HÔTEL DES VENTES DE LA VALLÉE DE MONTMORENCY



VALÉRIE RÉGIS
Auctioneer

TUESDAY 14 OCTOBER, 2.15PM
"BEAUTIFUL SALE"
CLASSICAL AND MODERN

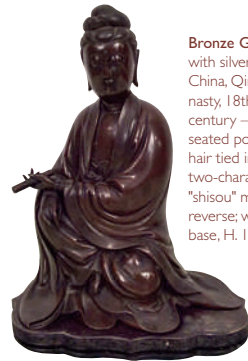


Large glass chandelier from Venice, with twelve white and turquoise light fixtures, H. 116 cm.

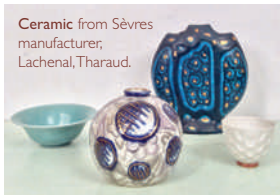
Large plate, Chinese Wucai porcelain, Qing Dynasty, six-character mark and Kangxi Period (1662-1722) – Decorated in the centre with two red and yellow dragons, the six-character mark of Emperor Kangxi in a double circle at the base, Diam. 32.2 cm.



Large mantelpiece ornament in blue porcelain, "Summer", with rich gilded bronze adornment. Napoleon III period.



Bronze Guanyin with silver niello, China, Qing Dynasty, 18th/19th century – In a seated position, hair tied in a bun, two-character "shisou" mark on reverse; wooden base, H. 18.4 cm.



Ceramic from Sèvres manufacturer, Lachenal, Tharaud.

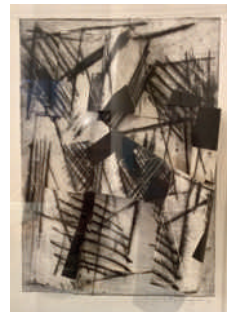


Two terracotta dragonheads with plum and turquoise enamel, China, Ming Period, 16th/17th century – Architectural pieces placed at the end of balustrades. H. 50 - L. 20 - D. 20 cm.



Verrerie 1930 : DAUM, GALLÉ, SCHNEIDER.

Roland PENROSE (1900-1984): "The visitors", drawing in charcoal and black pencil. Monogrammed, signed and dated 1932 on reverse, H. 39 - L. 49 cm.



Oleg KUDRYASHOV (b. 1932) : "Dry-point Reliefs", etching in relief, with folds and cuts, signed bottom-right and dated 82, H. 83.5 - L. 63 cm.

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Hayagriva in Yab-yum

24 OCTOBER

A very long time ago, in around 2000 BC, the figure of Hayagriva, an avatar of Vishnu, appeared in the Hindu pantheon. The divinity was shown with a horse's head seated on a white lotus, and symbolised the triumph of pure knowledge over the demoniac forces of passion and ignorance. Hayagriva's consort was Marichi or Lakshmi, goddess of the rising sun and the feminine aspect (yin) of the horse-god. As we know, Buddhism appropriated several Hindu images, and Hayagriva naturally became a manifestation of Avalokiteshvara in his wrathful form. He was one of the dharmapalas – who, despite their terrifying appearance, were benevolent deities. He was particularly venerated in Tibet,

where his cult was introduced in the 11th century by Atisha, an Indian monk of the "second diffusion" of Buddhism in the region who re-established monastic discipline. Surprising as it may seem, representations of Hayagriva, particularly in Yab-yum ("father-mother" in Tibetan), were considered conducive to meditation. His mission consisted of protecting the path to awakening by repelling and destroying demons... Violence mastered in the service of wisdom! Tibetan artists excelled in representing this divinity, with a naturalism that became increasingly pronounced from the 15th century onwards. This Hayagriva will be sold at Drouot by the Ader auction house on 24 October. **Anne Foster**

Tibet, 16th century. Group in gilt bronze showing Hayagriva in Yab-yum, standing over human bodies lying on lotuses, embracing his Shakti, h. 33 cm. Estimate: €25,000/30,000.





Francis Picabia (1879-1953),
"Abstract", 1947-1949, oil on
canvas, signed on the bottom
left, 83 x 65 cm. Estimate:
€200,000/300,000.

Avenue Hoche, Paris

Francis Picabia never stayed with one discipline or style for long. Always seeking something new, he was a truly protean artist, and for its inaugural sale, the Cornette de Saint Cyr auction house is following his lead: new address, new ambitions. From now on, it will hold its sales in a private mansion on the Avenue Hoche, Paris, not far from the Parc Monceau: 1,600 m² designed to delight a much-courted international clientele. The first sale will take place at the same time as the FIAC, a major event in the Paris autumn season: an obvious decision for this auction house, which has always promoted contemporary art. Collectors will find in the contents of this two-day sale a pencil drawing on transfer paper on a zinc plate: "Chien, Chat, Tableau" of 1954 gave rise to 30 numbered lithographs for the journal "Derrière le miroir", published by the Maeght Gallery (€60,000/80,000). Giacometti chose the transfer paper technique because it offered him considerable

26 AND 27 OCTOBER

freedom of line. Different artist, different technique: Yves Klein with his resin and IKB pigment on plaster cast, used for his "Victoire de Samothrace (S9)" in 1962 (€30,000/50,000). The sale also includes a Keith Haring (€200,000/300,000), a Michelangelo Pistoletto (€300,000/500,000) and this iconic canvas by Francis Picabia, "Abstract", dating from the post-war years. In this period of intense formal experimentation, the painter seems to explore an inner world studded with ideograms and dots. those famous full stops that would later complete a metamorphic work.

Stéphanie Perris-Delmas

SO USEFUL

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Sunday 16 November, 2.30pm



Marie Aimée Lucas-Robiquet
(1858-1959), Caravan in the
Biskra wadi, oil on canvas,
107.5 x 142.5 (excluding frame)
– Painting exhibited at the Salon
des Artistes Français in 1893
and reproduced in the Monde
Illustré of 12 August 1893.

A masterpiece of orientalist art

Catalogue in three languages (French, English, Arabic) and the work
by Marie Aimée Lucas-Robiquet available at jjbisman.com

Registration in advance of sale required.

Exhibitions from Wednesday 12 November

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Henry GEOFFROY (1853-1924),
Children leaving school
Oil on canvas, signed bottom-right, Geo, 132 x 84 cm.
Presented at the Universal Exhibition of 1900.



Contemporary scene

27 OCTOBER

Despite the lukewarm success of the first edition, Artcurial is returning with version two of SCENE 21, an event entirely dedicated to contemporary art. Staging it at the same time as the FIAC, the Paris auction house aims to 'offer international collectors the artists they seek out in galleries, but who are not yet, or too little, available at auction,' says Artcurial specialist Arnaud Oliveux. The team has thus set about spotting major artists and rising values in the younger generation, such as the Japanese Chiharu Shiota, who will be representing her country at the 56th Venice Biennial in 2015. The artist returns to the catalogue this year with a new version of "State of Being": last year, "State of Being #7" from 2009 found a buyer at €22,083. These famous creations with woollen threads first appeared in her work during the 1990s. Here, the arachnid web envelops a suspended white dress projecting an

absent body, like the exhibition devoted to Chiharu Shiota in 2011 by the Maison Rouge in Paris. For her, the threads are like feelings that mingle and intertwine with each other, preserving memory. The world of Marlène Mocquet is quite different, with a touch of the uncanny and dreamlike, like "Parachutistes impos-teurs" created in 2008, two years after she left the Ecole des Beaux Arts (€12,000/15,000). The young French artist already has a fine career behind her: the Musée d'Art Contemporain in Lyon dedicated a retrospective to her in 2009. Meanwhile, the American artist Rosson Crow's monumental canvases feature colour-saturated scenes of interiors that are both historical and psychological. "Hogs n'Heifers", a large acrylic, enamel and oil on canvas from 2010 going up for sale (€30,000/40,000) could have featured in the exhibition currently devoted to the young American at the Languedoc Roussillon Musée Régional d'Art Contemporain. Also worth noting is the monographic Ron Arad sale to be staged at the same time as Scène 21.2, where Artcurial highlights the career of the man who invented art design through around 20 pieces.

Stéphanie Perris-Delmas

HD



Chiharu Shiota,
"State of being
(dress)", 2011, metal,
woollen threads,
250 x 160 x 140 cm.
Estimate:
€50,000/70 000.

China, Qing dynasty, Qianlong period (1736-1795). Moonflask (bao-yue-ping), porcelain decorated in blue underglaze on the belly of each side with eight Buddhist emblems (bajixiang) in lotus petals; six character mark in zhuanhu of Qianlong, h. 47.7 cm. Estimate: €120,000/150,000.



Mark of Qianlong

31 OCTOBER

Flask-shaped vases, known as bao-yue-ping (moon-flasks) were embellished with various ornaments depending on their purpose. The one going on offer on 31 October in a Paris sale (Drouot, Millon & Associés) comes from the Qianlong period, and features the Eight Auspicious Buddhist symbols, or bajixiang, introduced in China under the Yuan Dynasty by Tibetan Buddhist monks. The lotus flower, the ultimate symbol of purity, was present in all works of art. The wheel of law – the dharma – represented the Buddha's teaching of the path to enlightenment, while the conch materialised his thoughts. These eminently spiritual symbols were accompanied by

others: images of the benefits that would come to the faithful who followed the Way. The vase of treasure was an image of inexhaustible wealth and of a long life with robust health, which would be impossible without the pursuit of wisdom. The two fish, representing yin and yang, promised happiness in marriage and the certainty of children. The endless knot signified supreme harmony, while the figure of eight also represented the idea of prosperity, wisdom and harmony. To be given a flask featuring so many propitious symbols was thus considered a reward and a wish for a long and prosperous life.

Anne Foster

In the world



13 OCTOBER HD

London

Agnes and Karlheinz Essl have been collecting contemporary art for over 50 years now, sharing their passion with the visitors to their museum in Vienna. To safeguard the future of this museum, they are putting some of its 7,000 works up for auction at Christie's. The 44 canvases and sculptures on offer, together worth an estimated £50 M, reflect the tastes of these great connoisseurs. Alongside Austrian artists such as Maria Lassnig and Friedensreich Hundertwasser, German painters from the post-war period are also well represented, including Martin Kippenberger ("Untitled" from the 1972 "Hand-Painted Pictures" series: £2.5/3.5 M) and Georg Baselitz (two self-portraits: "Finger painting – Nude", 1972, c. £1 M and the sculpture "My New Cap", 2003, £1.5/2 M). In addition, the sale features no fewer than five major paintings by Sigmar Polke, including "Indian with Eagle" (1975, £1.5/2 M) and "For the Third Rank..." (1977, £2.5/3.5 M *see photo*). Also worth noting are two important works by Gerhard Richter: "Clouds (Window)" (four panels, 1970, £5/7 M) and "Net", a large abstract canvas painted fifteen years later (£7/10M). Thanks to the Essl collection, the European season will be opening in style – at least as far as contemporary art is concerned.

Xavier Narbaitz



© Stephen Shore

Stephen Shore, *Broad Street, Saskatchewan (detail)*, chromogenic print, 1974. Estimate \$3,500 to \$4,500.

Fine Photographs: Icons & Images

October 17

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5 NOVEMBER  

London

Painter and lacquerer Shibata Zhesin was above all an amazing artist. An expert in the traditional technique of maki-e, he invented urushi-e (painting with lacquer), which made it possible to cover larger surfaces, as can be seen at this Bonham's sale in London with an 1883 painting of a Nô theatre scene (£80,000/120,000). Zeshin's boxes, netsuke and small bowls are veritable lacquer jewels, as you would realise if you could hold and admire a netsuke featuring Shoki the demon-tamer, seen through the window of a rustic house (£60,000/80,000). At the same time, the artist continued to work as a painter, sometimes giving free rein to his sense of humour, as in this series of cards showing the 12 months of the year (£20,000/30,000).

Anne Foster



SWANN
AUCTION GALLERIES



Paul Gauguin, *Nave Nave Fenua* (detail), color woodcut, 1893-94. Estimate \$10,000 to \$15,000.

Old Master Through Modern Prints

October 29

Specialist: Todd Weyman • tweyman@swanngalleries.com

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»MAC – Mechanical Analogue Computer«, 1958

First tape-operated computer in the world, for flight simulation, by Air Trainers Link Ltd., Aylesbury, UK. Size: 64 x 77 x 24 in. / 163 x 195 x 61 cm. – Another example is on exhibition at the Science Museum, London. – (Euro 10,000 – 20,000 / US\$ 13,000 – 26,000)



»Superheterodyne Receiver« by Radio L.L., Paris, c. 1922
Extremely rare! – (Euro 8,000 – 12,000 / US\$ 10,500 – 16,000)



»Magnetic Detector« by Marconi's Wireless Telegraph Co., London, c. 1908

Early radio wave receiver for Morse code. A good example of the iconic, 'Maggie' made famous by its service upon the R.M.S. Titanic. – (Euro 8,000 – 15,000 / US\$ 10,500 – 20,000)

Welcome to our 131st Specialty Auction!

»Office Antiques« »Science & Technology« »Fine Toys & Automata«

15 November 2014



»Edison Mimeograph Typewriter No. 1«, 1894
Very rare collector's item by the ingenious inventor. (Euro 8,000 – 12,000 / US\$ 10,000 – 15,000)



Giant rarity: Detector + Morse Receiver, c. 1910
Compact laboratory experimental unit for very early wireless data transfer! – (Euro 5,000 – 8,000 / US\$ 6,500 – 10,400)



Rare French Piano-Form Radio Receiver by Ducretet, Paris, 1926
(Euro 4,000 – 5,000 / US\$ 5,200 – 6,500)



Giant »Signum« Mercury Arc Rectifier, c. 1930
Height: 70 cm / 27 1/2 in. – Ø 22 cm / 8 3/4 in. – (Euro 1,200 – 1,800 / US\$ 1,600 – 2,300)



Open-topped Motor Coach by Bing, c. 1900
The first toy automobile by this maker, lg. 8 1/2 in. – (Euro 5,000 – 8,000)



8-Air »Meloton« Barrel Organ by Cocchi, Bacigalupo & Graffigna, Berlin
(Euro 5,000 – 7,000 / US\$ 7,000 – 9,500)



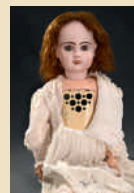
Coin-Operated »Regina Hexaphone« Phonograph, c. 1915
Excellent and complete working condition! (Euro 8,000 – 10,000 / US\$ 10,000 – 13,000)



»The Fitch Type Writers«, 1891
One of the most sought-after collector's items. (Euro 10,000 – 15,000 / US\$ 13,000 – 20,000)



One of a collection of 75 Tin Motorcycles
Example shown by Johann Distler KG, Nuremberg, c. 1920. – (Euro 2,500 – 3,500)



»Bébé-Jumeau Lioretgrapher«, c. 1895(!)
Extremely rare phonograph doll in excellent condition, with superb celluloid cylinder of lovely laughing child's voice. – (Euro 5,000 – 8,000 / US\$ 6,500 – 10,000)



»Singing Bird Automaton« by Charles Bruguier, c. 1835–40
(Euro 20,000 – 30,000 / US\$ 25,000 – 40,000)

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»Portrait of President Vladimir Putin«, 2014

Contemporary political automaton by Christian Bailly, Paris, based on the classic model »Pierrot Ecrivain« by Gustave Vichy, Paris from the 1890s. Depicting the Russian President signing the treaty of the incorporation of the Crimea into the Russian Federation on 18 March 2014. – **Absolute unique piece!** – (Euro 25,000 – 35,000 / US\$ 30,000 – 40,000)



»MITS Altair 8800«, 1975
World's 1st mini-computer!!
(Euro 3,000 – 5,000 / US\$ 4,000 – 6,500)

Musical Gold Repeater Pocket Watch, possibly Piquet & Meylan, with Sur-Plateau Movement

(Euro 8,000 – 12,000 / US\$ 11,000 – 16,000)



»Hermes-Peugeot, Paris«, c. 1990
Very rare and sought-after bicycle. (Euro 2,000 – 4,000 / US\$ 2,800 – 5,000)

NAGEL

auction.de

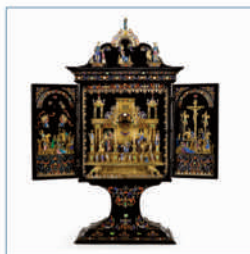
715 | FINE ARTS & ANTIQUES

8th October 2014

Viewing: October 3rd – October 6th 2014, 11 am – 6 pm



Haarlem, still life with oysters, bread roll, lemons, nuts, salt cellar, wine glass and a berkemeier, 17th ct., oil/panel, 42 x 84 cm



F.i.t.r.: **An important European private collection of 50 clocks**, such as an ebony Bracket clock, late 17th ct., inscribed „Thomas Tompion Londini Fecit 175“, h. 44 cm, | **A rare and elaborate triptych**, Vienna, c. 1870/80, wood, gilded silver, enamel, precious stones, pearls, h. 91 cm | **An exquisite ivory and ebony cabinet**, probably South Germany, 19th ct., 87 x 64 x 35 cm

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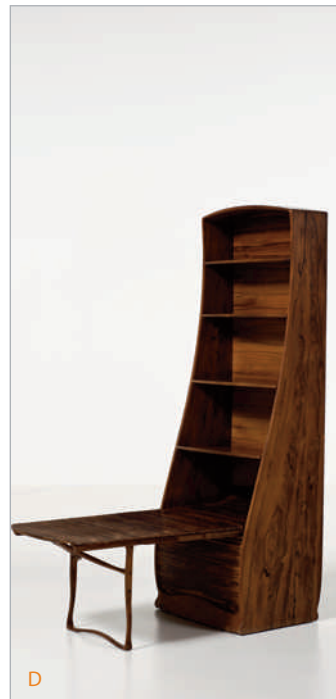
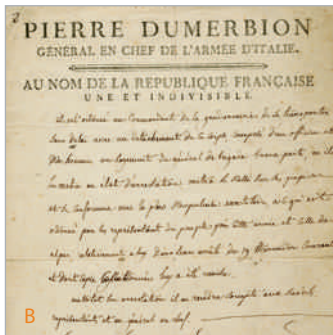
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< €400,000

In France



HD



A €84,000

Charles-Edouard Jeanneret, Le Corbusier (1887-1965), "The Unicorn on the Sea", woollen tapestry, monogrammed in the centre, 212 x 270 cm.

Marseille, 22 September, Leclerc - Maison de ventes auction house.

B €118,750

Arrest warrant for Bonaparte signed Dumberbion, addressed to the commander in chief of the Vervins police force, Nice, 22 Thermidor An II (9 August 1794), 1 page in-folio, printed header, wax seal of the army general, stamp of the general of the Army of Italy (sold together with the release order).

Rueil-Malmaison, 21 September, Osenat auction house.

C €132,000

Luca Carlevarus/Carlevarij's (1663-1730), "Portrait of a gentleman wearing a sword in a Venetian square in

front of the church and hospital Dei Mendicanti", canvas, 48 x 39 cm.

Avignon, 20 September, Hôtel des ventes d'Avignon auction house.

D €124,500

Peder Moos (1906-1991), curiosity cabinet, rosewood and boxwood, unique piece, signed and dated, 1956, 161.5 x 54 x 43 cm. World record for the artist.

Paris, 118, rue du Faubourg-Saint-Honoré, 17 September, Piasa auction house.

E €150,240

Jean-Joseph de Saint-Germain (1719-1791) and Jean-Baptiste Dutertre (died 1773), clock with allegory of the Arts, circa 1750, gilded bronze, enamel and glass, h. 68 cm.

Paris, Hôtel Le Bristol, 10 September, Marc-Arthur Kohn auction house.

Axel Johannes Salto
(1889-1961), vase in
enamelled sandstone,
1945, Royal Copenhagen,
h. 26, diam. 34 cm.
French record for the
artist. Paris, Faubourg-
Saint-Honoré,
17 September,
Piasa auction house.



€217,540

In a programme confronting American design with the Scandinavian scene, the latter carried off a resounding victory, mainly due to the ceramist Axel Salto. The Dane totalled €540,922 in fifteen lots, posting a French record at €217,540 (source: Artnet) with the vase in the photo, which also took second place in his global performance. The estimate for the piece was no higher than €60,000. Two vases with irregular inter-linked protuberances also inspired some lively bidding. The larger of the two (h. 33 cm), from 1950, entitled "Fruit", shot up to €105,940 while the smaller one (h. 24.5 cm) from 1948 garnered €50,140. Produced in around 1940, a "Bumpy 20713" vase (h.

30 cm) went up to €52,620. All the pieces sold were in glazed stoneware and produced by Royal Copenhagen, with the most sought-after featuring subtle, complex colour effects. The ceramist joined the company in 1933. The organic forms he favoured harmonised with the lichen-like speckled "Solfatara" glaze he liked to use, evoking moss and damp earth. Originally a painter, Salto worked at Bing & Grøndahl between 1923 and 1925 alongside Jean-René Gauguin, the son of Paul. At that time, he produced glazed biscuit pieces. The ones he presented at the 1925 International Exhibition of Decorative Arts in Paris brought him glowing notices. Sylvain Alliod

> €400,000

€7,530,838

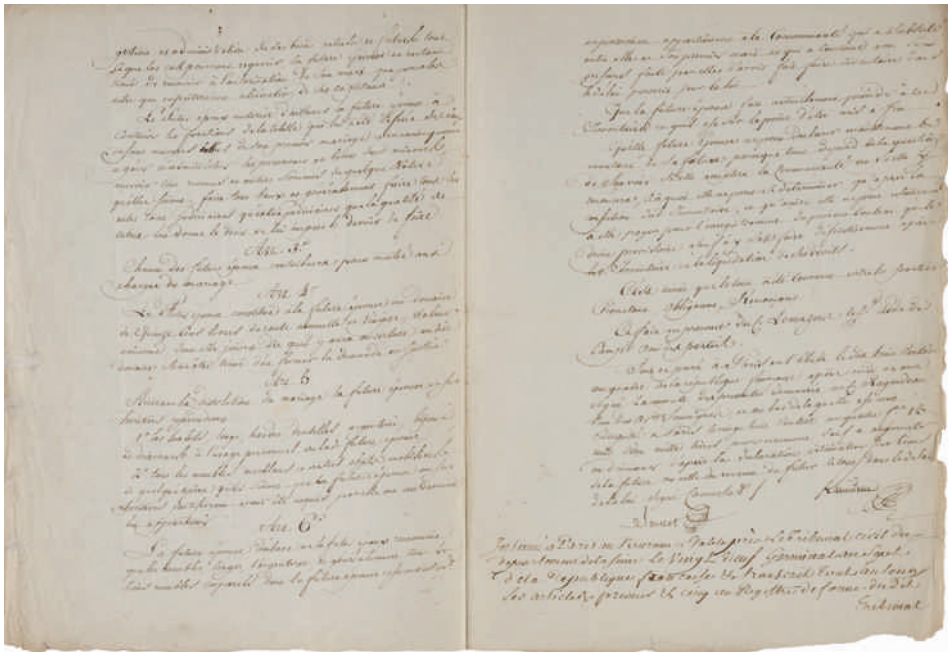
The Oceanic art collection of Canadian businessman Murray Frum (1931-2013) fulfilled all its promises, when the catalogue's 49 lots all found takers for a total of €7,530,838 on 16 September in Paris (Sotheby's). There were three bids of over a million, and seven at six figures. At €1,609,500, a new world record for an Uli art work was set by the figure of an ancestor (h. 140 cm) from the Mandak area, acquired in the village of Lévinko, in central New Ireland, between 1904 and 1908 by Wilhelm Wöstrack. Of the 220 Uli statues listed throughout the world, this belongs to one of the rarest categories: figures holding a small statue on their torsos. This type of menacing sculpture evoking ancestral tribal chiefs fascinated André Breton, who owned two, and dedicated a poem to them in 1948. Another world record was posted at €1,441,500, this time for a Maori piece: a pou whakairo statue (h. 39 cm). Usually integrated into architecture, this type of statuette is rarely found in the round, as here. Only six examples are known, all crowned with human hair and adopting a dynamic posture with the hands placed on the abdomen. The one here could have been taken to Scotland by a sailor in the early 1830s.

Sylvain Alliod

HD

€1,609,500 Ancestor Figure, Uli, Mandak Area, Central New Ireland, h. 140 cm. Paris, 16 September, Sotheby's auction house. World record for a work of New Ireland.





€437,500

Bringing together an eager crowd of buyers fascinated by the Imperial epoch, the event staged by the town of Rueil-Malmaison was crowned with success in more than one respect, with the marriage contract between Bonaparte and Josephine rocketing up to €437,500. Originally estimated at €100,000, this led to a battle between foreign enthusiasts and the Musée des Lettres et Manuscrits, which finally carried the day. The private Paris institution also went off with two other major pieces in the sale. The orders for the arrest and release of a Bonaparte suspected by the Comité de Salut Public, signed by the General of the Army of Italy, Dumerbion, thus went to join their showcases for €118,750 (see

photo on page 52). At €93,750, a similar destiny awaited an autograph letter from Jacques-Louis David in 1807 to Claude Thiénon, draughtsman to the Cabinet of the King of Holland, Louis Bonaparte. It mentions the change desired by the Emperor's brother, who wanted a better position in the painting of "The Coronation of Napoleon". The painter complied with his wishes... **Sophie Reyssat**

Marriage contract of Bonaparte and Joséphine, notarised agreement, authentic shipment signed by notaries Raguideau and Jousset, 1796, 3 pages 1/4 in-folio mounted in a wallet. Rueil-Malmaison, 21 September, Osenat auction house. M. Nicolas.

HD

RESULTS

In the world



A

HD



B

A \$845,000

Zhang Daqian (Chang Dai-chien), "Landscape After Shixi".

New York, 17 September, Sotheby's auction house.

B CHC 3,010,000

Bureau-plat of the Marquis de Nicolay "aux têtes de satyre", Regency, by André Charles Boulle (1643-1732), Paris c. 1720. Ebony and red/brown tortoise shell, 195 x 98 x 80 cm.

Zurich, 18 September, Koller auction house.

A

For its autumnal "Asia Week", Sotheby's New York staged five sales devoted to the Far East on 16, 17 and 18 September, which totalled the impressive sum of \$55 million, selling 74% of the lots by number. Apart from a 15th century sculpture of Indra from Nepal, which multiplied its estimate by seven (this work from the collections of the Dukes of Northumberland fetched \$785,000), the top prices went to Chinese paintings and objects, with those that had remained for a long time in the same collection posting considerable rises in value. "Bamboos and Rocks", an ink painting by Zheng Xie, which had been in the Hsu collection for 40 years, sold for \$2.62 million: the highest price in the sale. The most important lots were all knocked down to private Asian buyers, and the same went for the ceramics.

Xavier Narbaits

24k gold plated 1:3 scale replica of James Bond's iconic Aston Martin DB5
London, 17 September,
Christie's auction house.



£55,000

To celebrate the 50th anniversary of the release of "Goldfinger", one of the most famous films relating the missions of James Bond, an online charity sale was staged on 17 September, containing very few lots. It was followed by 19,000 fans from 129 countries (!) and totalled £136,000 (Christie's). The original edition of Ian Fleming's book, on which the screenplay was based, obtained £2,800. This was effortlessly overtaken by the £3,500 handed over for the poster of the original (British) version of the film, revealing the seductive curves of the "Golden Girl". The chief surprise came with a watch created especially for the occasion: a "Goldfinger" Omega Seamaster Aqua Terra, which sold

for £70,000. Meanwhile, the real highlight of the sale inspired a battle up to £55,000. This was the 1:3 replica model – all in gold – of the Aston Martin DB5: one of the main protagonists of the film, with its retractable machine guns, bullet-proof shield and revolving number plates. It was designed by Sir Ken Adam and produced by Propshop in the Pinewood Studios. Former Bond girl Shirley Eaton was present at the end of this sale, but she was not the one who carried off this hallowed relic. A farmer from Oxfordshire fought hard to obtain it – because the first film he ever saw as a child was a James Bond, which left him dazzled...

Xavier Narbaits

GENERAL ARTS AND ANTIQUES AUCTION 28 OCTOBER - 11 NOVEMBER IN AMSTERDAM

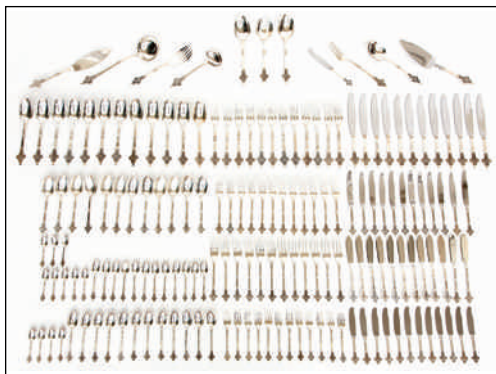
Viewing: 23 - 26 October



Moïse Kisling (1891-1953),
Portrait of Frieda Tas-Herzberg, Oil on canvas, signed
bottom-left, 73 x 54 cm. Estimate €25,000-€35,000



D.R.C., Lega,
ivory mask, lukungu,
colonial collection
Belgium, H. 15.7 cm.
Estimate €15,000-
€20,000



Christofle, 12 persons silver tableware, model Cardeilhac,
Sterling 10.3 kg, 167 items - Estimate €15,000-€25,000

Catalogue online from Tuesday 14 October onwards

PESTEL-DEBORD

AUCTIONEER

Friday 17 October 2014, 2pm - Hotel Drouot saleroom 3



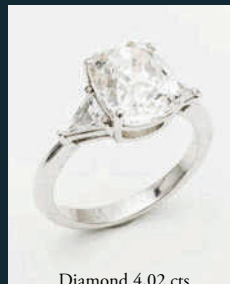
Jaeger leCoultre Perpetual Calendar



Van Cleef & Arpels Clips



Jaeger leCoultre Reverso



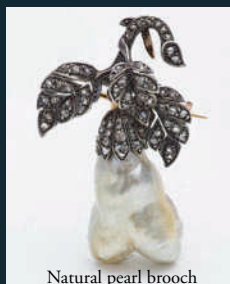
Diamond 4,02 cts



Natural pearls necklace



Charles X Parure



Natural pearl brooch



Jaeger leCoultre Duomètre



Cartier Ballon bleu



Alexis Falize Bracelet



Cartier Tank Anglaise



René Boivin Ring

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Exhibitions Thursday 16 October, 11am-6pm and Friday 17th October, 11am to 12pm

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Auctioneer : Vincent Pestel-Debord

Drouot LIVE

The bracelet watch, a fashion accessory

TRENDS

Over the past few years, the watch has become a social marker: a visiting card exhibited proudly at the office, at a party or while trekking Tasmania's Overland Track. It positions a man just as much as a car... Fewer women are tempted by this somewhat virile accessory, although the lines are also shifting in this respect. And just as with cars, with a choice between a Maserati or a Bentley, there is the question of model: sports (or bling-bling) for some; classic for others. In short, a watch says a lot about its owner. Tell me what model you wear, and I'll tell you who you are! This trend has an influence on the rosy

This is a market with two facets.

Firstly, the selective, speculative collectors' market; secondly, the consumer market.

A lucrative business!

€61,250 Patek Philippe.
Watch with permanent
calendar and platinum
complications; face contains
3 dials, 22 ct gold balance
wheel mechanism on
platinum background.
Paris, Drouot, 14 June 2013,
Pestel Debord auction house
(M. Guyon).





A

HD



B



D



C

A €20,480

Rolex Daytona ref: 6262/6239 circa 1970, steel wristwatch. Mechanical movement with 727-calibre escapement. Riveted link oyster bracelet with signed steel deployment clasp. Face, casing and mechanism signed. Diam. 37 mm.

Paris Drouot, 23 June 2014, Gros & Delettrez auction house (M. Réa).

B €3,400

Tag Heuer, (Monaco chronograph - calibre 12 black ref. caw 2114), circa 2012, reprise of the legendary pilot's watch from the 1970s made popular on the wrist of Steve McQueen in the film "Le Mans". Rubber Heuer strap with original deployment clasp. Dim. 40 x 47 mm.

Paris, Drouot, 20 June 2014, Pestel Debord auction house (M. Guyon).

C €39,556

Jaeger Lecoulre, Master tourbillon ref. 146.6.34. Limited edition of 300 in 2006. Automatic movement, calibre 978, fausses cotes decoration and 22K gold rotor. Sapphire crystal screw-down back. Dial, casing and movement signed. Numbered 119/300 and 2395619. Diam. 42 mm

Monte-Carlo, 29 July 2014, Tajan auction house (Mme Richard).

D €26,400

Rolex, called "Oyster Perpetual", 1940s, bubbleback Mâcon, 1 March 2014, Quai des Enchères auction house (Me Duvillard).

E €50,000

François Paul Journe, circa 2008. Platinum "Vagabondage" watch; Skeleton case with hours and minutes indicated by apertures, mechanical movement.

Paris, Drouot, 27 June 2013, Gros & Delettrez auction house.

health of the watch market, and certainly boosts that of the auction. People turn to this secondary market for its attractive prices, or models unobtainable in store. In France, the Mecca of luxury, the market is doing relatively well despite the constraints of an unfavourable tax system. However, despite the professionalism of specialist players, experts and sales organisers, Geneva remains the real stronghold. 'The timepiece sector in France posts an annual sales result of a little under €10 million,' says expert Romain Réa. On 13 April 2002, on the shores of Lake Geneva, the Antiquorum auction house landed the world record for a bracelet watch that has never been beaten to date: a Patek-Philippe, which sold for CHF6,603,500. This price is still a long way from the \$11 million registered in 1999 by Sotheby's for a pocket watch, the Henry Graves Supercomplication. This is incidentally making a fresh appearance on the market on 11 November for the 175th anniversary of the Patek-Philippe company, which produces "work of perfection", to quote expert Géraldine Richard. Like her, many are captivated by the refined classicism of the famous watchmaker. But this timeless elegance, combined with a superb mechanism, comes at a price... The entry range for a much sought-after model like the Nautilus lies around €20,000 on average. However, if you treat yourself to this little gem, you will be making a good investment, says the expert. As with the Rolex Daytona, prices have risen constantly since they were produced. This July, Artcurial registered the tidy sum of €336,600 in Monaco for the Paul Newman model, ref. 6263/6239, c. 1969. 'Buyers are looking for safe investments. They want to enjoy their purchases while buying wisely,' says Géraldine Richard. Patek-Philippe and Rolex are still the spearheads of the speciality "brands that post record after record," observes Jean-Christophe Guyon, an expert with Pestel-Debord. He, meanwhile, has been promoting sales of sports watches for many years: vintage models from between 1930 and 1970 designed for aviators, automobile drivers and divers. 'Today, since watch prices have rocketed, you can land a legendary original at auction for the price of a new piece or even less, like a sixties Breitling Navitimer, which fetches



€7,000 Omega (Speedmaster Chronograph - Pre Moon ref. 105002-62), circa 1962, chronograph Speedmaster known as Transition produced by Omega before being selected by NASA in 1969 for their lunar missions (produced during one year). Steel casing with straight lugs, black face with logo at 12 o'clock and the inscription "Omega Speedmaster". Diam. 40 mm. Paris, Drouot, 26 May 2014, Pestel Debord auction house. (M. Guyon).



**A €29,400**

Patek Philippe, 1993, yellow gold on crocodile skin. Ref. 3940, n° 774310. Automatic mechanism with calendar and lunar phases system. Diam. 3.64 cm. Doullens, 19 May 2013, Denis Herbette auction house.

**B €68,750**

Audemars Piguet, Royal Oak "Jumbo", steel. Slate grey face, indexes added. Extra-flat mechanical movement with automatic winding system, date aperture at 3 o'clock. Calibre 2121/1. Paris, 5 April 2012, Pierre Cornette de Saint Cyr auction house.

**C €28,072**

Rolex Oyster cosmograph "Daytona". Ref. 6265, circa 1971. Steel wristwatch with chronograph. Steel bezel engraved with tachymetric scale of 200 graduations. Valjoux 727 mechanical movement. Numbered 3032115. Diam. 37 mm. Monte-Carlo, 29 July 2014, Tajan auction house.

**D €14,157**

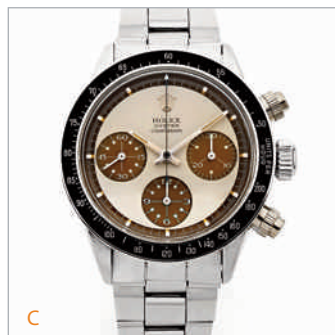
Cartier - Parallelogram, man's watch in yellow gold 18K (750/1000), silver dial with fine guilloché pattern, Arabic numerals and alternating indexes. Mechanical movement. Calibre: 9P2, black leather strap and original yellow gold deployment clasp 18K. Paris, 8 November 2013, Pierre Cornette de Saint Cyr auction house.



A



B



C

A €8,288

Vacheron Constantin für Türlér circa 1950
Yellow gold model, 18 ct. Triple date dial showing day, date and month, small second hand at 6 o'clock, original silver face, gold hands and minute indexes, "comma" handles. Mechanism: 13 lignes parisiennes, calibre P485, n°463659. Diam. 35 mm; net weight 53.5g.

Paris, 18 October 2013, Aguttes auction house, M. Guedj.

B €20,160

Blancpain ref. 2553, pink gold, circa 2001,
Limited edition with permanent calendar, indicating the day, the month, the date, leap years and lunar phases.

Paris, Drouot, 7 February 2014, Pestel-Debord auction house, M. Guyon.

C €336,600

Rolex, Oyster, Daytona "Paul Newman", ref. 6263/6239, circa 1969, steel wristwatch. Epoxy bezel Mark I with tachymetric scale of 200 graduations. Cream face known as "Tropical" with 3 "coffee" coloured dials and mechanism bordered in same colour, totalizer 30 minutes at 3 o'clock, 12 hours at 6 o'clock and small second hand at 9 o'clock. Diam. 37 mm.

Monte-Carlo, 22 July 2014, Artcurial auction house.

D €153,012

Rolex, Daytona Cosmograph from 1964. Ref. 6241. Face known as "Paul Newman" in steel, glass and Plexiglas. Oyster casing, 37mm. Valjoux 722-1 movement. Reinforced steel strap.

Provenance: property of one collector since 1964.
Paris, Drouot, 11 April 2014, Aguttes auction house.

E €24,225

Audemars Piguet Royal Oak Jumbo circa 1981, ref. BA 5402, n°551. Man's model in yellow gold, 18 ct. Grey anthracite face with guilloché engraving and diamond points. Gold minute indexes and hands. Date aperture at 3 o'clock. Automatic mechanism calibre 2121, n° 211829. Freq. 19800 alt/h. Original case and documentation. Net weight 175g; diam. 48mm; depth 7mm.

Paris, 28 November 2013, Aguttes auction house, M. Guedj.



D

between €3,500 and €6,000.'With models that are still on the market, we start off at half the price of the new item,' explains Géraldine Richard. This is why modern watches, and the so-called "fashion" models (by Hermès, Vuitton, Chanel and Dior) find buyers at auction. The same goes for jewellery brands, like Cartier and Van Cleef, whose price indexes fall once they reach the secondary market. With these models, the presence of diamonds determines the value of the piece.

Opening out to the international market

Europeans have always been highly active in this market, which has now expanded to Asia. 'Ten or fifteen years ago, it was rare to have a buyer outside Europe,' says Romain Réa. Today international clients are very present, particularly thanks to online sales. 'The Russians – well-known for their marked taste for large and ostentatious models – go for Breguets, while the Chinese prefer watches by Patek-Philippe and Vacheron-Constantin,' says the Paris expert. In France, people love Rolexes and Jaeger-LeCoultre. 'With classic watches, the latter is still the most popular watchmaker with the French, together with Omega, which is beginning to make its mark with both vintage and contemporary pieces,' says Jean-Christophe Guyon. Thematic sales are also highly successful, like the ones dedicated to Hermès when the brand celebrated its 80th anniversary in December 2007, and the Jaeger-LeCoultre sale in November 2011. 'By posting world records, these single-brand sales enable us to vie with the international mammoths,' says Romain Réa with a touch of patriotic pride. These manufactured deluxe watches lie in a price range of between €5,000 and €15,000. But the seller's prestige can shift these lines. At the dispersion of watches from the Alain Delon collection in January 2012, the Cornette de Saint Cyr auction house sold the Royal Oak Audemars Piguet to an Asian buyer for €68,750, when its high estimate was €3,000. (The actor wore it in "Let Sleeping Cops Lie"). This virile market is also speculative... Another value criterion is the condition of the piece. Buyers are sensitive to this and some are even meticulous, balking at models

whose parts have been changed by the factory! A mint-condition watch with its original box and documentation is therefore the Holy Grail. Here we are in the territory of the real connoisseurs, or if you prefer, collectors seeking rare models with complex mechanisms. 'The first remarkable complication in watch-making was the chronograph,' says Romain Réa. 'Then you get the minute repeaters, the tourbillon and the moon-phase.' 'This field of collection requires considerable knowledge,' says Géraldine Richard, who also warns against imitations. Modern fakes (from Italy and Asia) can easily be spotted by a professional. What Romain Réa really fulminates against are watches that are cobbled together – 'where a good watch is used to make two half-fake ones' – and taint the image of watch sales. Players are vigilant and work hard to keep their customers loyal. 'The watches offered in our sales are all selected according to their condition, and are increasingly serviced before sales,' says Jean-Christophe Guyon. Auctions are thus becoming pop-up shops, where the entry ticket (around €1,500) is still very attractive. **Stéphanie Perris-Delmas**





MAGAZINE



Tom Wesselmann, "Window Frame for Habitat", 1999, oil and collage on canvas, 20,5 x 20,5 x 2,3 cm.

EVENT

FIAC 2014, and the others

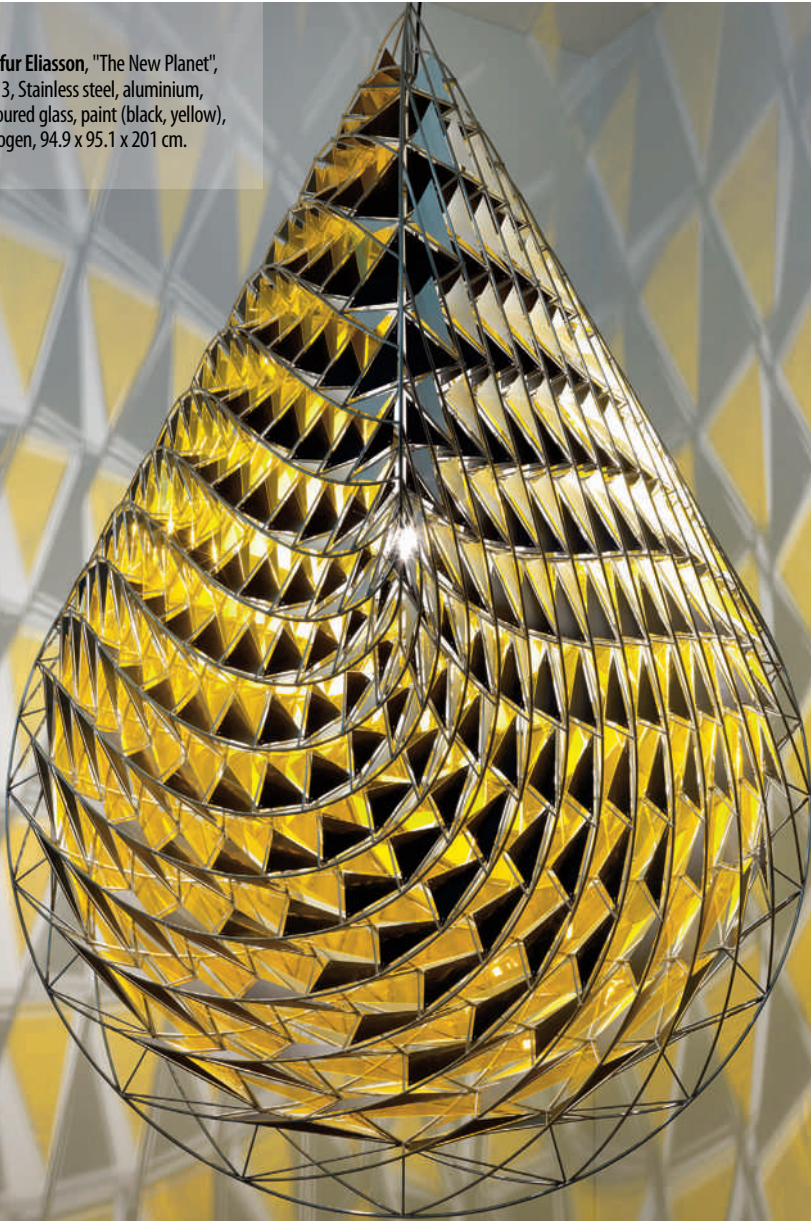
At the beginning of the year, when the FIAC announced its intention to create an official Fringe, alternative fairs felt that the wind had turned. Understandably, these mid-sized structures, each featuring 30 to 80 participants, were quick to realise the danger. Cutlog, a very appealing fair, withdrew in the face of this competition. Its director Bruno Hajadj did not want to 'let the participating galleries down', considering that 'the FIAC suffocates us all. In Paris, everything is completely controlled.' He was also bitter to see a failed attempt to federate the other fringe festivals, despite a promising meeting between the various directors. But their desire to resist and reassert themselves as an opposition force is still alive: 'We represent between 200 and 300 galleries,' he says.

'This year, things turned out badly, but we haven't given up by any means.' Jennifer Flay, who has run the FIAC since 2003, denies wanting to undermine the development of the fringe fairs that have sprung up around the event over the years – notably the Outsider Art Fair (OAF), dedicated to self-taught artists: the heirs to outsider art. But it is no coincidence that OAF entered the FIAC after a much-remarked appearance at the Venice Biennale. For one selected gallery owner, Christian Berst, 'the Fringe is not the FIAC, but a product of it.' However, he does not deny that it's a good thing, seeing it as a sign of a recognition he equates with that of the ethnic arts. He will be showing a range of artists, with a few works by contemporaries like 'Plny, who now has work at the Musée National d'Art Moderne', and 'classic artists like Carlo Zinelli, who is present in all the major collections'. The dealer will also be highlighting discoveries like the Italian artist Belucci. Prices vary between €1,500 and €15,000, says Berst, who will not take part in the OAF, and is opening a gallery in New York on 30 October. However, the Air de Paris gallery, highly specialised in contemporary art, will be there to

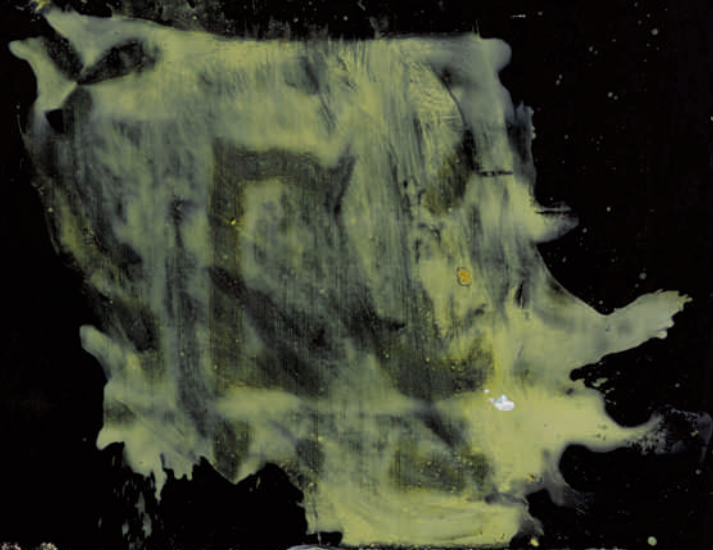
FIAC. 23-26 October. Grand Palais, Paris 8th arrondissement. River shuttles provide access to the official Fringe, Cité de la Mode et du Design, via the Seine. www.FIAC.fr



Olafur Eliasson, "The New Planet",
2013, Stainless steel, aluminium,
coloured glass, paint (black, yellow),
halogen, 94.9 x 95.1 x 201 cm.



Georg Baselitz, "Wegtreten,
der Mantel", 2014,
oil on canvas, 300 x 207 cm.



present works by Sarah Pucci, the mother of Dieter Roth's companion Dorothy Iannone. The gallery owner Florence Bonnefous says: 'My partner Edouard Merino and I do not set up hierarchies between various forms of visual expression – all doors are open!' Collectors like Antoine de Galbert (Maison Rouge) make no secret of their interest in outsider art. Jennifer Flay admits that she is impressed by the quality and visual fascination of these works totally unaffected by trends. In her view, they are not out of place in the Fringe. In addition, the director contests the fact that galleries on the waiting list or given a second chance will be part of it. So what exactly are galleries like Alain Gutharc, Laurent Godin and Claudine Papillon doing in a fringe? Not to mention those who have been excluded. For example, why has Jean-Gabriel Mitterrand been boycotted, when one of his flagship artists, Niki de Saint Phalle, is in the limelight at the Grand Palais? This is one of the mysteries of the FIAC.

Who will we see at the FIAC?

With a policy of openness that some might see as nothing less than the splits (between outsider, modern and ultra-contemporary art), the fair has maintained its positioning. It takes account of the global scene, even if French galleries are given a choice position. According to the 2013 Artprice report, the USA came first in the top contemporary art sales with 33.72%, on an even footing with China, followed by the UK with 21.10%, then France with 2.79% of sales results. Chinese galleries will be virtually absent, even if some of their major artists are being exhibited. 'The only art fair in the world where 25% of galleries are French,' the FIAC, according to Jennifer Flay, has become 'a key event on the international scene, which casts a new and favourable light on young French creation in the world.' She adds that 'it is no easier for an American gallery to participate than for a German gallery.' Though obviously, this does not prevent great names in American art from being there. Gagosian will be exhibiting stars of international sales like Jean-Michel Basquiat, Jeff Koons,

Richard Jackson, "Bobble Head", 2013, Epoxy glass filament, 230 x 73 x 108 cm.



Courtesy of the artist, Hauser & Wirth and the Galerie Vallois, Paris

Christopher Wool and Mark Grotjahn. Works by Murakami will be seen not only at Gagosian, but also at Perrotin. Sometimes records are set: Sol LeWitt will feature at the stands of nine galleries, including Yvon Lambert and Paula Cooper. Ugo Rondinone will be represented by six dealers, including Almine Rech and Gladstone. Gerhard Richter, meanwhile, will be exhibited by five galleries including Marian Goodman and Le Minotaure. What about prices? It's hard to get hold of information, as most of them, like the powerful London gallery White Cube, lay claim to a sacrosanct "confidentiality". Others, taking the measure of the market, are happy to lay their cards on the table, like Daniel Templon: €350,000 for a vanitas by Jan Fabre (a marble brain pierced with a corkscrew), €155,180 for a diptych painting by Jim Dine. For more modest budgets, watercolours by Oda Jaune and Norbert Bisky will be available from €3,500, and works on paper by Chiharu Shiota from €3,000. In the Jardin des Tuileries, the Continua Gallery will be exhibiting Vacanze Romane, a circle of seven scooters by Moataz Nasr, at €150,000. Thaddaeus Ropac puts the spotlight on a recent painting by Georg Baselitz at €480,000. Emmanuel Perrotin stands out with a fine Soto (who joined his stable a short while ago), estimated at over €450,000. He continues to promote one of the best painters around today, Bernard Frize, whose canvases are expected to fetch over €50,000. The FIAC thus confirms its roots in modern art with high-quality works. Nathalie Seroussi will be offering some remarkable pieces, including Picabia's "Danseuse de French cancan" at €520,000. With Applicat-Prazan, there will be an interesting presentation of works by a majestic Georges Mathieu. This year, the fair is continuing to branch out beyond its immediate surroundings, on the banks of the Seine, in the Jardins des Tuileries, and the Jardin des Plantes. The Louvre will again be hosting some highly targeted performances.

The fringe fairs that survive

With the withdrawal of Cutlog and the recent defecation of the collector Claire Durand-Ruel, founder of Slick Attitude, Paris' fringe fairs seem to be in turmoil.

Damien Deroubaix, "Sueño", 2014,
oil and collage on canvas
224 x 174 cm, Rebecca Fanuele.

Some are valiantly holding out, like Art Élysées under the leadership of Baudoin Lebon, which after struggling for a few years has finally obtained the Minister's patronage. This is an attractive event because of its friendly atmosphere and clearly-stated desire to educate. This year it is focusing on geometric abstraction and kinetic art, with a spotlight on the Venezuelan artist Carlos Cruz Diez. On the strength of 80 exhibitors, Art Élysées is not bowing to adversity. Worth seeing: works by Soulages at the Traits Noirs gallery, by Bernar Venet and Combas at the GZ Gallery, and by Yves Klein at the Omagh gallery. Baudoin Lebon is showing a disturbing work by Javier Balmaseda, who represented Andorra at the Venice Biennial. It shows a herd of horses with amputated legs during a famine in Cuba, with car jacks as prosthetic limbs (€90,000). At the Carreau du Temple, Yia Art Fair, founded in 2010 by Romain Tichit, proposes an alternative for discovering around 100 young international artists, presented by 65 galleries. Art Outsider Fair is calmly moving into its second edition, with 25 galleries participating. Slick, renamed "Attitude", will be setting up at the foot of the FIAC by the Seine, with 32 exhibitors. "Show off" will become the "Variation-Média Art Fair" at the Espace des Blancs-Manteaux, in the Marais. Others think that if you want a thing done, you should do it yourself – as witness the Zürcher gallery, which will be setting up at the same time, together with the ALB gallery, very close by, and eight other American and Canadian galleries. Laurence Dreyfus, still very much in the running, is showcasing her favourites from the flower of contemporary art at La Réserve, a hotel complex not far from the Trocadéro. Also worth noting: a tribute to Robert Filliou presented by La Vitrine until 30 October, with 15 artists on top form, including Pierre Ardouvin, Renaud Auguste-Dormeuil and Joana Vasconcelos.

Molly Mine



In Situ Fabienne Lecer Gallery



Parcours des Mondes 2014

The conclusion to be drawn from the 13th edition of *Parcours des Mondes*, the international ethnic arts fair that took place in Paris between 9 and 14 September, is that it was more all-embracing than ever.

This year, the event included a larger number of foreign exhibitors, with a special mention for the US: several major gallery owners made the trip, adding nine new dealers to the 68 regulars. Alongside objects from Africa and Oceania – stalwart classics representing nearly 95% of the pieces exhibited – there were pieces from the Americas, Asia, India and the Himalayas. Participating in the fair for the first time, Frédéric Rond of the Paris gallery *Indian Heritage*, a specialist in Indian and Himalayan art, was delighted to have converted ardent admirers of African art to the Nepalese culture: sound proof that the love of beautiful objects is not sectarian! Viewers from America, Europe and Asia alike had some 37 thematic exhibitions to

satisfy their curiosity-even more than usual. The Madrid gallery *Arte y Ritual* looked back over nearly thirty years of acquisitions through a film and several legendary pieces, while the French gallery *Martin Doustar* presented some forty ritual skulls from all over the world. There was something for every type of collector, from the painting by Daniel Walbidi, representing aboriginal art, at the Paris gallery *Stéphane Jacob* (€18,000) to 15th century Dogon Djennenké art celebrating Mali at the Barcelona gallery *Guilhem Montagut* (€150,000). With the New York visitors, Bruce Frank's Oceanic objects and Donald Ellis' ancient North American art attracted much attention, with the latter selling his major pieces for between €150,000 and €300,000. As eclecticism has decided appeal for collectors, a Paris "Parcours" of Asian arts has now been programmed jointly with the one on ethnic arts for 8 to 13 September 2015. So get your diaries out!

Sophie Reyssat

MUSEUM

A dynamic acquisition policy

The Museum contains around 10,000 paintings, sculptures, drawings, photographs, installations and videos. The historical part of the collection comes mainly from the founding bequest made to the museum by Dr Maurice Girardin in 1953: more than 500 works, which notably included several Fauvist and Cubist paintings. In the Sixties and Seventies, the museum bought a number of works from Paris Salons, before deciding in the late Eighties to focus on French and European art. Acquisitions of modern works included a

number of rediscoveries (Picabia) and masterpieces of modernism: Matisse's "La Danse inachevée" which entered the Museum in 1993, joined another version acquired by the City in 1937. Today, the museum is keen to consolidate its existing major monographic collections, like those of Bernard Buffet, Jean Fautrier and Eugène Leroy. In 2013, it bought an exceptional work from Jean Fautrier's first period, swelling a collection that already contained around fifty dating from the Twenties to the Sixties. This approach also applies to contemporary artists. The museum is faithful to various figures, and in 2014 added the most recent part of Douglas Gordon's immense work "Pretty much every film and video work from about 1992 until now", already present in the collections.

TO SEE

In the permanent collections (free access): New major acquisitions: "Composition", 1911 by Otto Freundlich, and a collection of works by Miklos Bokor.

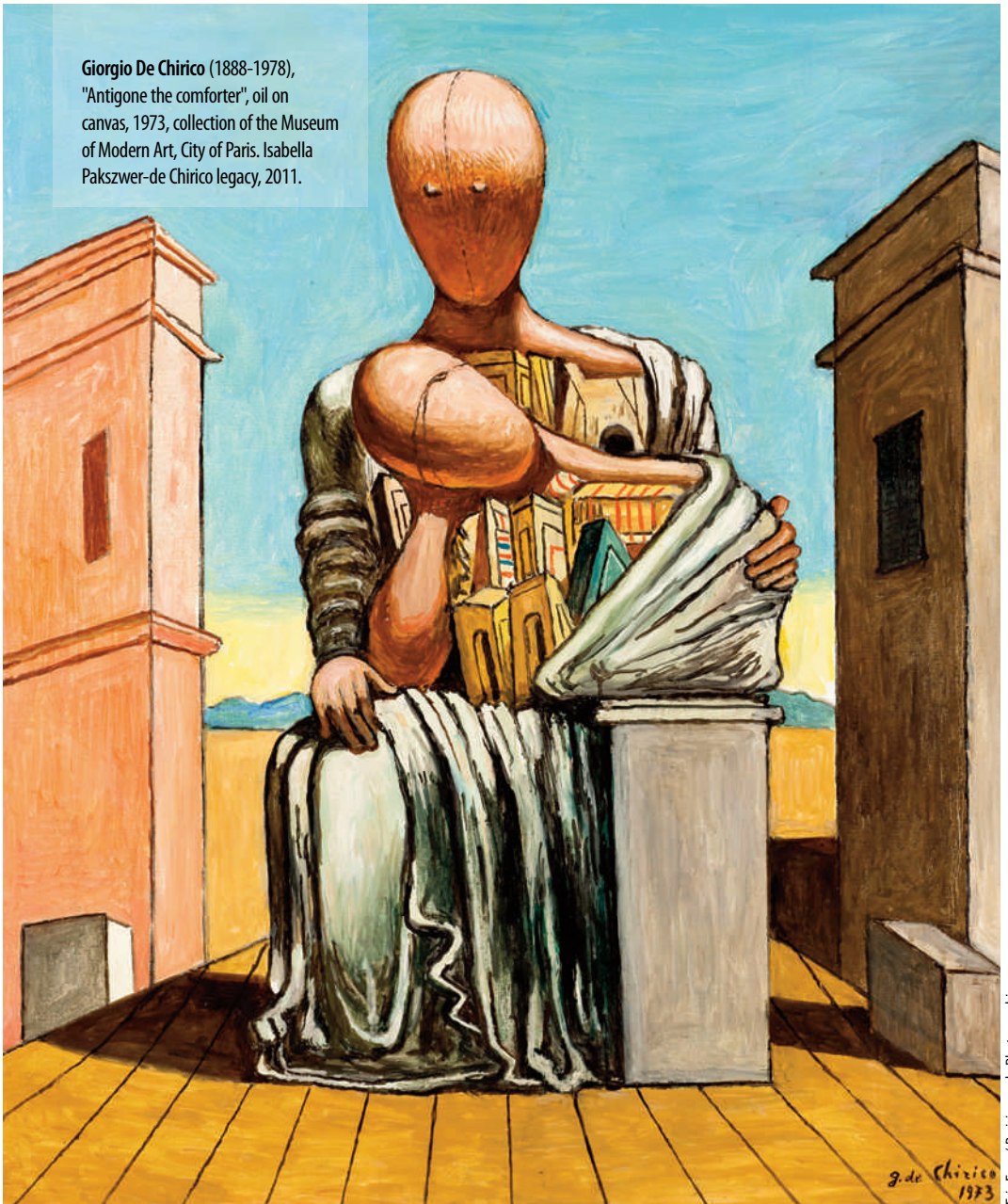
Coming soon: "David Altmejd, Flux", from 10 October to 1 February 2015.

"Sonia Delaunay, les couleurs de l'abstraction", from 17 October to 22 February 2015. Acquisition-related exhibitions starting in 2015: Henry Darger and le Train fantôme by Sturtevant.

Beyond the principles of modernism

Although the great figures in modernism are now beyond the reach of museums because of their price and sometimes their rarity in the art market, with a few exceptions (see inset on Freundlich), many artists are still financially accessible, including some of the best.

Giorgio De Chirico (1888-1978),
"Antigone the comforter", oil on
canvas, 1973, collection of the Museum
of Modern Art, City of Paris. Isabella
Pakszwer-de Chirico legacy, 2011.





Otto Freundlich,
"Composition", 1911,
oil on canvas, collection
of the Museum of Modern
Art, City of Paris.

"Composition", 1911, by Otto Freundlich

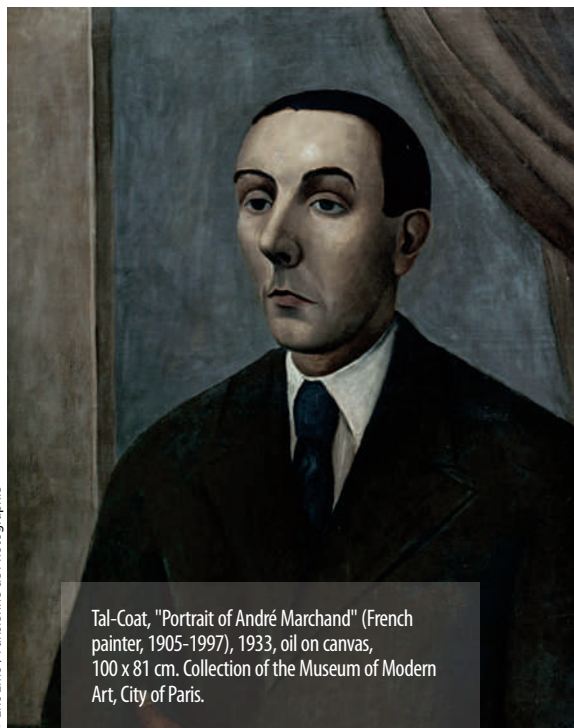
The entry of this masterpiece by Otto Freundlich (1878-1943) – a landmark in the history of art – is a fine example of the Paris museum's dynamic acquisition policy: the result of its singular and active attitude to 20th century art. This huge oil on canvas painted in 1911 is one of the first abstract works of the 20th century. Contemporary with similar explorations by Kandinsky and Delaunay, and recognised as "œuvre d'intérêt patrimonial majeur", this unique work was acquired through the sponsorship of a company. It joins a monumental sculpture by the same artist donated by Michael Werner.

This year, a sculpture by Fausto Melotti was the first to join a French public collection. A major artist in the Italian scene contemporary with Lucio Fontana, his friend, with whom he was one of the first abstract sculptors in Italy during the Thirties, Melotti used to be little known because his works were almost absent from public collections outside Italy. His importance in the history of sculpture is currently being reassessed, and he now has a place in the international market. In 2013, the collection was enhanced with an eglobised glass piece by Étienne Cournault, an artist of the Nancy School who was collected by Jacques Doucet, and was a friend of Jean Prouvé, who made mountings for his works. This piece now makes a highly original addition to the room devoted to the decorative arts of the Twenties and Thirties, firmly linked with the image of the museum, which already possessed a mirror by Cournault acquired in the Thirties. Although auction houses provide interesting opportunities, the way they function is not very compatible with museums' normal acquisition procedures. This museum thus tends to buy from galleries. However, in 2013, we managed to buy at auction – for a very reasonable price – a figurative work by Tal-Coat representing the artist André Marchand, of whom we have several works. This was an operation requiring responsiveness and administrative flexibility; it was made possible by the Friends of the Museum, who bought it and then donated it to the museum. This association, whose president is Christian Langlois-Meurinne, adds actively to the collections through the annual gala dinner (one of many purchases was a large painting by Peter Doig in 2011) and the acquisition of contemporary art works and photographs through dedicated committees, together with occasional purchases requested by the museum.

The importance of donations

Of the 1,130 works acquired since 2007, 878 are due to donations, gifts and legacies. Its location (Paris still carries huge weight as a city) and its image as a prospective venue make the Museum of Modern Art highly attractive for donors, offering them visibility and prestige. Apart from providing further additions at no cost,

donations – many of which come from artists, and even more from beneficiaries – make it possible to build up monographic collections, like those of Étienne-Martin, Henry Darger, Bernard Buffet, Martine Franck and Eugène Leroy. After making a donation to MoMA in New York, the estate of Henry Darger (1892-1973) made a gift of 45 works by the artist, a major figure in American Outsider art. Although very famous in the USA (Jesse Kellerman's best-seller "The Genius" is entirely based on Darger's life), the artist was little represented in Europe outside of the circles of collectors and artists who admired him. The donation will be the subject of an exhibition and a book in 2015. It generated another from the same donor: 228 works by the photographer Nathan Lerner, a representative of the New Bauhaus of Chicago. Considered the most impor-



Tal-Coat, "Portrait of André Marchand" (French painter, 1905-1997), 1933, oil on canvas, 100 x 81 cm. Collection of the Museum of Modern Art, City of Paris.

© Eric Emu / Parisienne de Photographie

tant for the Museum since Dr Maurice Girardin's original bequest in 1953, the Michael Werner donation of 2012 added 127 works to the collection by artists linked with the Werner Gallery – James Lee Byars, Jörg Immendorf, Markus Lüpertz and A.R. Penck – and by more historical figures for whom Michael Werner had a personal affection: Otto Freundlich, Wilhelm Lehmbruck and Marcel Broodthaers. The donation went hand in hand with a major exhibition of the Michael Werner collection in the same year.

Exhibitions: a driving force before and after donations

Exhibitions are important events, as they are intense prospecting phases conducive to possible acquisitions. Donations often follow from an event: for example, the ghost train "House of Horrors" by Sturtevant, donated by the artist after the exhibition devoted to him by the museum in 2010. The same thing occurred in 2012, when Georg Baselitz gave a large painting to the museum after his exhibition, and again in 2013 with the celebrated Chinese artist Zeng Fanzhi. And in 2009, the retrospective dedicated to Giorgio De Chirico helped to obtain the widow's bequest. As a result, 61 works (paintings, sculptures and drawings) joined the collection in 2011, making the museum a landmark for this key artist of the 20th century, whose nonconformist career is not unlike that of the Musée d'Art Moderne de la Ville de Paris...

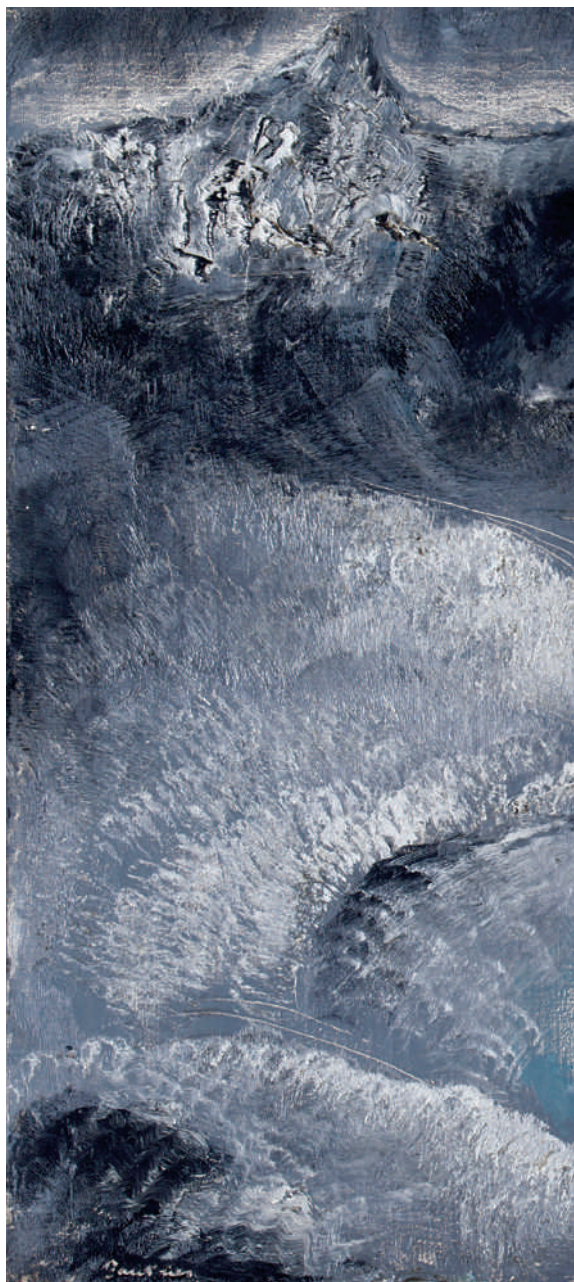
Choghakate Kazarian
Curator at the Musée d'Art Moderne de la Ville de Paris
In charge of acquisitions

TO READ

"La Collection Michael Werner", Musée d'Art Moderne de la Ville de Paris, 5 October 2012 - 3 March 2013, published by Paris Musées.

"Pretty much every film and video work from about 1992 until now", edited by Odile Burluraux, due to be published by Verlag der Buchhandlung Walther König, Cologne in autumn 2014.

"Henry Darger au musée d'Art moderne de la Ville de Paris", edited by Choghakate Kazarian, due to be published by Paris Musées in May 2015.





Jean Fautrier (1898-1964),
"Blue Lake I", 1926, oil on
canvas, collection of the
Museum of Modern Art,
City of Paris.

INTERVIEW

Maeght, through the century



Olivier Kaepelin, Director of the Maeght Foundation since 2011.

© Fred de Gasquet

This splendid exhibition at the Maeght Foundation celebrating half a century of existence sums up a unique history: that of a major family of gallery owners, whose passion for art led them in 1964 to open this magical place among the pinewoods of Saint-Paul-de-Vence, with architecture – daring for the time – by Josep Lluís Sert. When it was inaugurated by the Minister of Culture, André Malraux, Yves Montand made an appearance and Ella Fitzgerald gave a recital. At the end of June, Adrien and Isabelle, son and grand-daughter of the founder Aimé Maeght, opened an exhibition looking back on 50 years through a wealth of masterpieces. Often linked with the family, these paintings highlight their enthusiasm and commitment. For example, André Derain's "Chasse" was donated by Aimé Maeght to the Centre Pompidou. "Balancement", a magnificent 1942 Kandinsky with a grey background which long adorned Aimé Maeght's bedroom, now belongs to the Nahmad collection in Switzerland. We talk to the foundation's director, Olivier Kaepelin, a tremendous supporter of



contemporary art, to whom we notably owe the Monumenta exhibition.

What makes the Maeght Foundation different from other foundations like the Beyeler? Its special links with the artists?

Yes, I think so. And something that makes it similar to the Beyeler is the way the architecture makes play with the light, the connection with the garden and the artists. What makes it different? They were not founded at the same time: the Maeght was created after a terrible world war. The founders' idea was that art

could be an oasis, despite what had happened. Beyeler lived at a time when art and its market were beginning to meld. And there isn't a big city here, or a lot going on where the art market is concerned – it's far more peaceful than Basel!

In fact, when the foundation opened in 1964, there was virtually nothing in the region championing current art?

The Picasso Museum in Antibes was under way [it finally opened as such in 1966], but there was nothing in this region, only Marielle Latour, a curator



in Marseille, who supported Viallat and the artists of the Marseille school. When the Maeght Foundation opened, it rapidly became a model. In its first phase, it put the spotlight on very young artists. I have revived that approach somewhat, though I don't seek to "shock for the sake of it". At the time when Fabrice Hyber had an exhibition, most of the visitors felt rather bewildered. I continued with artists like Djamel Tatah and Gloria Friedman. My idea is that if a work of art is interesting, it will end up being understood.

How do you feel about your predecessors?

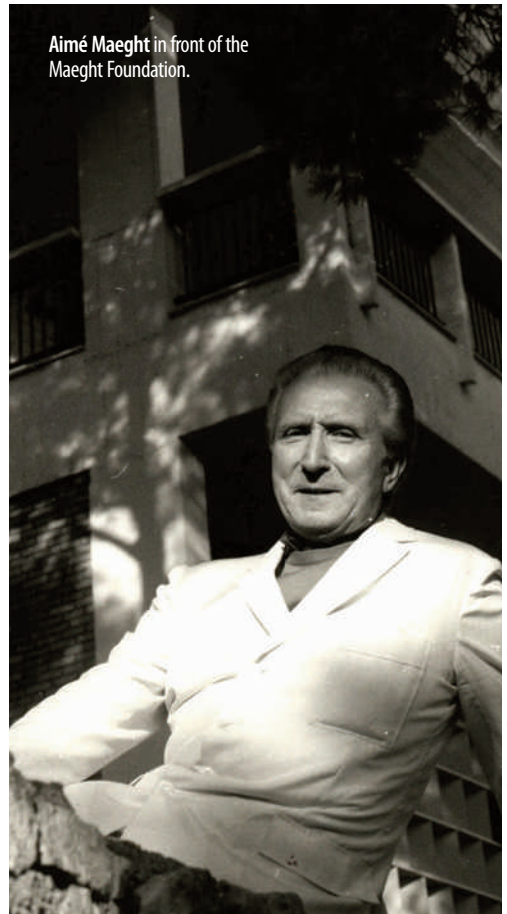
My personal liking is more for Jean-Louis Prat's early period, when he presented young talents like Lars Fredriksson, whom Anne Barrault recently brought to the fore again. Dominique Paini, who stayed for a year, devised the exhibition called "Black is a colour". Michel Enrici invited Richard Deacon, and obtained the donation of a sculpture by Takis for the garden. All three are great professionals.

In terms of financing, how does the venue function?

80% of our needs are covered by admission tickets. On top of that, we sell consultancy services for staging exhibitions out of town. There is sponsorship on an ad hoc basis, like the aid we recently received from Société Générale to facilitate access for the disabled. The Friends of the Foundation are very loyal: they helped us acquire a sculpture by Picasso from the Antibes Picasso Museum. But we are walking a tightrope, with an estimated budget of around €3 million...

How did the collection come about?

It was first built up through the founders' donations, which made up 80%; then through donations from artists. Recently we were given works by Hyber and Tatah, and before that by Fromanger and company... And then there are various collectors, like the former Minister of Culture, Michel Guy, who donated four Bram Van Veldes. And we have also received some furniture donations, which have enabled us to prepare some exhibitions.



Claude Gaspari © Archives Fondation Maeght

Is this exhibition designed as a tribute to Aimé Maeght?

Yes, but there's more to it than that. We have tried to present works that show the experience of art as one of transformation and sensitive knowledge, somewhere between existentialism and phenomenology. It isn't just a collection. It is up to each viewer to experience the works – for their own merit, or through the way they have been displayed.

Pierre Bonnard (1867-1947),
"L'été" (Summer), 1917.





And by showing works "in purgatory", is there a wish to restore them to their place among their equals?

Absolutely. Personally, together with others like Lamarche-Vadel, we have done everything in our power to help a man who was my friend, and a great artist: Gasiorowski. He is now recognised. Jean de Loisy has dedicated two exhibitions to him. I would like him to be appreciated even more. François Fiedler, who comes between Degottex and Eugène Leroy, is encountering the same problems. He was supported by Louis Clayeux, the former artistic director of the Maeght Gallery in Paris.

What direction do you want to go in now?

We're working on plans for an extension: a lecture hall/theatre beneath the Giacometti Courtyard. The experience of the Palais de Tokyo has been extremely useful; we have managed to set a budget of €5.5 million. The district council might be able to help us. As for the programme, ideally I would like to stage three exhibitions each year, continuing with the same approach – showing creators in a questioning stance, not one of self-satisfaction. Next spring, I'll be preparing an exhibition on Immendorff. Avant-garde artists? The concept no longer exists. There will probably be installations, and next summer, works by Gérard Garouste, whose work on language, masks, the representation of madness and the grimace seems crucial to me at a time when we cannot predict the future, and it is all the more important to question all these situations of avoidance and contortionist figures. A society that does not manage to look ahead is in danger.

Interview by Alexandre Crochet

TO SEE

Maeght Foundation, 06570 Saint-Paul-de-Vence,
Until 11 November. Catalogue.

www.fondation-maeght.com



Othoniel at Versailles

Their installation is planned for this summer, but you will have to wait until the spring of 2015 to see them *in situ* in their natural setting. Jean-Michel Othoniel's three sculptures will take up their final residence at Versailles close to the Three Fountains Grove and a few hundred metres from the Latona Fountain, currently being restored. It is three centuries since the Château gardens last gave a permanent home to a contemporary work. "The ultimate project!" says the 50-year-old French artist happily. This "small miracle" came about over two years ago when landscape architect Louis Benech suggested to Jean-Michel Othoniel that they take part in the international competition for redeveloping the former Water Theatre Grove. This was built in 1671 by Louis XIV, then totally revamped by Louis XVI as the Green Round Grove, and finally destroyed in the storm of 1999. In the absence of any archaeological remains, the committee of experts preferred a totally new garden design to a reconstruction in the style of the Ancien Régime. The duo's project – the

only one involving a visual artist and a landscape architect – completely won over the jury chaired by the president of Versailles, Catherine Pégard. In this heritage-imbued environment, where the place given to contemporary art is always a sensitive issue, Othoniel has taken no chances. His "Belles Danses" – sinuous glass forms illuminated with gold – forge numerous symbolic and formal links with the Château's history. Laid out in the location of the erstwhile stages of the Grove Theatre over two fountains, their arabesques evoke the embroidery on Louis XIV's clothing, which inspired André Le Nôtre when he designed the parterres for the gardens. The Sun King is summoned in person. He is the one who dances on the surface of the water, as he used to do in his famous court ballets. A studious Othoniel immersed himself in "La Manière de montrer les jardins de Versailles", a book in which Louis XIV described his movements around the Château. The artist then discovered the choreographic notations of Raoul-Auger Feuillet, devised to record the ballet steps in vogue. This was what sparked off his idea. "I immedia-



Matteo Gonet studio, Basel,
May 2014.





Matteo Gonet studio, Basel,
May 2014.

© Philippe Chancel

tely felt a resonance between my work and these drawn Baroque shapes representing dance steps," says Othoniel. A relationship naturally grew up between his piece and these notations several centuries old. The three fountain sculptures thus echo their undulating forms, from the minimalist, springy line of the *Entrée d'Apollon* to the more complex calligraphy of *La Bourrée d'Achille* and the *Rigaudon de la Paix*, punctuated with ellipses, bifurcations and sudden accelerations. "The art of Jean-Michel isn't conceptual or provocative: it's joyous and graceful, and children find it fascinating," says Louis Benech, who has designed his Grove precisely as a welcoming space for families to wander around – unlike the other classified Groves, which are only accessible during the "Grandes-Eaux" fountain shows.

The synergy of blown glass and gold

Jean-Michel Othoniel loves glass, a material that lends itself to every kind of metamorphosis, and one he has used almost exclusively for the last eleven years. It was the obvious material for the *Belles Danses*. "I wanted to bring enchantment back to Versailles, and this is a quality inherent to glass. There is a feeling of popular magic about it; its appearance is naturally reminiscent of water." Left unadorned in its original transparency, it is set off by gold, echoing the splendour of Versailles. Here again, Othoniel sensitively respects the original colour range of the gardens, limited to white marble and gilding. More than 1,400 giant glass beads were made in Basel in the workshop of Matteo Gonet (who has collaborated with the artist since 2000), all unique, freeblown at 1150° without moulds, according to the ancestral know-how of master glassmakers. A team of ten, mostly trained at the CERFAV glass centre in Nancy, works full-time on the sculptures. Their gestures are precise, fluid and firm. Here, the whole body is involved in the creative act. The molten glass is "gathered" on the blowpipe, blown with the mouth, marvered on the forming block, worked by hand with the aid of newspaper soaked in water (so that the craftsman can shape the parison without being

burned), gently cooled in an annealer to avoid thermal shocks, then polished mechanically with a cork wheel. A slick choreography, always fascinating to watch, which anticipates that of the future sculptures. The beads are all different, with the slightly irregular contours that give free-blown works their inimitable organic silhouette. Gold flakes are imprisoned between two layers of still-hot glass before the final stage, which consists of applying gold leaf with a paintbrush to the inner surface of each bead. Then the sculptures themselves are assembled on stainless

steel structures and the necessary adjustments made. All this takes place in the Basel workshop founded by Matteo Gonet in 2008. Only four pieces in shades of blue, designed for the base of the vertical fountains, will be produced outside Basel in the celebrated Murano glass furnaces.

"The artisan's role is to fulfil a commission."

Over the years, Matteo Gonet and Jean-Michel Othoniel have developed a strong bond of trust. The two met at the CIRVA (international centre of research on glass and the visual arts) in Marseille, and joined forces to produce *Le Kiosque des Noctambules*, which adorns the Paris Metro station Palais-Royal. Since then, Othoniel has called on Gonet regularly. "Jean-Michel uses me for projects that involve complex assemblages and require a certain technical skill, like the *Belles Danses*," says the young French glassmaker. The entire production process from A-Z has been delegated to the workshop. The glassmakers follow the artist's watercolour designs, modelled in 3D on a computer, as well as detailed specifications. For Gonet, the distinction between artisan and artist is extremely clear. He has no interest in a battle of egos: his role consists of fulfilling a commission as accurately as possible. The idea is one thing; its execution another. One of his tasks is to test the material's resistance to ageing with specialist engineers – and he may even have to innovate. "For the fountain sculptures," he says, "we covered the glass with a silicone-based varnish to foster the rapid evacuation of the water." The almost architectural monumentality of the project – 100 m² per sculpture – has taken the complicity between artist and artisan to extreme heights. But it also involves close cooperation with other kinds of professionals, like the hydraulic engineers at Versailles. "André le Nôtre never worked alone," as Louis Benech often says. The particular feature of the Water Theatre Grove project is this dialogue between the arts, which reflects the 17th century spirit while revisiting it in a contemporary vein. And if we can believe what we hear, it looks set to remain the only one of its kind within the gardens of Versailles.

Céline Piètre



Jean-Michel Othoniel,
"Les Belles Danses",
simulation, 2012.



Reopening of the Wallace Collection Gallery

After two years of renovation, the Wallace Collection's Great Gallery – the "greatest picture gallery in Europe", according to the art historian Kenneth Clark – reopened on 19 September with a new presentation of its works. The building work focused on the reconfiguration of the gallery's indoor "roof", now fitted with a large central lay light reminiscent of the ceiling in Sir Richard Wallace's day, instead of the previous ceiling built in the 1970s. This new feature bathes the gallery in natural light, providing optimal viewing conditions assisted by a cutting-edge lighting system. Visitors will also discover new interior decoration, with refurbished gilding, vibrant crimson damask on the walls and new wainscot panelling. The reopening has also been an opportunity to rethink the hang of the paintings, with the aim of

highlighting the cultural dialogue between the 17th century's major centres of artistic creativity: Italy, Spain, the Netherlands and France. Now seen side by side, the artists from these great schools make a unique presentation for an art gallery, and reveal the museum's origins as a private collection, amassed between 1760 and 1880 by the first four Marquesses of Hertford and Sir Richard Wallace. This is thus an opportunity to see the museum's masterpieces in a new light, including Hals' "The Laughing Cavalier", Rubens' "The Rainbow Landscape", Poussin's "A Dance to the Music of Time" and Velázquez's "Lady with a Fan".

Sophie Reyssat

Hertford House, Manchester Square, London W1U 3BN,
www.wallacecollection.org





The Great Gallery,
Wallace Collection,
London, 2014.

