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INTERNATIONAL



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SEPTEMBER 2014

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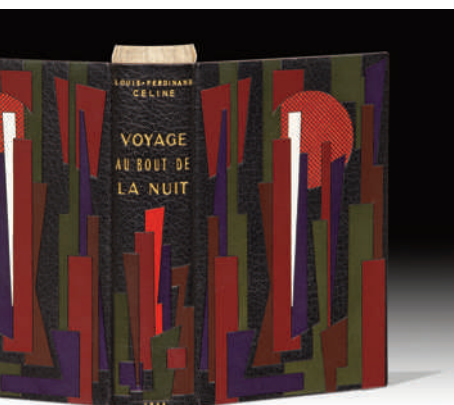
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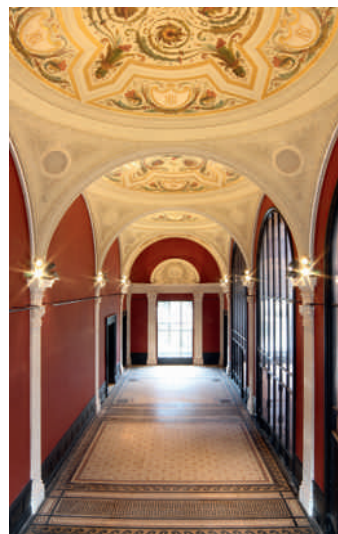
RESULTS

This summer, sales in France included a delightful Christian Dior dress, a painting by Martial Raysse in the limelight at the Centre Pompidou in Paris, and a Transition period commode by Gilles Joubert, bought by the Château de Versailles.



64 EVENT

A major event in the art market for over six decades, the Paris Biennale des Antiquaires brings together numerous masterpieces from all periods and specialties.



80 MEETING

Two years after its creation, Paris Musées, which manages 14 Paris institutions, has posted positive results, including an ambitious programme and free admission.

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Humanist photography. This captures those fleeting moments that reveal the tender, poetic side of mankind. A trend still in vogue in an ever-rosy market.

EDITORIAL



Stéphanie Perris-Delmas
EDITORIAL MANAGER

France remains the most popular destination with tourists the world over, and Paris the most visited city. There are several reasons for this, due to its history and heritage. September looks set to consolidate this splendid touristic supremacy with key events like the Parcours des Mondes, and the celebrated Biennale des Antiquaires, a magnet for the most demanding art lovers for nearly 60 years. 2014 promises to be a good vintage in line with the previous edition, which posted a considerable increase in visitors from abroad, particularly Asia and Russia. Whether Classical or tribal, art and its market are still one of France's most precious assets.

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NEWS IN BRIEF



Musée d'Orsay, a full house

654,291 visitors came to admire the 45 works by Van Gogh brought together at the Musée d'Orsay on the occasion of Van Gogh/Artaud. "The Man Suicided by Society", which presented the work of the painter through the prism of a text composed by the poet in 1947. The Musée d'Orsay and Musée de l'Orangerie attracted 1,180,000 visitors during the first semester. The exhibition "Carpeaux. A Sculptor for the Empire", open until 17 September, should continue this excellent track record.

Popular destinations

According to the Master Card Global Cities Index, London and Paris are the two most popular tourist destinations in the world, followed by Bangkok, Singapore and Dubai.



© Maison Cartier

757,492

The number of visitors this spring at the Grand Palais in Paris, which offered a wide choice of exhibitions including "Moi, Auguste, empereur de Rome" (159,948 admissions) and the videos of Bill Viola, which attracted 257,450 visitors.

Luxury is an art...

Over the course of three days, the famous luxury houses of Avenue Montaigne and Rue François Ier will reveal their savoir-faire through the presentation of a unique piece. "Promenade pour un objet d'exception" coincides with the capital's important dates such as the Biennale des Antiquaires de Paris.

A link between France and Japan

Thanks to a new partnership between the celebrated Boule School and Drouot-Formation, a presentation of works by 2013 graduates from the Boule school and TASK (Kyoto's advanced school of traditional arts) will take place at 12 Drouot. From 1 to 11 October.



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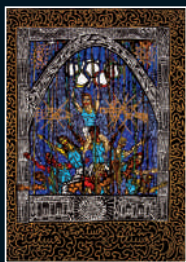
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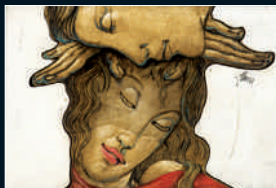
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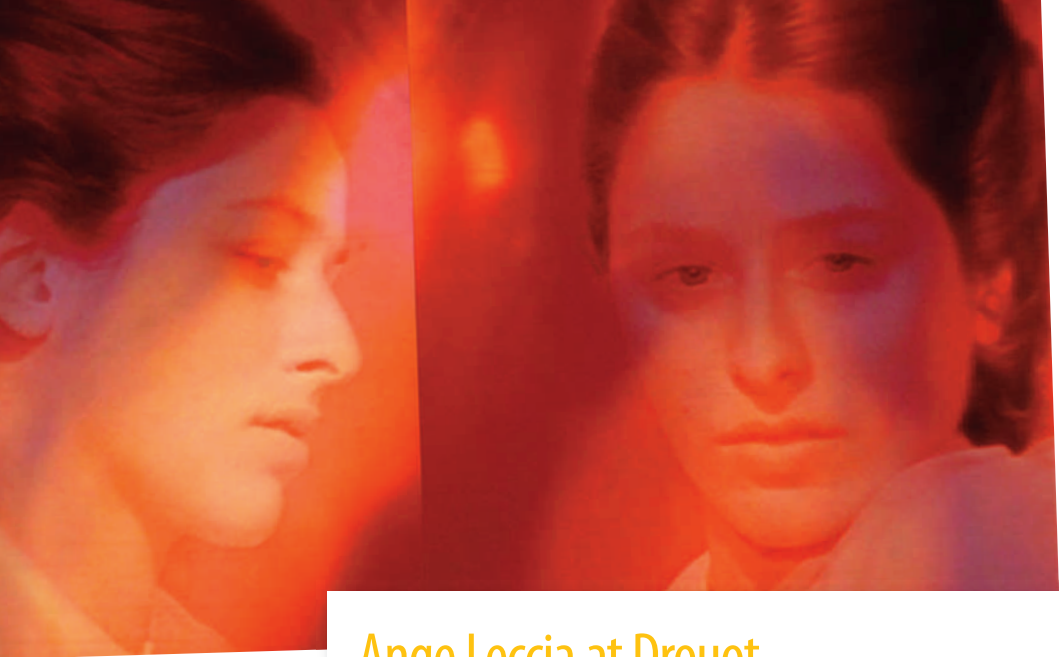
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Ange Leccia at Drouot

During the now famous Nuit Blanche (literally 'all-nighter'), Drouot will be open on the night of the 4 through 5 October as part of the 2014 programme organised by the Mairie de Paris. Ange Leccia will present on this occasion "Quand reviens la Nuit", an original work associating sound projection and development. The visual artist is one of the figures of the contemporary French scene whose works, which can notably be seen at the Musée National d'Art Moderne Centre Pompidou, mix the poetry of the object with that of the image, according to Anna Hiddleston.



Paris Design Week

Paris is the capital not only of fashion and the arts, but also design. From 6 to 13 September, the city is hosting Paris Design Week, the fourth edition of an event that pays tribute to creation in all its forms. Check out the schedule!

€221M

This is the sum of total sales at Drouot for the first half of 2014, a season marked by 9 world records (see image: €1,033,200M for a pair of vases attributed to Soldani-Benzi (1656-1740)) and 9 French records. Worth noting are the millionaire bids for China, archaeology and tribal arts. Also on the Paris scene: €78.9M at Christie's, €105M at Artcurial (a figure which includes the auction house's affiliates) €23.7M at Tajan...

100,205

This is the number of visitors who came to the Musée du Luxembourg to admire the works put together in homage to Joséphine, an event organised for the occasion of the bicentenary of the death of the empress. The exhibition had benefited from generous loans notably from the Musée de l'Ermitage in Saint Petersburg and the Victoria & Albert Museum in London.



Huang Yuong Ping for Monumenta

The French artist of Chinese origin Huang Yuong Ping will follow the Kabakovs under the glass roof of the Grand Palais, for Monumenta. A special event which from now on will be biennial. We will have to wait until 2016 to discover the dreamlike universe of the artist who decided to settle in France after the historic exhibition "Magiciens de la terre" in 1989.

Drouot at the time of the Biennale

Whilst Paris welcomes the 27th Biennale des antiquaires, an event which attracts the biggest collectors to the capital, from 11 to 24 September, Drouot is presenting a selection of the season's highlights. Review in images.



Chu Teh-Chun (1920-2014),
"Entre Ciel et Terre", 1988,
 oil on canvas, signed and titled on the back,
 116 x 89 cm. Estimate: €200,000/300,000.
 Paris, 26 October, Aguttes auction house.



Limoges, middle of the 16th
 century, Coffret in giltwood
 decorated with seven enamel
 plates from Limoges representing
 the 5 senses and charity, each
 plate emblazoned. Enamel
 painted on copper and giltwood.
 Estimate: €30,000/50,000. Paris,
 28 November, Coutau-Begarie
 auction house.



Alberto Giacometti (1901-1966), lamp base,
"Étoile", model created circa 1935 and cast in
 bronze from 1936, patinated in red-brown and
 green-brown, old edition cast iron by the smelter
 Rudier, monogrammed and numbered AG 011,
 H. 41 cm. Estimate: €40,000. Paris, 5 December,
 Ader auction house.

© Succession Alberto Giacometti (Fondation Alberto
 and Annette Giacometti, Paris, ADAGP, Paris), 2014



Paul Sérusier (1864-1927),
"Les quatre falaises - Les vapeurs
qui montent - Automne, 1922",
 oil on canvas, signed and dated
 "P Sérusier 22" on lower left,
 91 x 56 cm.
 Estimate: €25,000/30,000.
 Paris, 24 October, Blanchet
 & Associates auction house.

Attributed to the Master of 1518
 (Jan van Dornicke - circa 1470-1527),
 "La Nativité, l'Adoration des Mages,
 la Fuite en Egypte", triptych panel
 88.5 x 57 cm, 91.5 x 26.5 cm lateral
 panels. Estimate: €20,000/30,000.
 Nogent sur Marne,
 12 October, Lucien auction house.



Rectangular commode in
 mahogany with a slight
 protrusion opening by three
 drawers (two without cross "sans
 traverse"), stamp of Jacques
 Dautriche and Jurande stamp,
 Louis XVI era, repaired Sarrancolin
 marble top 83 x 90 x 45.5 cm.
 Estimate: €40,000/60,000.
 Paris, 22 October, Thierry De
 Maigret auction house.



Coffee and tea set in silver by Charles-Nicolas Odier, composed of a samovar, milk jug, sugar pot, teapot, ramequin, tray and conserved in its original wooden box with the family coat of arms. Estimate: €14,000/18,000. Paris, November 2014, Olivier Lasseron auction house.



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A golden swan figurine is perched on a dark red, textured pedestal. The swan is facing right, with its neck curved. The pedestal has a ring handle. The background is dark.

UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS

W

Save the date!

The French art market cultivates its difference, and diversity is once again on the menu during the second half of 2014. A review of key sales in the new autumn season, from designer jewellery to 20th century first editions.



10 SEPTEMBER HD >

By Nicolas-Jean Marchand

The Hôtel Le Bristol is accustomed to the high-profile sales orchestrated by Marc-Arthur Kohn. For this first event in the season, the Paris auction house has brought together objets d'art and furniture that will certainly appeal to a clientele from the Middle East, such as an exuberant 17th century gilt wood mirror made in Rome (€80,000/120,000). Enthusiasts can also set their sights on a wall clock with a case by Charles Cressent and a movement by Pierre II Leroy (€180,000/220,000). Meanwhile, the furniture section boasts a set of six Italian Empire period armchairs (€200,000/250,000), and a Louis XV Japanese lacquer commode by Nicolas-Jean Marchand, which comes from the former Robert Lehman collection (€400,000/600,000).

Stéphanie Perris-Delmas

17 SEPTEMBER



Peder Moos

This is the first sale in the new Paris premises of the Piasa auction house at 118 Rue du Faubourg Saint-Honoré, with the lion's share given over to Scandinavian furniture. After the success of the Peder Moos dispersion in March 2014, the operator has brought together creations from the designer's personal collection, including a walnut and sycamore desk from 1948 (€55,000/65,000) and this rosewood cabinet from 1959 (€100,000/150,000). Other iconic creations include a pair of armchairs by Axel Einar Hjorth from c. 1930 (€25,000/35,000), and a Chieftain chair by Funn Juhl (€80,000/100,000). As everyone knows, Scandinavian furniture is a decided trend these days...

S. P.-D.





18 Ventose an 4
Contre
de mariage
Entre
Nap: Buonaparte
et
m: de Beauharnois

Pardevant les Notaires à Paris soussignés
et leurs pères Napoléon Buonaparte Général en chef
de l'Armée de l'Intérieur Dunt à Paris rue d'Anlin et
Peltier originaire d'agaccio en Corse fils de défunt Charles C
Buonaparte et de Felicien Ramolini son épouse actuellement
la Veuve stipulant pour lui en son nom d'une part
Et Marie Joseph Rose Tasches F. d'Alexandre François
Marie Beauharnois auquel elle a deux enfants dem: à Paris
rue Chantierine n: 6. s: du Mont blanc led: C: me en liste
de Martinique du mariage de Gaspard Tasches Capitaine de
Dragons et Rose Claire Dortanger son épouse stipulant
pour elle et en son nom.

D'autre part
Desquelles parties dans la Vûe du mariage proposé
entre elles en ont arrêté les conditions civiles ainsi qu'il suit

Art. 1^{er}
Il n'y aura aucune communauté de biens entre les futurs
époux qui à ces fins derogent expressément à toutes lois
coutumes et usages qui s'établissent ou pourroient établir
sous quelque forme et de quelque manière que ce soit
En conséquence les futurs époux ne seront ni l'un ni l'autre
des dettes et hypothèques l'un de l'autre.

Art. 2^o
Par suite de l'article précédent, chacun des futurs époux
jouira à part et séparément de biens droits et actions
tant meubles qu'immeubles lui appartenant et pouvant lui
appartenir par la suite à quelque titre et pour quelque
cause que ce soit et en quoi qu'il minimum contenter, le
futur époux autorisant entant qu'il le verra par conséquent
et irrévocablement la future épouse à recevoir seule de ses
les simples quittances tous arrérages de rentes perpétuelles
ou viagères, intérêts loyers, fermages et autres fruits et revenus
autres et à enjoindre, faire et accepter tous baux à ferme ou en
loyers, faire faire toutes réparations, former toutes oppositions
donner toutes majorités et faire généralement toutes les

20 SEPTEMBER  

Designer jewellery

Pieces from 1950 to 1980 collected by a female enthusiast who was familiar with the Paris art scene are to be dispersed by the Galerie des Ventes d'Orléans (Pousse-Cornet auction house). As well as paintings and sculptures by Roberto Matta and Takis, jewellery will be in the spotlight, with prices ranging from €500 to €6,000. The elaborate creations of New York designer Arthur King (*see photo*) will rub shoulders with brooches inspired by Roy Lichtenstein and sculpture-like pendants dreamed up by Dorothea Tanning, César and Arman. The naturalistic world of Claude Lalanne will also feature, illustrated by a number of jewellery sets.



21 SEPTEMBER  

The marriage of Bonaparte and Josephine

When the footnotes of history combine with great events, collectors are sure to turn up in droves. They certainly won't miss the marriage contract uniting Josephine and Bonaparte (€80,000/100,000), now going to auction at the Osenat auction house's Empire sale in Rueil-Malmaison. The couple seemed ill-matched. On one side, Marie-Josèphe Rose Tascher de La Pagerie, mother of two and the penniless, flighty widow of Alexandre de Beauharnais (a royalist at heart guillotined during the Terror); on the other, Bonaparte, a revolutionary with nothing but "his cloak and his sword" according to the notary Raguideau. However, the future emperor devoted as much ardour to his passion for the beautiful Creole as to his feats of arms. He married Josephine on 9 March 1796, shortly before his Italian campaign. *Sophie Reyssat*

23 SEPTEMBER HD >

A certain concept of good taste

This porphyry bowl from Egypt, embellished during the reign of Louis XVI with a delightful bronze mount showing two swans with outspread wings, is sure to appeal to anyone who loves beautiful pieces. Connoisseurs will undoubtedly recognise the model from an alabaster version in the Versailles and Trianon Museum collections. Celebrating the taste for antiquity popular with 18th century ornamentists, this bowl features in a sale of furniture, objets d'art and paintings with almost 200 lots on 23 September in Neuilly-sur-Seine (Aguttes auction house). Who knows – the bowl's price might well soar above its estimate (€20,000/30,000)...

S. P.-D.

27 SEPTEMBER HD ○

Jean Marais, a museum at auction

A legendary actor between the Forties and Seventies, the faithful companion of Jean Cocteau and the partner of beautiful women from Ingrid Bergman to Catherine Deneuve – Jean Marais was all that and a great deal more. In 1973, this multi-faceted artist discovered Vallauris and its centuries-old ceramic art. Two years later he opened a gallery in the town centre. In 2002, a museum area was opened in his honour in the same place, containing nearly 150 terracotta pieces, sculptures, oils on canvas, furniture, cinema posters and photographs retracing his life and work. On 27 September, this collection is wending its way to the auction room under the hammer of Maître Gilles Carvajal in Antibes. Set aside €2,000/3,000 if you want a painting by Jean Marais of the actress "Gisèle Touret en pot aux roses", one of the seven paintings in the sale, or a ceramic "Faune bicéphale".

Caroline Legrand





30 SEPTEMBER  

Natural history

Nature has a taste for the beautiful... If you need further proof, go to Sotheby's Paris for this "natural history" sale, which mainly consists of marvels from Mother Nature. Deploying their lily-like corollas, three marine animals form a superb modern painting, immortalised all of 180,000 million years ago (€75,000/95,000). Like a natural jewel, a fossilised ammonite bedecks itself in the rainbow hues of a precious stone, ammolite (€45,000/55,000). This piece is the star of some 130 gems, which rub shoulders with extinct species, mostly from the Jurassic period. Opposite a swimming ichthyosaur fixed forever in slate (€50,000/70,000) rises the nimble silhouette of an *Ornitholestes* (see photo). This agile 154 million year-old "bird robber" is preparing to pounce on a bid of around €400,000...

Sophie Reyssat



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6 OCTOBER   

Michèle Gignoux moves house!

The globally successful Perspex photo cube is her work; she is also responsible for the Vertige chair, the impressionistic paintings made with French bank notes reduced to confetti, and the brooches with three coloured pencils. Michèle Gignoux lacks neither ideas nor originality. The designer's world with its touch of the fantastic can be discovered at the sale of her Paris apartment contents by the Ader-Nordmann auction house at Drouot. 270 lots will be up for sale, with a price range of €20 to €15,000, where the latter estimate applies to unique pieces, a set of four chairs and several Vertige stools from around 1985/1989.

S. P.-D.



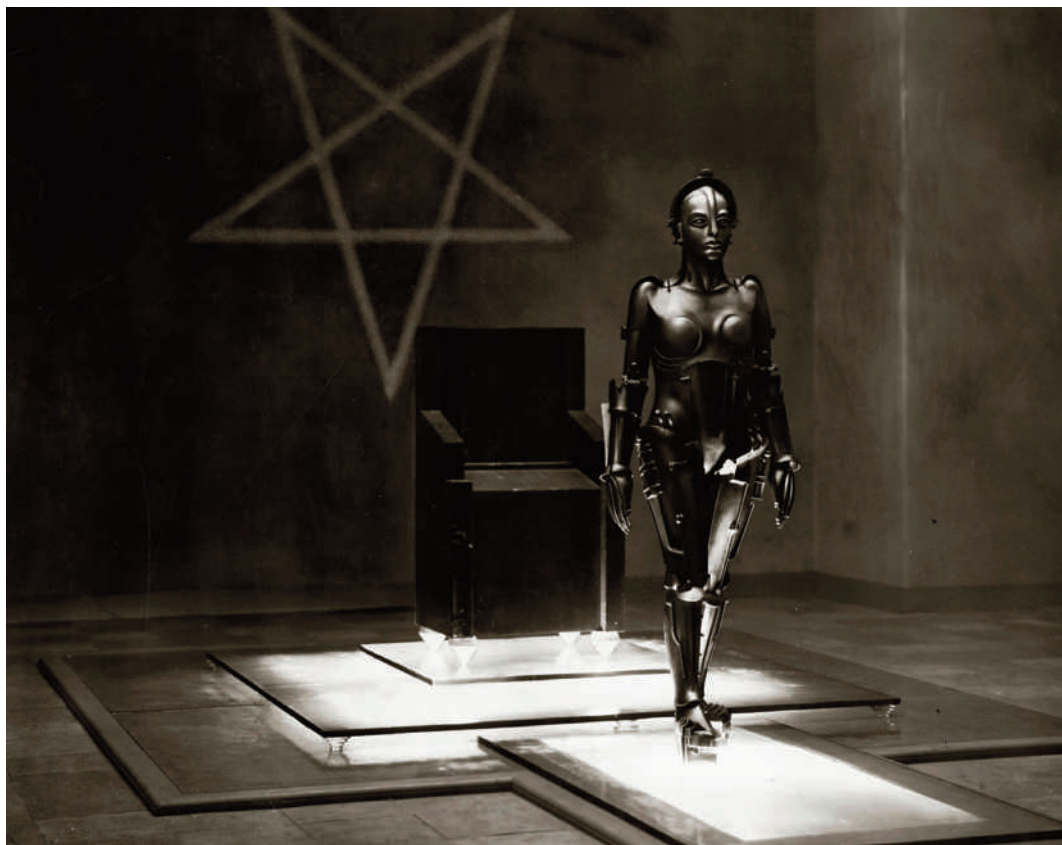
6 OCTOBER HD >

Ode to masculinity

Drawn, painted, photographed and sculpted, men are in the limelight at Drouot in a sale staged by the Tessier-Sarrou auction house. While antique modelling has enduringly influenced sculptors - witness Marcel Renard's bronze nude from the Thirties (around €10,000) - academicism takes on modernity with the three runners at the finishing line in Alfred Boucher's "Au But" (around €20,000). The body remains sculptural whether photographed by Baron de Gloeden, Bruce Weber, Patrick Sarfati or Jean Louis Gaillemain (*see photo*). Meanwhile, the painting by Sandro Chia takes liberties with anatomy. You will need around €35,000 for his 1991 work "Enigma con orsacchiotto".

S. R.





6 OCTOBER  

Imagination reigns

New visual codes blossomed in science fiction before influencing very real creations in design. To celebrate its tenth anniversary, the Kapandji Morhange auction house is laying down a bridge at Drouot between these two future-oriented areas of collection. From Metropolis to Star Wars, around 100 studio photographs will revive cult heroes in their innovative settings, including this silver halide print of Friz Lang (€4,000/5,000), while Eero Aarnio's Ball chair and Olivier Mourgue's Djinn chairs illustrate design's contribution to the seventh art. Alongside pieces from the Sixties and Seventies, continuity is ensured through Guillaume Piéchaud and his futuristic sculpture "Étoile filante" (€10,000/15,000).

S. R.

6 OCTOBER  

Contemporary ceramics

Starting in the Sixties, the psychiatrist Henry Goudal assuaged his passion for the contemporary ceramics he loved by buying pieces directly from the artists. 290 items from his collection are now going to auction at Drouot, under the hammer of Audap & Mirabeau. The collection is as varied as the creators Henry Goudal supported for over 30 years, who included Robert Deblander, Yves Mohy, Gilbert Portanier, Wayne Fisher, Xavier Duroselle, Gisèle Buthod-Garçon, Claude Champy, Anne Bulliot, Jean François Fouilhoux and Philippe Dubuc.

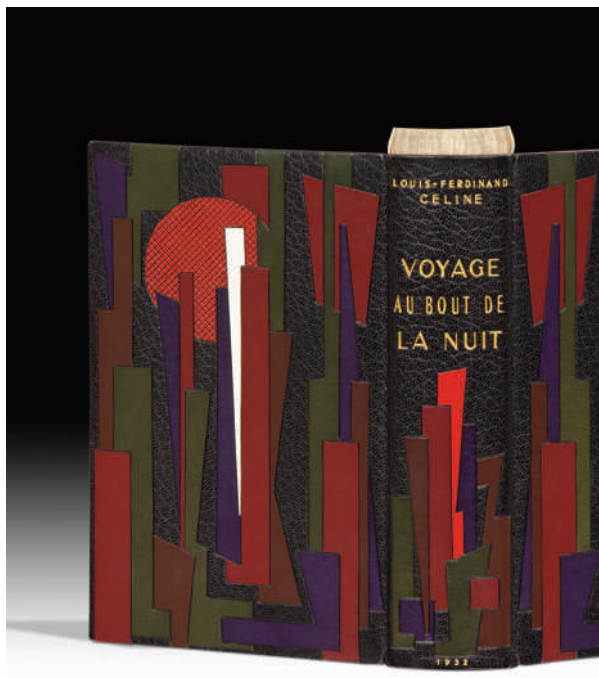
S. R.

7 OCTOBER  

Fourth phase of the R. and B.L. Library sale

The Paris auction house Binoche & Giquello is joining forces for the second time with Sotheby's to continue the dispersion of the R. and B.L. Library, now in its fourth phase. Since the first sale orchestrated at Drouot in November 2011, all three sales dedicated to this famous library have made a total of €7.58 M. The next event, taking place at the Charpentier Gallery, will be devoted to 20th century first editions: an occasion for book lovers to land some literary masterpieces, including "Alcools" and "Le médaillon toujours fermé" by Guillaume Apollinaire, who is represented by no fewer than 35 lots. The catalogue also includes Céline's "Voyage au bout de la nuit", one of 20 deluxe copies printed on Arches paper (€100,000/125,000) and Blaise Cendrars' "La Prose du Transibérien" printed on Japanese simili in 1913 (€120,000/150,000), together with works by Proust, Radiguet, Segalen and many others. When poetry and drawings serve literature...

S. P.-D



11 OCTOBER ○ ● >

Collectors' cars

On that date, the Espace Cardin in Paris, lying not far from the gardens of the Elysée Palace and the Place de la Concorde, will be the venue for a sale of collectors' cars. Staged by the Cornette de Saint Cyr auction house – for which this is a first, inaugurating its automobile department – it will be offering around 50 models, including a 1968 Alpine 110 (around €60,000) and a 1964 Chevrolet Corvette C2 coupé (€50,000/60,000). One of the must-haves of this sale is an Aston Martin Sportsman estate car – one of the only examples in the world, hence its estimate of €300,000/400,000. This was commissioned from the celebrated carmaker by two brothers in 1996.





15 OCTOBER HD >

Former Fiumi collection

A perfect combination of art and technique, this automaton clock is one of the stars of the sale staged at Drouot by the Renard auction house (€60,000). It came from the Chapel of the Palazzo Fieschi in Genoa, and was then kept in the former Fiumi collection in Milan. Here, the mechanics beautifully serve the divine message, because the movement activates the players in the Adoration of the Magi: enchanting figures highlighted with gold, carved in Italy during the 17th century. That century saw the rise of the Antwerp painter Jan Fyt, a follower of the great Snyders, with whom he shared a penchant for still lifes. You will need €60,000/80,000 for one of his compositions (70 x 100 cm).

S. P.-D.



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China, Wanli (1573-1619)
Wucai Vase
H. 34.5 cm



Japan 19th century
Collection of inros



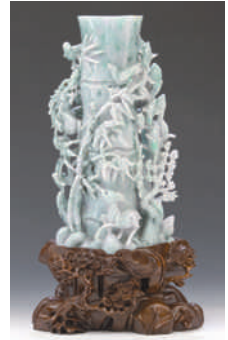
China
Coral collection



China, Qing Dynasty (1644-1911)
Jade, pendant jewels, writing materials



China, 19th century
Porcelain set
H. 45 cm – L. 40.5 cm



China – Jadeite vase
H. 28 cm



China, Guangxu (1875-1908)
Famille rose vase
H. 39 cm



China, Kangxi (1662-1722)
Famille verte porcelain

China, 17th century
Wardrobe with leather varnish
(190 x 127 x 69.5 cm)



China, 18th - 19th century
Perfume vaporiser in Jade
L. 16 cm – H. 11 cm

Public exhibitions: Monday 6 October 09.00–12.00 and 14.00–18.00 • Tuesday 7 October 09.00–12.00 and 14.00–18.00
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In the world

13 SEPTEMBER HD

The conquest of space

We have surely all dreamed of being up among the stars... and this online sale (Auctionata) gives us a practical chance of doing so, as it is entirely composed of trophies from the Russian space adventure collected by the German artist Andora (aka Andreas Hoge). In 1992, the Russian space agency asked him to create a work based on a Proton rocket – a first! The artist was intrigued, and simultaneously underwent a cosmonaut training programme. Though he remained firmly on the ground, his relations with the Russian space team enabled him to build up a fine collection. It covers more than just recent history: some of the most interesting and singular pieces date from the heroic conquest period at the height of the Cold War. A 1961 dog's spacesuit (€8,000) rubs shoulders with a fragment of Vostok 1 (€6,000), the spaceship that took Yuri Gagarin to glory on 12 April 1961, and an item of space gastronomy: a tube of coffee with milk from the Vostock IV mission (€700), signed in 1962 by Pavel Romanovich Popovich, the sixth human being to go into orbit. The countdown has begun!

Sylvain Alliod





19 SEPTEMBER  

By Emil Nolde

America–Europe. This sale at the Skinner auction house in Boston links the two continents through a collection of works, including a “Study of a Man” by John Singer Sargent, c. 1878 (\$200,000/300,000) and this delightful flowery gouache by Emil Nolde (\$100,000/150,000). It will also provide a chance to pick up paintings by Charles Courtney Curran (“Apple Perfume”, \$50,000/70,000) and Carlos Merida (“El Agorero” [The Soothsayer] \$20,000-\$30,000), among others.

Stéphanie Perris-Delmas

SWANN
AUCTION GALLERIES



Pablo Picasso, *La Femme à la résille* (*Femme aux Cheveux verts*) (detail), color lithograph, 1949. Estimate \$80,000 to \$120,000.

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Palace Size Rococo Screen 305cm x 262cm



Italian Marble Statue



F. Linke



Eugene Galien Laloue



F. Cacaut



Palace Size Sevres Centerpiece

One of the finest collections ever offered at auction in Dallas, Texas. Highlights include a French occasional table signed by F. Linke, an extremely rare giltwood bureau plat avec cartonniers, signed by French maker F. Cacaut; of museum quality, this piece was commissioned and presented to the Arch Bishop of Paris, Joseph-Hippolyte Guibert, at a ceremony in which he was made a Cardinal in 1875. Museum quality Rococo carved and gilded screen, 6 original works by French artist Eugene Galien Laloue, including oils and watercolors - a collection of fine English and French oil paintings by noted artists - 18th and 19th Century French and Continental furniture - Russian Silver - a rare and important palace size Sevres porcelain centerpiece - extraordinary sets of St. Louis, Moser, and Baccarat stemware - massive collection of Dorothy Doughty American Birds - Meissen, Sevres and other fine porcelains - a large bronze mounted French kingwood dining table - an original oil on panel street scene by Cortes - antique French bronzes - marble pedestals - French Cameo glass - important set of early Derby china - KPM plaques - fine French mirrors - Persian and Turkish carpets - 18th century Aubusson Verdure tapestries - fine Italian and French display cabinets - over 70 pieces of fine estate jewelry - plus fine watches including Rolex, Piaget, Audemars, Cartier and others. **PLUS MUCH MORE! OVER 700 SUPERB LOTS!**

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AUCTION RESULTS





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W

< €100,000

In France



HD



A €16,226

"Map of the Current Seat of War between the English and the Thirteen Colonies of North America, drawn up by J.B. Eliot, an 'Engineer of the United States'", 1778. Laval, 3 July, Laval auction house.

B €82,500

Jean Béraud (1849-1935), "Vierge à l'Enfant", canvas, 1906, 87 x 66 cm. Fontainebleau, 6 July, Osenat auction house.

C €71,240

Léonard Tsuguharu Foujita (1886-1968), "Mike", oil on canvas, 1930. Paris, 2 July, Tajan auction house.

D €58,800

Henri Rousseau dit le Douanier Rousseau (1844-1910), "L'attaque des ours", oil on paper mounted on canvas board, 20,2 x 24,7 cm. Brest, 19 July, Thierry Lannon & Associés auction house.

E €49,400

Felix Yusupov (1887-1967), album and notebook with autographs, poems and dedicatory notes by his guests, Album in oblong 8vo and notebook in 8vo with two folders, a manuscript and a number of letters. Paris, Room V.V, 10 July, Cazo auction house.

F €74,000

First Empire. Oval gueridon, porphyry top with openwork bronze surround, clawed feet decorated with grotesque masks linked with a gilt bronze stretcher, 60 x 49 cm. Louviers, 6 July, Jean-Emmanuel Prunier auction house.

G €65,440

Charlotte Perriand (1903-1999), three-legged swivel armchair in light wood, c. 1948, Edition BCB - Georges Blanchon. Paris, Drouot, 30 June, Cornette de Saint Cyr auction house.

€40,888

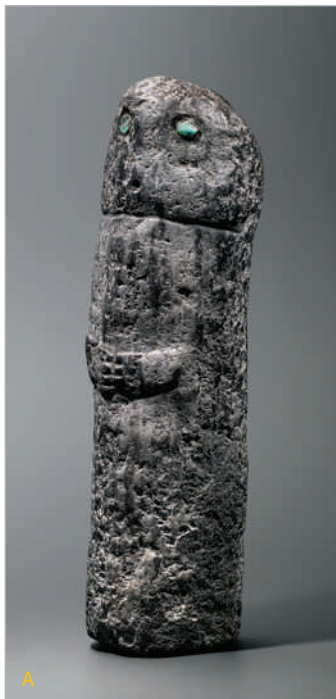
The designs of the couturier Christian Dior garnered yet another success with this dress, which inspired a battle up to €40,888 after a high estimate of €5,000. In the deep midwinter of 1957, the celebrated couturier posthumously (he died of a heart attack on 24 October 1957) offered his clients an exotic escapade with this "Venezuela" model, of which the New York Metropolitan Museum has an all-black version in silk. It belonged to his last collection, the "Fuseau" line, on which he worked with a certain Yves Saint Laurent. Dior designed only 22 collections throughout his career, between 1947 and 1957. His style underwent several variations. The first three years were marked by the arrival of the New Look after the war. This restored femininity to the silhouette, with long skirts swathing the legs in mystery, nipped-in waists, rounded hips and soft shoulders. Between 1950 and 1953, these canons lost some of their rigour: angles appeared, the bust was revealed in all its glory, waists became more supple and hemlines rose. Women's figures took on a slenderer look from 1954, with lines setting off the bust and a less accentuated waist. The final collection for autumn/winter 1957 liberated women still further from sartorial constraints. The dress here merely hints at the waist of its wearer, in highly fluid fashion. All the top Hollywood stars wore Dior. Marlene Dietrich was undoubtedly his most ardent admirer, imposing him on her producers with an implacable "No Dior, no Dietrich"!

Sylvain Alliod



Christian Dior (1905-1957), autumn/winter 1957, "Venezuela" dress in chiné silk with branch and flower motifs. Paris, Drouot, 8 July, Cornette de Saint Cyr auction house.

€100,000 - 300,000



A



B

A €187,500

Hopi (pre-Hopi), Arizona, United States, 12th - 14th century. Tiponi idol, stone, natural resin, turquoise; necklace in fibres, sinews, shells and stone, h. 45 cm. Paris, Drouot, 27 June, Eve auction house.

B €184,940

François-André Vincent (1746-1816), "Renaud et Armide", canvas, 103 x 131 cm. French record for the artist. Paris, Drouot, 27 June, Mathias, Baron - Ribeyre & Associés, Farrando auction houses.



C

C €219,100

Paris, c. 1770. Set of four porte-torchères in gilt wood after Jean-Charles Delafosse (1734-1791), h. 175 cm. Paris, Hôtel Le Bristol, 23 June, Kohn Marc-Arthur auction house.

D €169,425

François-Xavier Lalanne (1927-2008), Moutons Transhumants, Epoxystone and bronze signed with initials, numbered, "FXL19/250" and "FXL23/250", marked with the Lalanne stamp behind the head, 90 x 104 x 39 cm. Cannes, 15 August, Besch Cannes auction house.

HD



D

During its summer sales, the Cannes Besch Auction house sold these two sheep by the sculptor François-Xavier Lalanne (an edition of 1997 in bronze and epoxy stone) for €169,425. This was not a first attempt for the auction house, which had already knocked down two other models for €164,700 and €152,500 respectively in 2012.



E €174,682

François Levaillant (1753-1824), "Histoire naturelle des perroquets", Paris, Levrault, Schoell & Cie, 1801-1805. Two volumes in heavyweight satin-finish vellum with period binding in midnight blue long-grained Morocco, ornamented by Jonas Fröding in Amsterdam. Paris, Drouot, 26 June, Audap-Mirabaud auction house.



F €226,380

Robert Longo (b. 1953), "Untitled (Zeus)", 2008, charcoal and ink on paper, 180 x 220 cm. French record for the artist. Paris, Drouot, 25 June, Pierre Bergé & Associés auction house.

G €252,174

China, Yongzheng period (1723-1735), porcelain ewer with blue underglaze decoration, six-character zhuanshu mark of Yongzheng, H. 27 cm. Paris, Drouot, 9 July, Vincent Wapler auction house.

G



> €300,000



A



B



C

HD

A €334,880

Auguste Rodin (1840-1917), "L'Éternel Printemps", bronze proof with brown patina cast by Barbedienne between 1900 and 1918, second state, second reduction of an illustrious work of 1884, h. 51.9 cm. Paris, Drouot, 27 June, Millon & Associés auction house.

B €865,500

Artemisia Gentileschi (1593-1654), "Mary Magdalene in Ecstasy", oil on canvas, 81 x 105 cm. Paris, 26 June, Sotheby's auction house.

C €343,500

Irving Penn (1917-2009), "Ginkgo Leaves", New York, 1990 dye transfer print from 1992, signed, titled and dated, with '16956' marked in pencil, photographer's stamp. Paris, 1 July, Christie's auction house.

D €515,680

Martial Raysse (b. 1936), "Verte", oil, collage, xerography, sunglasses and powder puff on canvas, signed, titled and dated 1963 on the back on the frame, 32 x 22.5 cm. Versailles, 6 July, Versailles Enchères auction house.



D

While the exhibition on Martial Raysse is going full swing at the Centre Pompidou in Paris (until 22 September), the charms of the female face produced by the artist in 1963 inspired a bid slightly above her estimate. A member since 1960 of the New Realist group, which he co-founded, Raysse travelled to New York several years later, then moved to Los Angeles. This work is one of the portraits of women and female bathers that made him famous.

Sophie Reyssat



Gilles Joubert (1689-1775), Transition period, commode with double protruding central marquetry section decorated in ivory and precious wood, gilt bronzes, Breche d'Alep marble top, 90 x 147 x 65 cm. Paris, Drouot, 27 June, Mathias, Baron-Ribeyre & Associés and Farrando auction houses.

€349,888

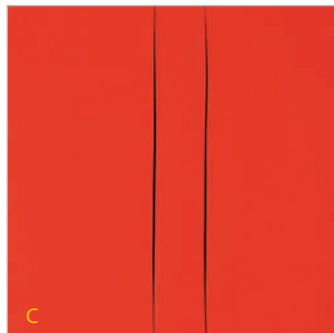
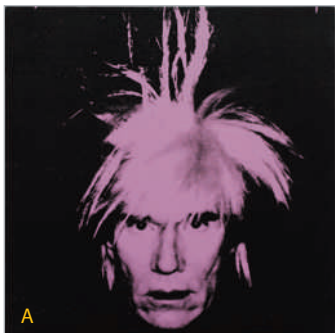
This magnificent Transition period commode was pre-empted by the Château de Versailles. Apart from its rich and exquisite decoration, it boasts a royal pedigree, having been delivered in 1770 for the bedchamber of Madame Adélaïde, the fourth daughter of Louis XV and Maria Leszczyńska. At this time, Adélaïde's father owned the Château de Bellevue, which he bought in 1757 from his mistress, Madame de Pompadour. At the King's death, it went to his daughters, Mesdames Adélaïde, Sophie and Victoire, who hastened to carry out further alterations, this time using Richard Mique instead of Ange-Jacques Gabriel. Times and tastes change, as we can see in this commode which, apart from its curved legs, already features the rules of style

that would come to be known as "Louis XVI". A perfect reflection of the prevailing mood, the marquetry with its scene of ruins in the protruding section, inlaid with a few touches of ivory, is probably copied from an engraving by Pierre-Antoine Demachy, a specialist in paintings of ruins and trompe l'œil architectural settings. The rosettes scattered over the panels are found in another commode delivered by Joubert in June 1774, this time to Marly for Madame Adélaïde. This is now in the Victoria & Albert Museum. As supplier to the Garde-meuble Royal from 1761 to 1775, Joubert also produced the commode here. His bill, now in the National Archives, indicates its price: 3,200 livres (about €242,000 today).

Sylvain Alliod

RESULTS

In the world



HD

A £2,882,500

Andy Warhol, "Self-Portrait".
London, 2 July, Phillips.

B HK\$257,250

A bottle of Yamazaki-50 year old.
Hong Kong, 15 August, Bonhams.

C €1.5M

Lucio Fontana (1899-1968), "Concetto spaziale, Attese", 1965/68, Watercolour on canvas signed and titled on the reverse, 61 x 50 cm.
Monte-Carlo, 26 July, Hôtel des ventes de Monte-Carlo auction house.

D £568,000

A 1970 Ferrari 365 GT/4 Daytona Spider.
Blenheim Palace, 12 July, Coys.

E £9,882,500

Francesco Guardi (1712-1793), Venice, the Bacino di San Marco with the Piazzetta and the Doges Palace", oil on canvas, 69,5 x 102 cm.
London, 8 July, Christie's.

E £26,682,500

Francis Bacon, "Three Studies for Portrait of George Dyer", 1964, oil on canvas, in three parts each: 35,5 x 30 cm.
London, 30 June, Sotheby's.



Michelangelo Pistoletto
(b. 1933), "Amanti (*Lovers*)",
1962–1966, painted tissue-paper
on stainless steel, 220 x 120 cm.
London, 1 July, Christie's.



£2,32 M

The sun shines on contemporary art: there is no other conclusion to be drawn from this sale which totaled nearly £100M (£99.41M to be precise), with some lots sold at 84% and 87% in number and value to buyers from 28 countries. The whole proceeding was also enlivened by seven new records concerning different artists. And it is interesting to note that half of the most expensive lots were carried off by the trade, a striking act of faith in the future. These included

"Amanti" by M. Pistoletto (1962-1966, record £2.32M), "My Bed" by T. Emin (1998, record £2.54M, double the preliminary estimate), "Fünftehn Farben" by G. Richter (1966-1996, £3.89M) and "Concetto spaziale, Attese", a Fontana from 1965 (£6.01M). As for the Gagosian Gallery, it had set its sights on "Gasthof", a P. Doig dated circa 2002-2004, and was obliged to battle all the way up to the record sum of £9.93M to secure it.

Xavier Narbaitz

Jewellery, a touch of fantasy

ART MARKET

"A girl's best friend" was how Marilyn Monroe described diamonds. True enough: while jewels certainly make our companions' eyes sparkle, they also represent an unobtrusive investment that can be easily transported and converted into cash anywhere in the world. As assets, they can be given as gifts or passed down, thus confirming their sentimental value – hence the saying "you don't sell the family jewels". But this is hardly the case in the market! Because if they can be bought, it is because somebody is selling. And there are plenty of reasons for this – firstly their profusion. Few can boast of having Impressionists or antiques in their homes, but every woman possesses at least one piece of jewellery, no matter how unassuming. Secondly, even when made

Jewels sparkle with an unsullied radiance, to the delight of the ladies and the equanimity of investors. We take a look at a multi-faceted market halfway between proprietary interests and sentimental value. So, let's leave no stone unturned!



€406,250 Van Cleef & Arpels, clip on white gold and platinum with 822 brilliant-cut diamonds (33.35 ct) and 79 baguette-cut diamonds (4.55 ct), signed and numbered 5237/cs1013, original case, h. 12.5 cm, l. 9.5 cm, net weight: 109 g. Fontainebleau, 18 May 2014, Osenat auction house.



of precious, lasting materials, jewellery items are still accessories, subject to the vagaries of fashion and likely to be transformed or sold. Hence the appeal of jewellery from the past, incidentally, like the diadem set with diamonds by Chaumet in around 1908, knocked down for €495,680 in March 2013 in Paris (Beaussant-Lefèvre). A piece of jewellery is judged from several points of view, such as its aesthetic look, the quality of its components, the balance of its design and the harmony of its proportions. A certified provenance is also an asset, as is the signature of a

prominent jeweller. So as we can see, not all jewellery can be assessed in the same light. Apart from objective criteria like the quality of the stone and the weight of gold, the buyer's intention also plays a part, and reflects the charms of the recipient! To complicate things still further, these criteria do not necessarily exclude each other. "But all these factors have produced a healthy and active market," says expert Philippe Serret. "The most expensive items tend to sell increasingly well, and there are sometimes some spectacular rises, as with fine pearls. A necklace that was worth FF20,000 fifteen years ago now sells for €80,000." A signature adds considerable value to a piece of jewellery: take a Van Cleef & Arpels diamond and ruby clip and earring set featuring the extraordinary "invisible setting" technique, which sold for €204,470, no less, in June 2012 (Ferri). The Cartier label, also highly sought-after, considerably contributed to the €196,250 fetched in March 2013 by a sapphire ring, even if the 23.26 carat Sri Lankan stone justified the price (Blanchet & Associés). However, diamonds are still the top earners: €1.57 M went in December 2012 to a 13.55 carat type IIA gem mounted by Cartier, certified "exceptional white +" with VS1 clarity and no nitrogen impurities (Mathias, Baron - Ribeyre & Associés, Farrando-Lemoine). Here, everyone needs to remember the famous rule of the "4 Cs" (carat, clarity, colour and cut)... With their more subdued radiance, fine pearls are also highly popular; they are expensive, because their source has almost run dry (€334,580 for a triple-row necklace at Beausant-Lefèvre in June 2012). But rest assured, there is plenty of jewellery in all styles on the market, and the price range caters for the simple "treat" and the most rational investment alike. But whatever their reasons, well-informed buyers will respect certain cautionary rules, because here, more than in other fields, infinitesimal differences can be reflected in substantial price variations. It can never be stressed too often, to quote Philippe Serret, that "all important stones should come with a certificate issued by a recognised laboratory."

Xavier Narbaitz



B



C



D



E

HD

A €707,840

Brilliant-cut diamond weighing 7.4 ct, Net weight: 4.6 g, Colour: D (exceptional white) Purity: flawless (pure) Fluorescence: none.

Paris, Drouot, 9 April 2014, Ferri auction house.

B €76,880

Jean Schlumberger (1907-1987), dismountable brooch circa 1950-1960 in gold, platinum and diamonds (l. 15 cm).

Paris, Drouot, 6 June 2014, Thierry de Maigret auction house.

C €128,520

Cushion-cut sapphire, 12.12 ct, between two trapeze-cut diamonds on a ring in gold and platinum.

Paris, Drouot, 23 May 2014, Gros & Delettretz auction house.

D €44,660

Jean Dunand, circa 1925, cuff bracelet in finely worked 18 ct yellow gold, French work signed by Dunand. Gross weight: 150.4g, Height: 8 cm, Diamond: 6.5 and 5.7 cm.

Monte-Carlo, 28-30 July 2014, Tajan auction house.

E €68,850

Maison Boivin, bracelet with a brilliant-cut diamond and a ruby cabochon gem, stamp of the Profillet studio.

Neuilly-sur-Seine, 26 June 2014, Aguttes auction house.



A €127,704

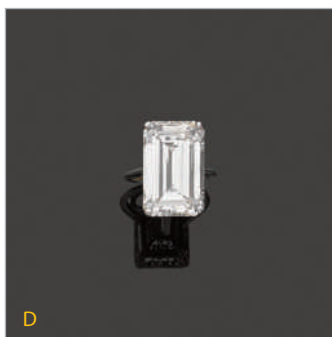
Necklace with double row of 184 drop pearls (diam. 3.9 to 7.4 mm), clasp in platinum and grey gold decorated with three old European cut diamonds, surrounded by small diamonds.

Paris, Drouot, 26 May 2014, Jean-Marc Delvaux auction house.

B €187,500

Necklace composed of forty-nine fine pearls and ten drop cultured pearls, clasp in gold and platinum with a half-cut diamond, l. 49.5 cm, diam. of the pearls 6 to 9.8 mm.

Paris, Drouot, 16 May 2014, Daguerre auction house.



C €248,000

Solitaire diamond in a white gold setting, 7.1 ct and colour F (extra white +), purity VVS2 (minuscule inclusions).

Paris, Drouot, 14 May 2014, Damien Libert auction house.

D €412,500

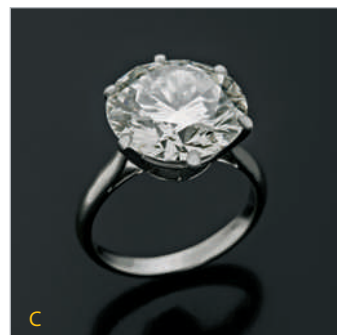
Platinum ring set with an emerald cut diamond weighing 18.76 cts. Colour: I. Purity: VS2.

Monte-Carlo, 20-21 July 2014, Hôtel des ventes de Monte-Carlo (HVMC) auction house.

E €310,960

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

Paris, Drouot, 10 February 2014, Cornette de Saint Cyr auction house.





Whilst the sales catalogue was being edited, this triple row necklace had still not received its exam result from the French Laboratory of Gemmology. As a result, these pearls were judiciously labelled cultured. Dated 22 January, the certificate of LFG changed things, indicating that of the 149 pearls which form this necklace, just one of them was in fact cultured, the others being naturally fine, and off-white in colour. Initially estimated at €400 to €700, the jewel was revalued between €9,000 and €10,000, but finally reached a total of €310,960 (10 February 2014, Cornette de Saint-Cyr auction house). This just goes to show that one shouldn't trust the appearance of pearls, but rather their composition, which can only be evinced by a laboratory... the fine pearl and the cultured pearl both present the same criteria for appreciation: form, size – measured in millimetres and in carats, and grains for fine pearls –, the radiance corresponding to the way they reflect the light, the lustre which also has to do with their shine, and finally the orient, to the impression of depth. These two last points constitute what is known as “the water” of the pearl. Contrary to a precious stone, the latter does not need any human intervention (cut, size, polish...) to be appreciated. It comes in perfect form directly from the mollusc it was born from... And not just any old one! Fans enjoy most those produced by the *Pinctada radiata* variety, which lives in the Red Sea, the Persian Gulf or even the Gulf of Mannar. Its only shortcoming is the small size of the pearls it produces.

Sylvain Alliod

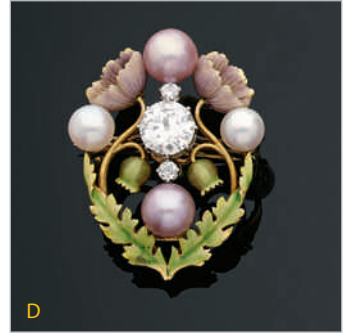




B



C



D

A €38,250

"Art Deco" bracelet in 18 ct white gold, in the centre of a large marquise cut diamond encased by two emeralds, L. 16.5 cm, gross weight 40g.

Deauville, 17 July 2014, Aguttes auction house.

B €1.8 M

Van Cleef & Arpels, platinum ring with inset Ila diamond weighing 16.87 cts. Colour: D. Purity: 1F. Monte-Carlo, 23 July 2014, Artcurial auction house.

C €128,000

Brilliant-cut diamond in platinum and yellow gold (12.72 ct), colour M (tinted) and VS1 purity.

Paris, Drouot, 24 June 2014, Gros & Delettretz auction house.

D €25,420

Pendant brooch circa 1900, probably French, elegantly enamelled gold enhanced by three half-cut diamonds, fine white and mauve pearls.

Paris, Drouot, 9 July 2014, Drouot-Estimation auction house.

E €495,680

Joseph Chaumet (1852-1928), circa 1908, platinum openwork diadem with old European cut diamonds, net weight: 155 g.

Paris, Drouot, 20 March 2013, Beaussant - Lefèvre auction house.



E

HD



MAGAZINE



Willy Ronis

Paris, Biennale des antiquaires

For the 27th edition of this biennial antiques fair, the Syndicat National des Antiquaires has given carte blanche to Jacques Grange, who had the idea to reconstruct the gardens of Versailles beneath the glass roof of the Grand Palais. To stage the project, the famous interior designer has called on the invaluable assistance of gardeners from the Chateau de Versailles. All the exhibitors will be playing along, giving their stands a real touch of "greenery". At the stand of Didier Aaron & Cie, all the furniture will be displayed on podiums forming "Jean Arp-style islands", as Jacques Grange tells us. "On one of these "islands", we will be presenting 18th century furniture and on the other islands, 19th century furniture in universal exhibition style – a predominant trend this year." Furniture, objets d'art and paintings from the 17th to the 20th centuries will be well represented. The Kraemer Gallery will be displaying 18th century pieces which have twins in prestigious international museums. For example, a Louis XV longcase clock in marquetry and wood veneering ornamented with chased gilt bronzes by the cabinetmaker Jean-Pierre Latz, commissioned by Frederick II of Prussia, has a

double in the New Palace in Potsdam, Berlin. A loyal supporter of the Biennale des Antiquaires since 1978, the Léage company is joining forces with Guillaume Féau to present 18th century works in a setting of antique wood panels with a contemporary touch, evoking the 21st century lifestyle. 20th century decorative art – particularly popular during the last edition – is another speciality being given its full due. For its first appearance, the Jean-David Botella Gallery is offering a collection of 30 mirrors by Line Vautrin, some of which have never been on the market before. The Carpenters Workshop Gallery is featuring a solo show dedicated to the American designer Wendell Castle. Completely new works especially produced for this event will be on show in a setting by Ingrid Donat. At the stand of the Michel Giraud Gallery, enthusiasts will see the only known version in bronze to date of Alfred Janniot's Torse d'Héraclès, an original bronze proof dating from 1935-1938. The only known stone version is in the collection of François Pinault. The Alain Marcelpoil Gallery, loyal to Sornay, is presenting furniture exclusively by the designer, together with copperware by Claudius Linossier. For their second participation, Céline and Fabien Mathivet are



© Vallois-Paris-Arnaud Carpentier

Eileen Gray, Chariot Table, red and black lacquered wood, drawer with ebony and ivory handle. Former Jacques Doucet collection, c. 1915. Vallois Gallery.

Nicolas de Staël (1914-1955),
"La table rose", 1953, oil on
canvas, 73 x 100 cm.
Applicat-Prazan Gallery





focusing on the Twenties and Thirties, from Ruhlmann to Frank and from Poiret to Royère. Several museum quality pieces will be unveiled, such as a commode designed by Jacques Émile Ruhlmann in 1932 for "le rendez-vous des pêcheurs", a set made for that year's Salon des Artistes Décorateurs. The designer, with the interior design of his own country home in mind, carved two hearts on his commode accompanied by the motto "Pêcheur volage, pêcheur ardent", a personal touch that appears on no other extant furniture to date. The Vallois Gallery stand will pay homage to the great collector and patron Jacques Doucet, with a non-commercial exhibition of artists' furniture, objects and sculptures once in his collections, including works by Eileen Gray, Pierre Legrain and Paul Iribe. Meanwhile, the Marciilhac Gallery is creating a setting that brings together top names in the speciality, like Eugène Printz, Jacques Émile Ruhlmann, Marcel Coard, Jean Dunand, Lambert-Rucki Joseph Csaky and Gustave Miklos.

Painting holds its own

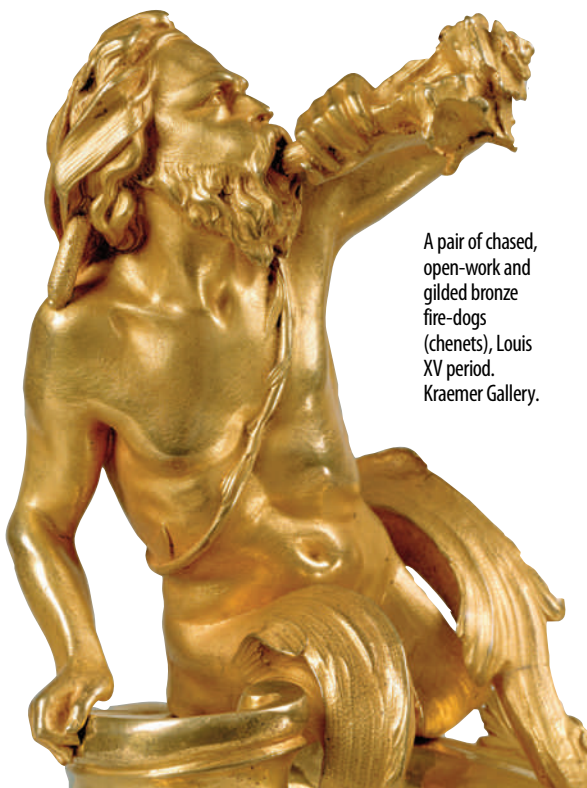
Painting is not dead – long live painting! At the Biennale, it is even making a powerful comeback with dealers like Franck Prazan. Loyal to the School of Paris, he is presenting a selection of works from outstanding collections. Visitors will be greeted by a 1953 Nicolas de Staël painting, "La Table rose". By Lucio Fontana, the gallery will be presenting a "Concetto spaziale, Attesa" (60T81 – Archives 1473/1), an extremely rare hydro-painting on canvas from 1960 in terms of its technique, quality, black colour and provenance. It once belonged to Enrico Crispolti. Mathias Ary Jan is attending for the second time. Once more joining forces with the interior designer Gil Bakhtiar, he has decided to present his selection in a Napoleon III setting incorporating Oriental arches to set off Orientalist works. Here you can discover a painting by Alfred De Dreux (1810-1860), "Hassan, étalon arabe et son haïk devant l'abreuvoir" of 1858 and "Sara la baigneuse" by Philippe Jolyet (1832-1908), presented at the Salon of 1881. The Fleury Gallery is focusing on two high points of painting. Fauvism is in the spotlight with Matisse, Manguin, Marquet, Derain and Valtat, and Cubism with preparatory works on paper for major pain-

tings now in museums and private collections by Gleizes, Valmier, Lhote, and Léger. Now making its third appearance, Tornabuoni Art confirms its commitment to Italian artists of the second half of the 20th century, exhibiting iconic works by Alighiero Boetti, Lucio Fontana and Paolo Scheggi. The Zlotowski Gallery has selected some thirty works on paper by two major players in the Twenties Paris scene: Amédée Ozenfant and Charles-Édouard Jeanneret, later known as Le Corbusier. Thomas Bompard, who opened his new gallery, Gradiva, a few months ago, will be sharing his stand with Waring Hopkins. This joint participation is already an event because Hopkins has not attended the Biennale for ten years. Their stand will feature Louise Bourgeois' monumental, iconic Spider II (1995). The Mitterrand Gallery is giving a pride of place to the works of Claude and François-Xavier Lalanne, while the Cesare Lampronti Gallery,

founded in 1914, will as usual be paying particular attention to vedutisti, including Canaletto and his descendants. Worth seeking out at the Tamenaga Gallery stand is an unknown portrait of Arletty (224 x 130 cm) painted by Van Dongen at the very beginning of the Thirties. Arletty was performing in the play "Tout ça change" by Ripp at the "Bouffes Parisiennes" theatre, when Van Dongen asked her to pose in her stage costume after the show. For a journey to the lands of abstraction, make for Le Minotaure Gallery, which has brought together works by pioneering artists like Delaunay, Kupka, Marie Vassiliev, Beothy and Tutundjian. The Biennial is 'one of the few exhibitions in the world that has set excellence as its goal,' says the Malaquais Gallery, which specialises in sculptures and sculptors' drawings from the late 19th and 20th centuries. It has chosen some twenty works highlighting the work of both little-known artists and more famous ones like Pompon, Rodin and Claudel. Two dealers will be present in the field of ceramics: the Vandermeersch company and the Vauclair Gallery. The former, which has specialised in ceramics for over a century, will be reconstructing a green set-up highly similar to André Le Nôtre's designs. Earthenware pieces will be put into context, to cast a fresh eye on the extent and diversity of art under Louis XIV. For its second appearance, the Vauclair Gallery has given a free hand to the Argentinian architect Luis Laplace, who is making a completely new selection for the occasion with exceptional pieces from the collection. This project invites viewers to discover a "delectable garden" (to quote Bernard Palissy), bringing together pieces by Palissy's followers, including works by the Avisseau family on show for the first time.

Going it alone

The only one in the "animal art" category at the biennial, the Xavier Eeckhout Gallery is exhibiting around 20 sculptures and bronzes, mostly French, by Guyot, Godchaux, Artus, Pompon and Bugatti. Also on display will be a work by Claude and François-Xavier Lalanne, Pomme de Ben, which will dominate the central area of the stand. Meanwhile, the Delalande Gallery, also the only one in its special field – marine, curiosity and



A pair of chased, open-work and gilded bronze fire-dogs (chenets), Louis XV period. Kraemer Gallery.

Chest of drawers in "vernis Marti" "façon du Japon", in blue by Jacques Dubois (1694-1763), Paris, Louis XVth era, circa 1745-1749. Oak base frame ; vernis Martin "façon du Japon", in blue, golden bronze, Brèche d'Alep marble, 83 x 113.5 x 62 cm. Steinitz Gallery.



display objects – is offering an atypical stand. In a lunar setting, it will stage a telescope pointing towards different stars represented by astrolabes and large equinoctial ring dials. It will also feature a "cabinet of curiosities" associating various objects, including exceptional statuary, coral, and sundials. The Jacques Barrère Gallery has chosen the Silk Route as its theme – the real cultural backbone of Eurasia, fostering exchange, mixed culture and trade. The art of Gandhara will be in the spotlight with a monumental Buddha's head in schist and an extremely rare laurel wreath in gold, probably the only complete example in private hands. Louis Hambis' collection of Nestorian crosses will be presented to the public for the first time. Discovered in the 19th century, they are the only evidence of this long-lost culture. Meanwhile, Gisèle Croës will be exhibiting a selection of objects reflecting the richness and diversity of Chinese culture. The selection includes the archaic bronze vases which have established its reputation over the last thirty years. Archaeology, although it attracted a large number of visitors in the previous edition, is represented by few exhibitors, but the dealers present have proved their worth over many years. This is the case with the Chenel Gallery, which has decided to entrust the staging of its stand to the designer Ora Ito. Taking the infinite as theme, Ito has dreamed up a boundless museum space where time has no sway over the object, and works attached to no period are admired for their beauty, quality and power. For its fifth participation, the Kevorkian Gallery proposes an exploration of the Oriental world, from the "happy Arabia" of the fourth millennium BC and its fertility idols through to the India of the Great Moghuls. As we know, the last edition of the Biennale saw the number of visitors rise to 90,000, an audience of genuine art lovers and well-informed collectors. Sales figures were good, particularly for modern painting, the decorative arts and archaeology. The exhibitors emphasised the noticeable rise in visitors from Asia, Russia and even Turkey. Let's hope that this 27th edition will meet with similar or even greater success!

Marie Aubert

Biennale des Antiquaires, Grand Palais, Avenue Winston-Churchill, Paris 75008, www.biennale-paris.com
11 to 21 September. www.grandpalais.fr

W



David Teniers the Younger (1610 - 1690),
"A Festival of Monkeys", signed on a log at the
bottom left, dated 1633 on the escutcheon, oil on
copper, 33 x 41.5 cm. Florence de Voldère Gallery.



Humanist photography

Lovers endlessly kiss each other at the Hôtel de Ville or the Bastille; with an air of mischief and a smile on his lips, a little boy runs along the street with a baguette under his arm... Why is it that these images so characteristic of humanist photography continue to move us? Undoubtedly because they offer an optimistic vision of existence, transforming the banality of everyday life into moments of magic: a young child evokes the carefree days of childhood; a kiss, the promise of eternal love. The universal quality of the anecdote became emblematic of the human race, a condition, a trade or a mood. The location of the photograph was essential: even if certain artists broadened their horizons, Paris was often their number one choice, with its picturesque spots, cobbled streets, staircases, Seine and pallid dawns. Humanist photo-

graphy arose in the 1930s, and its golden age lasted from 1945 until the 1960s. Henri Cartier-Bresson, Willy Ronis and Robert Doisneau are the best-known exponents of the movement, which never established a school with a precise manifesto and precepts. So what was its credo? A constant faith in mankind that grew up after the horrors of the two world wars, and a certain mistrust of modernism. The expression of this belief did not deny that life was hard, especially for the lower classes, but while illustrating the humble trades, it succeeded in conveying affection for the characters staged – or, more often, taken in action, because the miniaturisation and lightness of cameras (the famous Leica came on the market in 1925, and the Rolleiflex four years later) meant that pictures could be taken quickly and unobtrusively. Humanist photographers were often reporters whose magazines disseminated their pictures, and the majority of them had undergone an artistic training that can clearly be seen in their aesthetic approach. Today, highly popular exhibitions regularly pay tribute to them, and this appeal is reflected in their sales. Since the 1970s, their photographs have become highly sought-after collectors' items. Responding to the polemic over the concept of original

TO READ

"La Photographie humaniste, 1945-1968: Autour d'Izis, Boubat, Brassai, Doisneau, Ronis...", exhibition catalogue edited by Laure Beaumont-Maillet and Dominique Versavel, BNF, 2006. Price: €39.



€2,478

Israëlis Bidermanas, known as Izis (1911-1980), "1^{er} Mai, place Victor-Basch", Paris, 1950, silver halide print by the photographer, signed under the image, titled, dated and stamped on the back, 28.4 x 23.4 cm. Paris, Drouot-Richelieu, 30 October 2013. Le Mouël auction house. Ms Esders.



2 MILLION

This is roughly the number of grains of silver in the surface of a negative measuring 24 x 36 mm, given that their average size is around 20 micrometres.

prints, artists from then on made sure that they indexed and dated their work precisely. This was not the case with the majority of humanist photographers, or at least not at the start. "The high prices of artists such as Ronis, Cartier-Bresson, Doisneau and Izis took a long time to become established. Their photographs were not printed in limited editions, so we do not know how many of their prints are in circulation," says 20th century photography

expert Christophe Lunn. However, these are still the most iconic artists, as can be seen from the past year's sales. A work by Cartier-Bresson can easily fetch €6,000 – as with "Square du Vert-Galant" and "Pont Neuf", imbued with the romantic ambiance conveyed through a halo of light and superb composition. Willy Ronis' "Les Amoureux de la Bastille" garnered €2,250, a little less than his "Rue Vilin, Belleville". Meanwhile, some of the master's photographs

€2,250

Willy Ronis (1910-2009), "Les Amoureux de la Bastille", 1957, silver halide print, 2001, signed, with the artist's stamp, 30.5 x 40.3 cm. Paris, Favart, 5 December 2013. Ader auction house. Mr Romand.



are more accessible, like "Avenue Simon Bolivar", which delighted one buyer at less than €400: a price accounted for by the date of the print (well after 1950, when the picture was taken), and its small size. Several criteria determine the value of a photograph, including the artist's reputation, the subject, the aesthetic quality of the image, its rarity, its format, its condition, the date of the print, and whether or not it has a signature. In the middle of the 20th

century, photography favoured the silver halide technique. This enabled remarkable rendering in black or white, but if not well-preserved, prints may have deteriorated by the time they come down to us today. Provided they are in good condition, so-called "vintage" prints, made in the same year or just after the photographs were taken, are much sought after by collectors. The artist's stamp on the back of the picture is equally important, even more so if there is a signature as well, or if this features in the margin. However, age does not always guarantee a high price. For just over €300, you can acquire a vintage silver halide print by Romi illustrating a humble trade – a favourite theme with the humanists. Brassai's "Le Fort des Halles" met with more success at almost €3,000, while remaining within its estimate. Although the print was made after the date the picture was taken, it was carried out by the artist himself in a limited edition of thirty, has his signature and is numbered under the image. However, the absence of a signature penalised the courageous lily-of-the-valley sellers of 1 May 1950 in the pouring rain immortalised by Izis ! This print was indeed produced by the photographer, but thirty or so years separate it from the date of the actual shot. To take shelter, nothing could be better than the friendly atmosphere of the Café Belleville as illustrated by Robert Doisneau. This silver halide print, with the photographer's stamp on the back, almost tripled its estimate (€1,502 at the Joron-Derem auction house). "These antique pictures tend to appeal to a clientele nostalgic for views of a bygone Paris, whether taken during the day or at night, where a certain romanticism reigns. Prices are relatively stable and with a budget of between €1,000 and €3,000, one can acquire really attractive pictures taken by the stars of humanist photography," says expert Viviane Esders. Though Sabine Weiss is less familiar to the general public, her talent established itself within this price range through a picture imbued with an unreal atmosphere and immense mastery in terms of light. However, this shouldn't stop buyers from falling for more affordable artists, even when they double their estimates, such as Pierre Jahan or Gisèle Freund. In short, humanist photography still has rosy days ahead, probably because its authors constantly "showed mankind in its infinite variety", to quote Philippe Soupault. An eternal value, perhaps?

Marie Akar

FOCUS

Parcours des mondes

For the 13th year running, the International Tribal Art Fair is taking up its Paris quarters from 9 to 14 September. The hunting season for rare pieces is open!



Duho mask/board, Bwa, Burkina Faso,
Northwest region, early 20th century,
wood, pigments and antique patina from
use, l. 121 cm.

Hughes Dubois © Galerie Jacques Germain



Tsantsa (shrunken head), Jivaros - Shuars / Achuars, Peru, Ecuador, late 19th century/early 20th century, wing cases of insects, hair, feathers, skin, etc., h. 56 cm.

Vincent Girier Dufournier © Bernard Dulon Gallery



Figurehead. New Ireland, mid-19th century, wood and pigments. H. 42 cm.

© Michael Hamson Oceanic Art





Ornamental apron (kia), Shortland Islands, Western Province, Solomon Islands, Melanesia, c. 1870-80, glass trade beads, shells and natural fibres, h. 108 cm.

© Michael Evans Tribal Art



Arched stela of the female musician "Djed-Hathor-Es-anekh", art of Ancient and Pharaonic Egypt, Ptolemaic period (305-30 BC), engraved hard limestone with intaglio carving, 34.3 x 24.5 cm.

Didier Wormser © L'Etoile d'Ishtar Gallery



Ningura Napurrula. Untitled, 2010, acrylic on canvas, h. 153 cm.

Carlie Roach © Art d'Australie, Stéphane Jacob



Female head, Ejagham, Haute Cross River, Nigeria - Cameroon border region, wood and antelope skin, H. 95 cm.

Hughes Dubois © Galerie Afrique

Reliquary figure, Mahongwé, Gabon, 19th century, wood and copper. H. 36 cm.

A. Speldoorm © Philippe Laeremans Tribal Art



Paris Musées

his still little-known set-up encompasses the 14 museums of the City of Paris, no less! Paris Musées is an EPA (independent public institution) created at the Conseil de Paris on 20 June 2012, in line with the museum modernisation programme begun in 2001. Its chief goals are free admission to permanent collections, the renovation of several museums and a voluntarist policy for diversifying audiences. Two years on, General Manager Delphine Lévy and Director of Collections Juliette Singer talk about this remarkable project, whose aim is to go ever further.

Gazette Drouot. What was the main goal of Paris Musées when it was created?

Delphine Lévy. Until 2012, the 14 City of Paris museums were managed independently. Curators were calling for change and the centralised handling of their problems. Museum networks exist everywhere in Europe and throughout the world, but were not part of our culture. It was becoming urgent to pool support functions, while preserving considerable freedom within each museum. The issue was thus to put the spotlight even more effectively on



Delphine Lévy © Sophie Robichon
/ Mairie de Paris



Juliette Singer © Lyliane Degraes-
khoshpanjeh / Paris Musées

municipal collections, overhaul the programming of exhibitions – accompanying them with top quality publications – and develop a wider audience by making access to culture more democratic.

HD

Garden courtyard of
the Musée Bourdelle.



View of the Petit Palais, Musée des Beaux-Arts de la ville de Paris.



© Didier Messina

GD. Two years on, it's time for an initial appraisal. How do you rate your progress?

DL. The figures speak for themselves. In 2013, the number of visitors increased by more than 27%, and reached 3 million. It's vital to maintain a dynamic momentum in the cultural programme policy. We have adopted a sustained rhythm of around 25 exhibitions each year. They are now planned a long time in advance, which can be rather a constraint for the curators, but is crucial for finding sponsors. We need to preserve our brand image: one that is selective and specialised, and can produce some amazing surprises. You only have to look at the success of the Keith Haring exhibition last year, with over 300,000 visitors, and very recently that of "Paris 1900, la ville spectacle" at the Petit Palais.

GD. Juliette Singer, the management of all the collections is a titanic task – how do you cope?

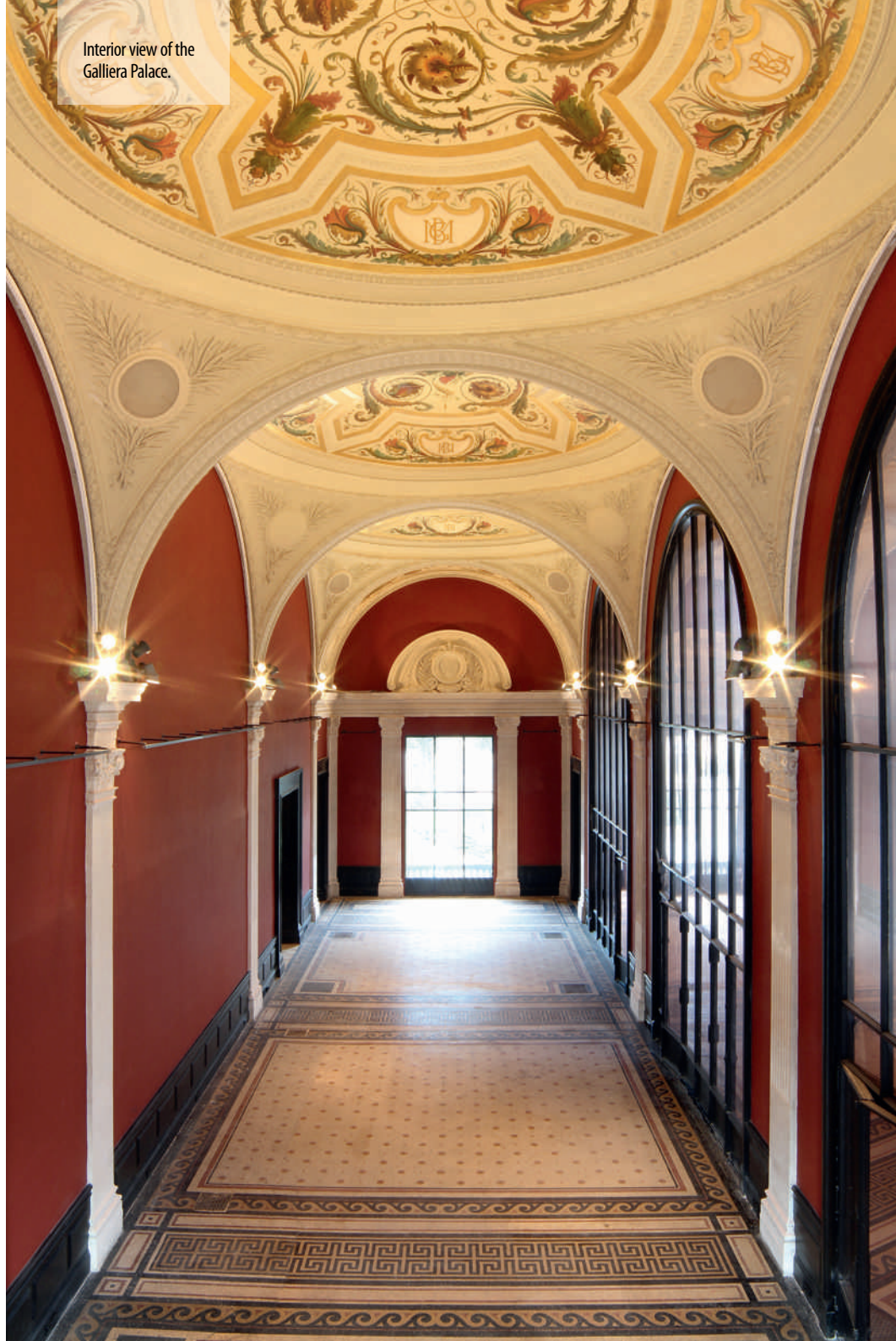
Juliette Singer. As regards the figures, the task seems enormous, but the project is even more fascinating than that! One of the priorities was checking the collections, because we were really behind in this respect. I can proudly say that out of 14 museums, of which 12 were concerned, nine are now totally verified. The Petit Palais, Galliera and Carnavalet museums, the largest depositories of works, will be completed by 2015. At the same time, we have started to put collections online. So far we have done this with 50,000 works, including those of the Musée d'Art Moderne since July. We aim to reach 100,000 in 2015. Creating additional resources for audiences, with virtual tours, is part of the policy of making art available to everyone, and provides fun activities for younger audiences, designed to inspire them to visit museums.

GD. How is the work organised with the curators?

JS. Although they were themselves seeking profound change, obviously they experienced some anxiety when it all started up. We rapidly came to an agreement, because the scientific side is their special prerogative, of course! There is a very good atmosphere overall, conducive to a more open attitude towards other museums, particularly in the provinces, with partnerships that are far more substantial than before.

DL. It was vital to consolidate the identity of each museum. The arrival of a new generation of curators helped in this respect: Christophe Lérubault at the Petit Palais, Jérôme Fari-

Interior view of the
Galliera Palace.



goule at the Vie Romantique and Rose-Marie Mousseaux at Cognacq-Jay. We must never lose sight of the fact that we are managing 14 very different museums! There is a world of difference between the archaeological crypt under the square of Notre-Dame and the Maison de Balzac. We are carrying out a renovation campaign for our museum heritage. After the Galliera, the Bourdelle, the Vie Romantique, the Victor Hugo and the Zadkine, the Musée Cognacq-Jay was next in line to close down for a renewal campaign orchestrated by Christian Lacroix. Make a date for 19 November to see the result! A huge project then awaits us: the overhaul of the Carnavalet, where Valérie Guillaume will be in charge. This iconic museum will have to close for three years for reconstruction, as it means sensitively juggling the old-fashioned charm of the venue while injecting it with a new dynamic. I should also say that all this is made possible thanks to the considerable involvement of the City of Paris, notably in financial terms.

GD. Broadening audiences is one of your flagship policies...

DL. Egalitarian access to culture is obviously a priority. The City of Paris had introduced free admission to the collections of all its museums. In October 2013, we launched the Paris Musées card (*) providing unlimited access to temporary exhibitions. With a presence in social networks, the development of multimedia and an effective poster policy, the museums are acquiring greater visibility. We are working in close partnership with the City of Paris association network, meaning that over 15,000 people have already been able to enjoy free visits. Recently, we also implemented a programme for learning French through the study of works. We should always remember that art is universal and with this in mind, we are making our museums accessible for all kinds of disabilities. The Musée Victor Hugo, the leader in this regard, will serve as a model.

GD. How do you manage to get around your fairly restricted acquisition budget?

DL. This is an unfortunate fact – but this "weak point" is offset by the dynamic energy of the museum directors, who really fight to find sponsorship. A telling example is



© Musée d'Art moderne de la Ville de Paris

Otto Freundlich (1878-1943), "Composition", 1911, oil on canvas, 200 x 200 cm. Addition to the collections of the Musée d'Art Moderne de la Ville de Paris made possible by sponsorship.

the fact that a work by Otto Freundlich will shortly be entering the collections of the Musée d'Art Moderne. This key work in the history of modern painting, dating from 1911, will be presented during the Journées du Patrimoine. In quite another field, the Condé Nast Group's magazine *Vogue* decided to help the Galliera by staging a gala dinner, which raised over €200,000 in donations from couture companies. This action is part of the long history of Paris museums that have been built up through donations and legacies. The adventure continues – and it is up to us to shape it.

Interview by Anne Doridou-Heim

(*) Paris Musées Card. €40 for an individual card, €60 for the Duo card and €20 for those under 26.

The fourteen City of Paris museums can be found on the website www.parismusees.paris.fr



Interior design for everyday living



Jacques Adnet,
desk and chair,
c. 1950.

@ Les Arts Décoratifs, Paris

After its first appearance in 2010, AD Intérieurs is now an integral part of the Paris landscape. With its fifth edition, the event even moves into the museum world – and through the front door, to boot! It could not have picked a better setting than the main hall of the Musée Des Arts Décoratifs de Paris. Interior design, like haute couture (with which it shares many codes and expert skills) is still a valuable safe haven for arts and crafts, thus thoroughly in tune with the museum's purpose. For almost three months (compared with two weeks last year when the event was staged at the Enclos des Bernardins), the institution will be hosting works by key names in interior design like François-Joseph Graf, Chahan Minassian and Charles Zana. More than recognition, this is a veritable apotheosis for the event, whose aim, to quote Marie Kalt (editor of the AD magazine and founder of the project) "is to demonstrate the know-how of a profession whose work is rarely seen by the public, as it is intended for a private clientele." Originally planned by Béatrice Salmon, then implemented by her

The Bismut & Bismut
reading room.





© Chahan Minassian

successor at the head of the Musée Des Arts Décoratifs, Olivier Gabet, this edition was devised in line with the museum's heritage missions. The 13 agencies selected chose an iconic room from the reserves as the starting point of their interior designs for everyday living. Far from composing an ideal house - there are no kitchens or bedrooms - or a period room - the approach is neither retrospective nor historical, but creative and decidedly contemporary- the exhibition features today's kind of room: a presidential office, an elegant woman's study, a Chinese pavilion, a dressing room, a library/bar and several living rooms – a genre that

seems to have particularly inspired designers. AD Intérieurs called upon Adrien Gardère to orchestrate these different worlds. The French designer is familiar with the Museum, where he created the staging of his first exhibition, "Sièges de Pondichéry", in 1998. Without knowing the interior designers' projects in advance, he laid out a number of boxes (or modules) in the two bays to host each future design. "In order to preserve the gigantism and majesty of the main hall, I asked the designers to come up with anterooms or entrance areas which would exploit its size without encroaching on it too much," says Gardère. "These areas are all doors



their own story using their own codes: classical, minimalist, baroque, and so on. The idea behind the choice of agencies was deliberate diversity, also evident in the variety of studios, from the "well-established" to newer ones like that of Noé Duchaufour Lawrance. Creator of the famous bottle for Paco Rabanne's perfume "1 Million", the artist is one of the new generation of designers halfway between interior architecture and the design world from which he comes. His approach is thus very different from that of Chahan Minassian, entirely focused on decoration and based on space and volumes, or of Argentin Luis Laplace, which bridges contemporary art and interior architecture, one of the current trends. Drawing on Fifties codes, his Latin lover's anteroom makes play with materials and colours, like the Clément Mère bureau à gradins in Macassar ebony and repoussé leather that he has selected. After creating interiors for artists like Cindy Sherman, Luis Laplace has invented an appealing space (a tribute to the post-war playboy Porfirio Rubirosa) in which visitors can in turn spend time and get away from it all. The exhibition at the Arts Décoratifs with AD Intérieurs thus offers a true experience of great interior design – a far cry from the often artificial images of glossy magazines.

Stéphanie Perris-Delmas

"Décors à vivre, Les Arts décoratifs accueillent AD Intérieurs 2014", Les Arts Décoratifs, 6 September to 23 November.

www.lesartsdecoratifs.fr

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leading to the world of each designer, with a touch of the voyeuristic." Tristan Auer draws us into a dandy's dressing room with a muted atmosphere, where the star piece is a monumental polished steel chandelier by Michel Boyer. The Bismut brothers present us with a round reading room, with a desk and chair by Jacques Adnet in the place of honour. Meanwhile, Vincent Barré's living room in a box, containing an Accumulation Renault by Arman, is fantastical and playful, with limp, Daliesque furniture. Each personality thus tells



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