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INTERNATIONAL



NUMBER 46
APRIL 2015



43° Show

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Neuilly Drouot Lyon Deauville

PAINTINGS FROM THE 19TH AND 20TH CENTURIES - Tuesday 2 June - Paris - Drouot, room 1
CONTEMPORARY ART & PHOTOGRAPHS - Monday 1 June - Paris - Drouot, room 7
Sales in preparation



Bernard BUFFET (1928-1999), Rouen. *Bateaux de commerce et péniches*, 1972. Oil on canvas. 89 x 130 cm.

This exceptional canvas belongs to a significant set of works by the artist that will go on sale on 2 June at Drouot Richelieu.

WE ARE CURRENTLY ACCEPTING CONSIGNMENTS FOR OUR MAJOR SALES IN JUNE

More information on www.aguttes.com

Neuilly-sur-seine

164 bis av. Ch. de Gaulle - 92200 Neuilly-sur-Seine



SAN YU (1901-1966) *Deux gros hortensias roses, dans un vase blanc*, February 1931. Oil on canvas. Former Henri-Pierre Roché collection. 73.5 x 50 cm.

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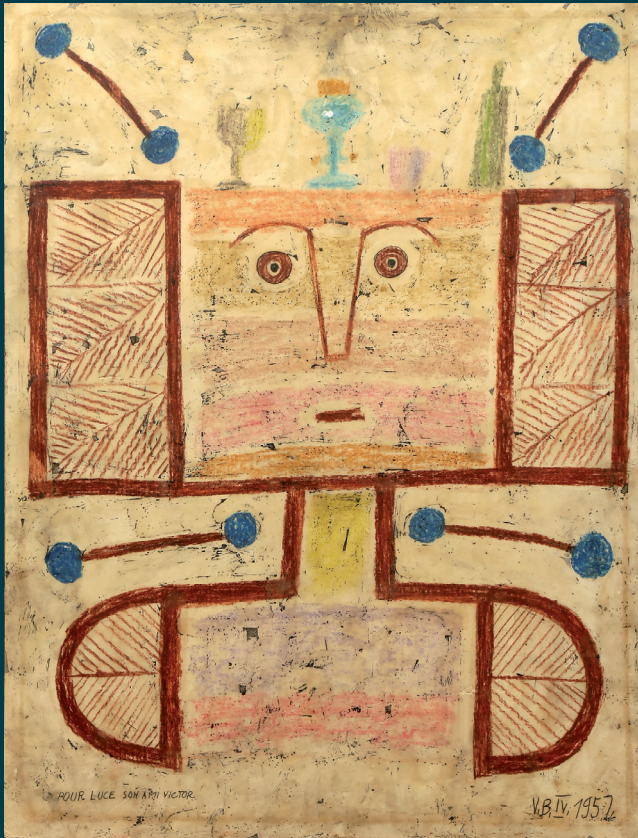
Associated Auctioneers

WEDNESDAY 15th APRIL at 2.30 P.M.

Paris - Drouot – Room 6

MODERN ART AUCTION

BOMPARD - CAMACHO - EISENSCHITZ - ENGLISH - FAHRI - GÉNIN - GERVEX - GLEIZES
HAMOUDI - INTINI (66 works) - KELLY - MATISSE - MIRÓ - MORISOT - H. OLSON - Gen PAUL
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TROUILLEBERT - VAN DONGEN - VOLLON - ZADKINE ...

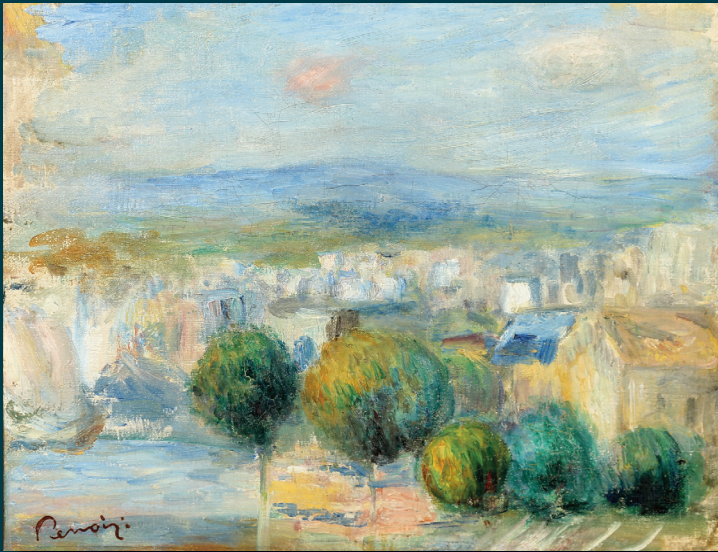


Victor BRAUNER (1903-1966)

Portrait avec une nature morte sur une tête humaine.

Pencil and pastel on wax. Signed and dated IV. 1957. 65 x 50 cm.

100 000 / 120 000 €



Pierre-Auguste RENOIR
(1841-1919)

*Esquisse, port et ville,
vue d'une fenêtre, 1893.*

Painting. Signature stamp.

23 x 29 cm.

80 000 / 120 000 €

EXPERT: Cabinet

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PUBLIC EXHIBITIONS:

Tuesday 14th April,

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Wednesday 15th April,

11 a.m.-12 noon

Phone during exhibitions and

auction: +33 (0)1 48 00 20 06

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Henri LE SIDANER
(1862-1939)

*Village au bord de l'eau,
Montreuil Bellay*

Painting. Signed. 54 x 65 cm.

50 000 / 60 000 €

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and on: www.drouot.fr

N° Agrément 2002-293

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ART MARKET - MAGAZINE



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This spring promises to be an eclectic one: April will be a month of fashion, silverwork, painting, modern sculpture and even horology, with the collection of Jean-Claude Sabrier.

TRENDS 94

A meeting with a giant in the art market, the patriarch of a famous and secretive line of gallery owners at the head of a staggering collection, ranging from Monet to Picasso and Modigliani.



58 RESULTS

This month, the €500,000 mark has been crossed several times in Paris: the successful Antoine Terrasse, Dillée and Louis Grandchamp des Raux collections included strong performances in both Old Master and modern painting, and the 18th century, while comic strips and old drawing also held their own. . .





TRENDS

98

84 ART FAIR

The 2015 edition of TEFAF (The European Fine Art Fair), took place between 13 and 22 March at Maastricht's MECC. As the event closed, its organisers and some exhibitors and partners revisited this year's edition and talked about the sale of some major works.

In pursuing a course somewhere between dream, reality, a taste for exoticism and a reappropriation of history, Orientalist painting has a wealth of ingredients that make it a market with a difference.



76

INSIDE MUSEUM

In Madrid, the Fundación MAPFRE is exhibiting the Musée d'Orsay's collection of "academic" paintings: an occasion to look back at some forgotten works, and revise our history of art.



EDITORIAL



Stéphanie Perris-Delmas
EDITORIAL MANAGER

Reports are coming in at last, including the long-awaited TEFAF Art Market Report by Clare McAndrew (announced during Maastricht's great event), Artprice's report in collaboration with AMMA, and the one published by the CVV (Voluntary Sales Council). Pretty much all of them, through different assessment methods, say the same thing: the art market has never been in such good health, and is achieving pre-downturn records. It is a new international chess game, and China's pawns are closing in on the USA, still in pole position in post-war and contemporary art. The Old World is holding steady, shored up by fine results from the UK, and remains the top market for Old Masters. Meanwhile France, though yielding a little more ground each year, has stayed in fourth place. But there is always hope: the first few months of the year have been extremely promising. Thanks to the Baillon, Triton, Grandchamp des Raux, Dillée, Pagneux and Terrasse dispersions, among others, Paris is still centre stage for collections.

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James A.M. Whistler, *The Two Doorways* (detail), etching and drypoint, 1879-80. Estimate \$20,000 to \$30,000.

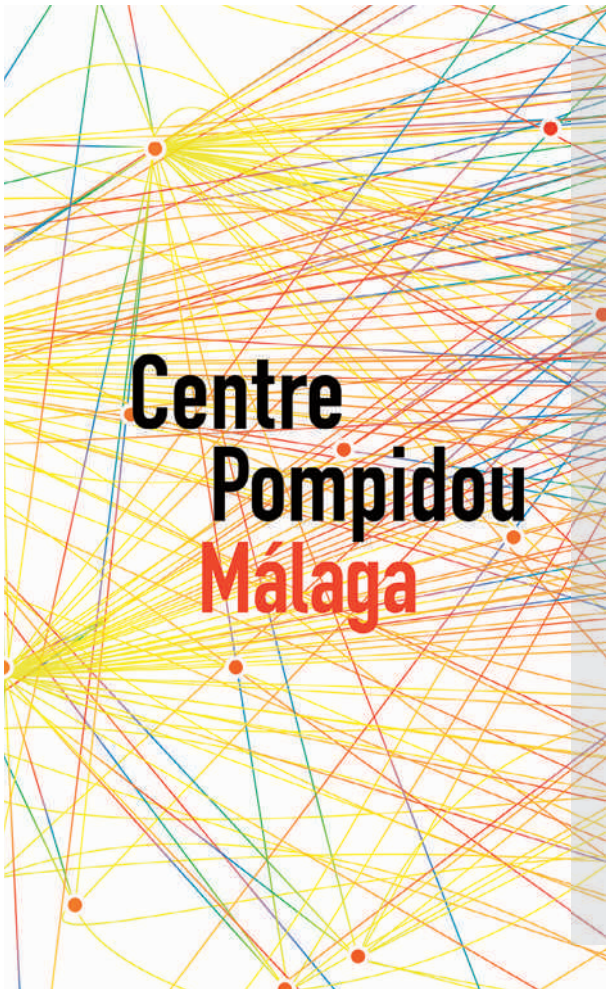
Old Master Through Modern Prints

April 29

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NEWS IN BRIEF



Centre Pompidou Malaga

On 28 March, a pop up Pompidou will open - for five years only - in Malaga, the birthplace of Picasso. This "temporary" Centre Pompidou is a pilot for the museum's new international policy that aims to recreate Paris's iconic arts complex in temporary venues abroad. Around 90 works from the museum will be on permanent display, in a striking glass cube that will host two or three temporary exhibitions each year. A lively cultural programme, including children's workshops, live performances and talks, will complete the Spanish offshoot of the Parisian arts space – unmissable for families and art enthusiasts alike.

www.centrepompidou.fr

W



New Head

Sotheby's has appointed Tad Smith its new head: he replaces William F. Ruprecht as CEO of the auction house.

The Genius of Henry Darger

On 29 May, the Musée d'Art Moderne de la Ville de Paris will be presenting the work of Henry Darger, a self-taught American artist with a prolific output. In particular, this is a chance for the Parisian institution to display the 45 works donated by the artist's legal executors in 2012 and 2013, a selection complemented by loans from MoMA in New York and Lausanne's collection of outsider art.

www.mam.paris.fr



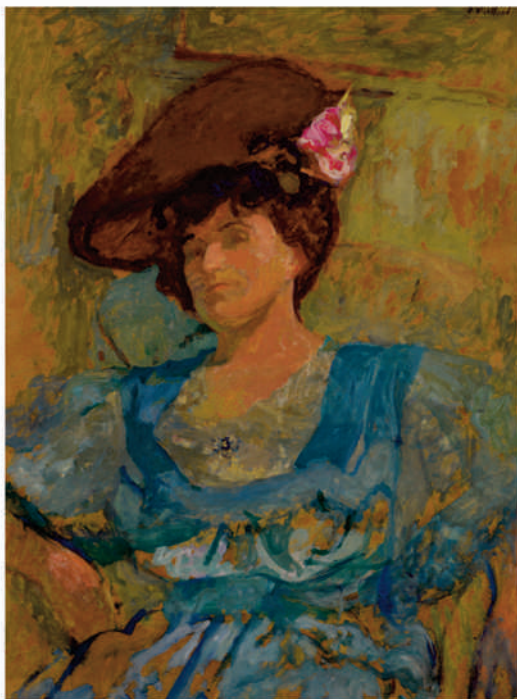
Saturday 2 May, 2.30pm

Hôtel des Ventes, 26 rue du Château, 29200 Brest, France

**BRETON ARTISTS
AND MODERN PAINTINGS**



Richard Edward MILLER (1875-1943):
Réverie
oil on canvas, circa 1910/1914, 80 x 64.5 cm



Édouard VUILLARD (1868-1940):
Lucy Hessel au chapeau mousquetaire,
oil on card, signed top right, circa 1907, 86 x 64.9 cm

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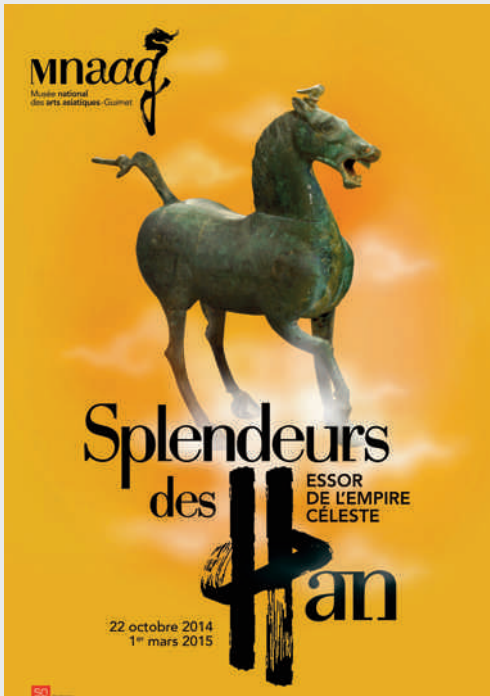
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Nominations

Serge Lasvignes, a high-ranking government official, has been appointed the new director of the Centre Pompidou, replacing Alain Seban who had held the post since 2007. Under Seban's leadership, the institution's visitor numbers increased from 2.5m to 3.5m. Meanwhile, New York's Metropolitan Museum has handed over the reins to an art historian: Daniel H. Weiss.

87,000

The number of visitors who came to admire the "Splendeurs of the Han" assembled at the Musée Guimet. The exhibition ran for 110 days, and was organised to coincide with the 50th anniversary of diplomatic relations between France and China.



TEFAF report

In the world of the major art fairs, TEFAF is king of the castle. Its report on the art market is as eagerly anticipated as the selections of its prestigious galleries. Is the art market in good health? Which sectors are the ones to watch? Clare McAndrew, author of the report since 2008, answers questions about the state of the global market across the board in 231 pages of graphs, figures and analysis. The first thing to note is that 2014 was a prosperous year for the international art market, which reached a new record of some €51 billion, a 7% rise on 2013 that also marks an increase on the pre-recession level registered in 2007. Three countries are dominant – the USA, China and the UK – and each one has a speciality: post-war and contemporary art for the first, decorative art and Chinese antiquities for the second, and Old Masters for the third. Despite the polarisation of the market, Clare McAndrew sees a promising trend in the rise of online sales, which reach a larger audience with lower prices.

Report of France's sales advisory bureau

2.5 billion

According to the 2014 report issued by the Conseil des Ventes (sales advisory bureau), auction sales in France remain robust, with the sales total (excluding buyer's premiums) of all sectors combined reaching its highest level: €2.5 billion, an increase of 2.2%. The committee notes a downturn in the "Art and collection items" sector, and a revival in the "Second hand cars and industrial hardware" and "Horses" sectors. Electronic sales continue to grow, with an increase of 31% in 2014.



Contemporary Drawing Prize

Winner of the Daniel and Florence Guerlain Foundation's Contemporary Drawing Prize for 2015 is Jockum Nordström. Born in Stockholm in 1963, he is a tremendous story-teller. "The creation of worlds and the telling of stories seems to be the very essence of Jockum Nordström's work", says Marc Donnadiou. In Spring 2013, the LaM in Villeneuve d'Ascq gave him a first retrospective under the title "Tout ce que j'ai appris puis oublié", which included drawings in graphite on paper, collages and maquettes. The prize brings Nordström €15,000, and the Guerlain Foundation will present a work of his to the Musée National d'Art Moderne at the Centre Pompidou. Nordström follows Tomasz Kowalski, who won in 2014. Since 2007, Florence and Daniel Guerlain have offered this prize to an artist for whom drawing is an important medium. In 2012, the Guerlains made a generous gift of 1,200 drawings to the Centre Pompidou.

Stéphanie Perris-Delmas



Paris Tribal, second edition

The second edition of Paris Tribal will take place on 9-11 April in Paris. Twenty galleries from the Beaux-Arts/Saint-Germain-des-Près area will be presenting a selection of iconic pieces: "Surrealist Objects" from Africa, Oceania and North America assembled at the Galerie Flak; "Bambara Locks" from a private collection at the Galerie Bacquart; and "Gold and Steel", a set of knives and jewellery at the Cedric le Dauphin gallery.

ART — AND — TAXATION FOR THE GLOBAL COLLECTOR

Art and taxation

At nearly 500 pages and almost 1 kg (901 grams to be precise), this is a heavy tome - not one to shelve in the popular fiction department, but in the "must-read" section, under "Art and Taxation". This guide for professionals and collectors, published by A&F Markets and written by Antoine Cadeo de Iturbide, explains the main fiscal points at stake for individuals in the purchasing, ownership and selling of works of art. Reading it will teach you everything you need to know about customs rights, VAT, and the taxes linked to sales and donations in no fewer than 91 countries. One example proves this: you are an Austrian gallerist taking part in Zona Maco, Mexico's well-known contemporary art fair. You advise a Brazilian client who has just bought one of your works to transport it to his second home in Italy and display it there, rather than in Rio. Why? Because Italy taxes the import of works of art at 10% of the value declared at customs, as VAT, while Brazil levies a customs tax in addition to VAT for imported artwork, resulting in a total of more than 20% of the price declared at customs. In a time of globalisation and fiscal optimisation, this guide may be thick and heavy, but it is also essential!

Stéphanie Perris-Delmas

Art and Taxation for the Global Collector, published in 2015 by A&F Markets, 496 pages. Price: €99.

SO USEFUL

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SUNDAY 19 APRIL, 3PM

FROM THE CHÂTEAU DE L... AND VARIOUS CONNOISSEURS

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AUGUSTE RODIN (1840-1917)

JEAN D'AIRE, REDUCTION
BRONZE WITH NUANCED BROWN-GREEN PATINA,
INSCRIBED "RODIN" BENEATH THE LEFT
FOOTSEAL: "ALEXIS RUDIER FONDEUR PARIS",
ON REVERSE
MARK IN RELIEF: "A. RODIN" ON THE INSIDE
47 x 16.1 x 12.5 CM
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According to Skate's Art Market Research

cited in The New York Times, visitor numbers at the major art fairs fell by 7.4% in 2014. The most visited were Arco in Madrid, the Armory Show in New York, Art Basel Miami Beach and the FIAC.

Rare books, autographs...

From 24 to 26 April, the Grand Palais in Paris will host the international salon of rare books, autographs, prints and drawings. The guest of honour this year is the Prefecture de Police, which will be revealing some items from its stock, including the receipt for Pablo Picasso's immigrant identity card application, dated 26 June 1935.

Frei Otto

The German architect Frei Otto, 2015 winner of the Pritzker Prize, has died aged 89. He was particularly known for his design of the spider's web roof of the Munich Olympiastadion.



125th anniversary of Van Gogh's death

This year is the 125th anniversary of Van Gogh's death: an opportunity for his museum in Amsterdam to refresh its presentation of the artist's work. A new hang of their permanent collection will open on 28 November, exploring the life of the painter, his influences, and the myths that surround his reputation. In particular, the exhibition will give the museum's collection of around 550 drawings unprecedented attention, displaying a selection in rotation. A smartphone app will complement the visit, with material including the microscopic grains of sand that were once blown onto the painter's wet canvas. The museum will also mount a temporary exhibition from 25 September linking Van Gogh and Edvard Munch. Finally, "The Large Van Gogh Atlas" will provide a lasting memory of the anniversary year, illustrating the places where the artist lived and worked. It will be published on his birthday (30 March), in the three languages he used for his own writing: Dutch, French and English. www.vangoghmuseum.nl

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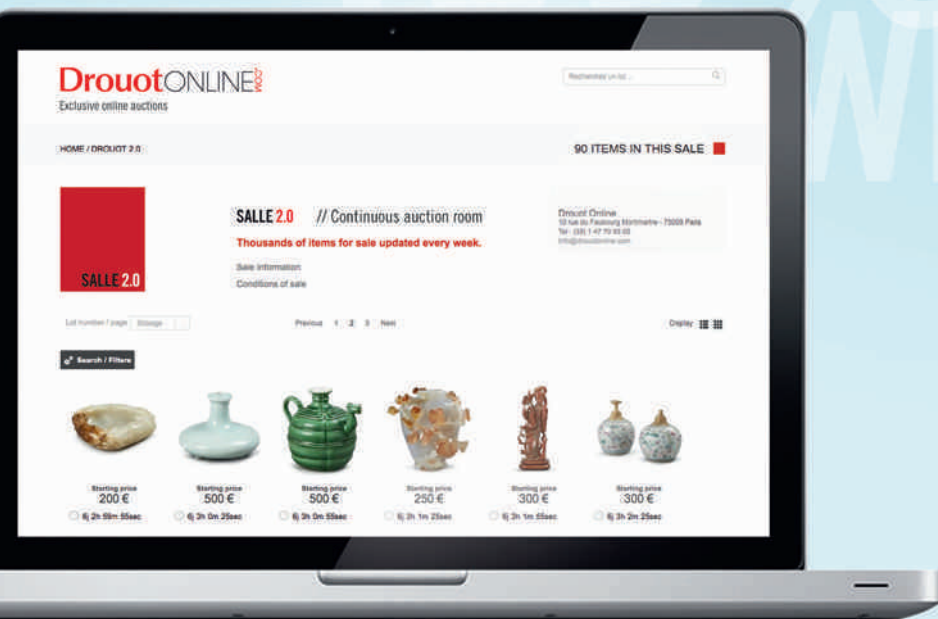
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Collection du Donjon de Jouy, et à divers

Auction 7th May 2015 - 1:30 PM - Hôtel Drouot - Paris



LES SIMMONET (Jean-Marie et Marthe, nés en 1937 et 1942)
Arabesque, sculpture monumentale signée



NICOLAS SCHÖFFER (1912-1992)
Tour luminocinétique - circa 1970
Sculpture en acier découpé, H : 280 cm



CESAR BALDACINNI, dit CESAR (1921-1998)
Rosine - 1959-1967
Sculpture en bronze signée, H : 66, L : 90 cm



EUGÈNE DODEIGNE
(né en 1923)
Personnage
Sculpture en pierre,
signée. H : 152 cm



MICHEL JOURNIAC (1943 - 1995)
Piège pour un voyeur
Sculpture, technique mixte,
signée et datée 69
H : 104, L : 46 cm



GILBERT POILLERAT (1902 - 1988)
Suite de trois portes monumentales



FERNANDEZ ARMAN (1928-2005)
Sans titre, accumulation de tubes
de peinture, 74,5 x 50,7 cm



EMILE GILIOLI (1911 - 1973)
L'espagnole - 1960. Sculpture monumentale
en acier noir et rouge. H : 4,50 m environ



ALFREDO FREDA (XX^{ème} siècle) pour JANSEN
Cittone Oggi
Importante table basse, bronze et granit
Signée. H : 34, L : 160, l : 130 cm

Auctioneer Christophe JORON-DEREM. CVV : n°2002-401. 46, rue Sainte-Anne - 75002 Paris

Viewing Hôtel Drouot. 9, rue Drouot - 75009 Paris - Rooms 5 & 6 - 6th May, 11:00 AM-6:00 PM, 7th May, 11:00-12:00 AM

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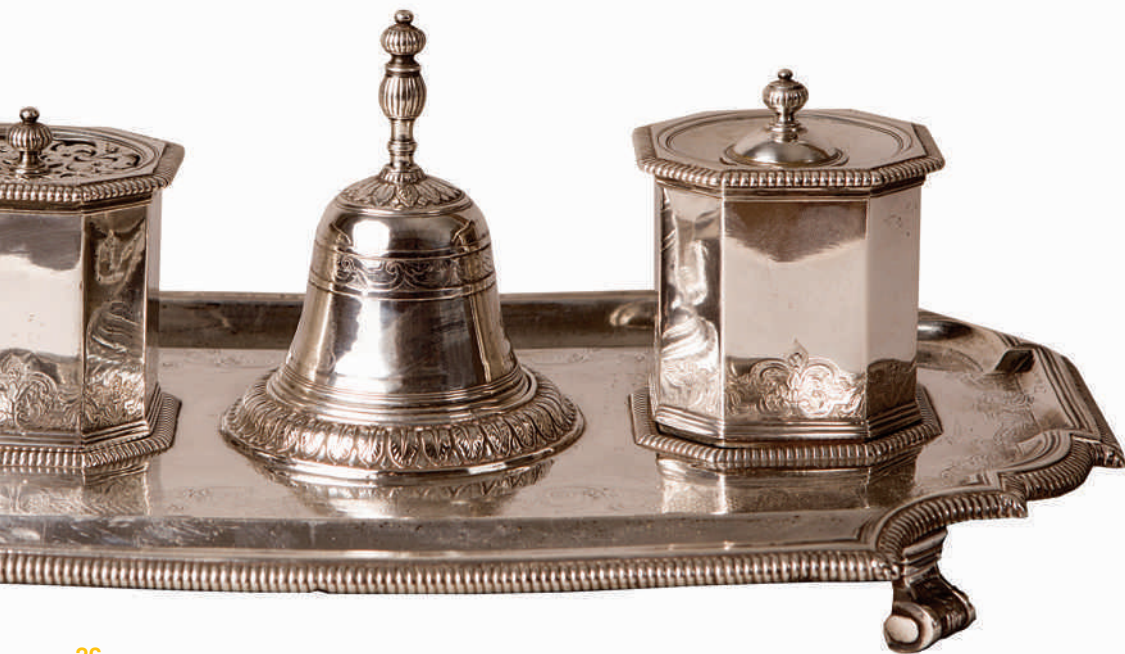
France

3 APRIL HD >

By Joachim-Frédéric Kirstein

Already flourishing in Alsace in the 16th and 17th centuries, silverwork enjoyed a real renaissance in Strasbourg in the following century. Formerly a free city of the Holy Roman Empire, in 1681 it became part of the kingdom of France under Louis XIV, who granted the town a number of privileges, one result of which was that the silversmiths were allowed to continue to work with silver in the name of the Holy Roman Empire. Joachim-Frédéric I Kirstein was the first of a dynasty of silversmiths that, together with the Imlins, would dominate Strasbourg until the mid-19th century. Joachim-Frédéric Kirkenstein, soon to become Kirstein, produced this writing case in the 1730s. Made of chased silver, it comprises an inkwell with glass interior, a sand sprinkler and a bell. On sale in Paris with Huillier & Associés (€20,000/25,000), it shows many of the characteristics of the Louis XIV style: the shape of the tray with its knurled edge, and the rich engraved decoration – directly inspired by Jean Bérain, even if shell, rinceau and foliage motifs also make a timid appearance. It was only in the late 1730s that the Rococo style came to dominate.

Claire Papon



Jack-Philippe RUELLAN

VANNES AUCTION HOUSE - PARIS

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Saturday 18 april 2015, 2.30pm - VANNES

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Pre-Columbian art specialist: M. Yannick Durand - Paris - Tel.: + 33 (0)1 43 26 89 82

1 - Kongo fly-whisk, Congo, Inagaki base, H. 18 cm ■ 2 - Bembe statuette, Congo, H. 18.5 cm ■ 3 - Kuba cup, Democratic Republic of Congo, collection label from 1897, H. 19 cm ■ 4 - Fine and significant Hacha, representing a male head in profile, dark stone covered with cinnabar; Maya culture, c. 550-950 AD, Guatemala, H. 26.3 cm, W. 23.5 cm ■ 5 - Beautiful human head, grey ceramic with light-coloured surface, Tumaco-La Tolita culture, c. 500 BC - 500 AD, Ecuador, H. 16 cm, W. 12 cm

Jack-Philippe Ruellan - Associate auctioneer authorised to conduct sales, ruellan.cpriseur@orange.fr
Online catalogue: www.svruellan.com - 8 rue du Dr. Joseph Audic, 56001 Vannes Cedex - BP 37
Tel. + 33 (0)2 97 47 26 32 - Fax: + 33 (0)2 97 47 91 82

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LE GRAND-P
ENCHÈRES

Exhibitions
Thurs 16 April, 4-6pm,
Fri 17 April, 9-12 noon and 2-6pm,
Sat 18 April, 9-11am

Ocean composition by Chu Teh-chun

5 APRIL

Over the last few years, works by Chu Teh-chun, who died in March 2014, have figured regularly in the auction world. Prices may not hit the same heights as in Hong Kong, but the French market regularly offers works by this master, who lived in France for much of his life. Chu Teh-Chun left Jiansu, where he was born, in 1955 to complete his training in Paris. Forty-two years later, having become a leading exponent of lyrical abstraction, he was appointed a member of the painting department of the Académie des Beaux-Arts. In this canvas offered as part of Besch auction house's spring-

sales in Cannes (€120,000/180,000), the painter gives free rein to his creative spirit, with an explosion of colourful shapes, dominated by the blue of the ocean. The Monticelli Foundation in Marseille examines this theme in Chu Teh-chun's work with an exhibition entitled "Amours Océanes": running until October 2015, it brings together 22 canvases that illustrate each stage of the artist's career. Dated 1989, this painting would of course fit in among them: between the 1982 "L'or du temps" and "Lumière sous jacente" from 1991.

Stéphanie Perris-Delmas

Chu Teh-chun (1920-2014), 1989,
oil on canvas, signed and dated, 82 x 62 cm.
Estimate: €120,000/180,000.





François-Rupert Carabin (1862-1932), "L'Envolée des heures", 1910, clock in bronze and amethyst, unique, 100 x 77 x 27 cm.
Estimate: €150,000/200,000.

By François- Rupert Carabin

8 APRIL

The flight of the hours after which this clock is named has fascinated poets and philosophers since time immemorial. Some seek to seize hold of the instant, to preserve the memory of happy moments; others contemplate with dismay the passage of each minute. "Time throws the carefree hours into a fire without memory", writes poet Kamal Zerdoumi (in *Arrière-saison*). It is also a theme dear to artists, and especially to sculptors such as Rupert Carabin, who also produced furniture and objets d'art. In the late 1880s he met Gustave Geffroy, who introduced him to Parisian art circles, where he became friends with the Impressionists, but also with Toulouse-Lautrec and the sculptors Dalou and Rodin. These were years of success. In 1889, Henry Montandon, a rich engineer, commissioned from

him a bookcase today in the Musée d'Orsay. He also made furniture for Jules-Albert Kahn and Coquelin the Elder. Carabin habitually incorporated female figures into his work, their contorted forms fleshly and creaturely rather than refined and idyllic. He photographed his models, building up a vast library of poses that must have made its contribution to this clock, to be sold at Drouot by Millon & Associés. This is a unique piece, commissioned in 1910 and shown at the Salon of 1911 as the property of a M. de Biéville, Henry Montandon's son-in-law. This allegorical timepiece has a chain of four naked female figures leaping into flight, the last, still earthbound, joined to the solid amethyst of the clock; on the right, two kneeling women attempt with desperate gestures to hold them back.

Anne Foster



10 APRIL HD >

David Bowie, in concert at the Pavillon de Paris in May 1976. At the age of 29, the singer was much more than a musician, already the artist and performer currently celebrated by the smash-hit exhibition now at the Philharmonie de Paris, first presented at the Victoria & Albert Museum in London in 2013. What better excuse to talk about Kapandji Morhange's "Rock Collection Photographie" sale at Drouot? Here, the rock star is captured by the lens of Claude Gassian (€1,000/1,500), a well-known photographer of the music scene. The 367 lots bring together the top names in music photography, from Richard Beilla and Pierre Terrasson to Jean-Louis Rancurel, Tony Fran and Bob Lampard. The catalogue itself offers a history of rock, with shots of James Dean on the set of "Rebel Without a Cause", Elvis Presley, the Beatles, Bob Dylan, Keith Richards and Mick Jagger, to name just a few. A real cocktail of celebrities – best enjoyed on the rocks!

Stéphanie Perris-Delmas



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PARIS - DROUOT-RICHELIEU - **WEDNESDAY 6 MAY** AT 2 PM - ROOM 9

The HOROLOGICAL RESEARCH COLLECTION of Jean-Claude SABRIER



Lot 168
EP. JOURNE
Automatic chronograph
wrist-watch signed
'Octa chrono
N° 112_03G F. P.
Journe Inv - Fecit'



Lot 16
Gold watch
with floral enamel
decoration, fitted with
Le Roy's double
escape wheel
escapement. D. 43 mm

Expert: M. Anthony TURNER
+33 6 80 20 44 97 - anthonyjturner@orange.fr

Public viewing :
in Geneva, Antiquorum

Tuesday 21st and Wednesday 22nd April, 10 am - 6 pm

in Paris, Drouot, room 9

Monday 4th and Tuesday 5th May, 11 am - 6 pm

Private viewing :

can be arranged at the auctioneer's offices
between the 27th and 29th April



Lot 13
**Weight driven
wall clock,**
France Late 16th c.
H. 14 cm



Lot 181
**Doubled seconds
marine chronometer**
signed Breguet et fils
Horlogers de la Marine N° 3056

Catalogue: Printed version available on request (20€) or Online version:
www.interencheres.com www.chayette-cheval.com www.gazette-drouot.com

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13 APRIL HD >

If you love chic and sleek creations, then this auction, entirely dedicated to Chanel, the fashion house with an instantly recognisable timeless appeal, is for you. Coco's motto was "fashion fades, style is eternal". For fashionistas and everyone else, this represents the perfect opportunity to treat yourself to your dream bag, like the Jumbo (30 cm) made from black jersey (€1,600/1,700) or a clutch bag (32 cm) made from grey leather embroidered with black sequins depicting the glass roof of Paris's Grand Palais (€1,000/1,200). As for clothing, why not set your heart on the famous variegated tweed suit with beige, burgundy and khaki motifs (€600/700) or a black woollen jacket braided with satin ruffles (€500/600). A look is nothing without accessories, so the auction also features a gilded twisted metal chain holding a cross-motif brooch, set with paste gemstones (€1,400/1,500) from circa 1996, and a gilded twisted metal chain necklace holding a cross motif set with cabochons (€1,100/1,200). A total of 450 lots will be on offer at Drouot under the aegis of the Tessier & Sarrou auction house.

Stéphanie Perris-Delmas



TAJAN



SCANDINAVIAN DESIGN

Thursday, April 23th - Espace Tajan



POUL KJÆRHOLM (1929 -1980) & E.KOLD CHRISTENSEN (ÉDITEUR)
Ten chair «PK-9», 1961.

For more information, please contact:

Catherine Chabrilat

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Upcoming auction

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Mardi 19 mai 2015

DESIGN ET ARCHITECTURE

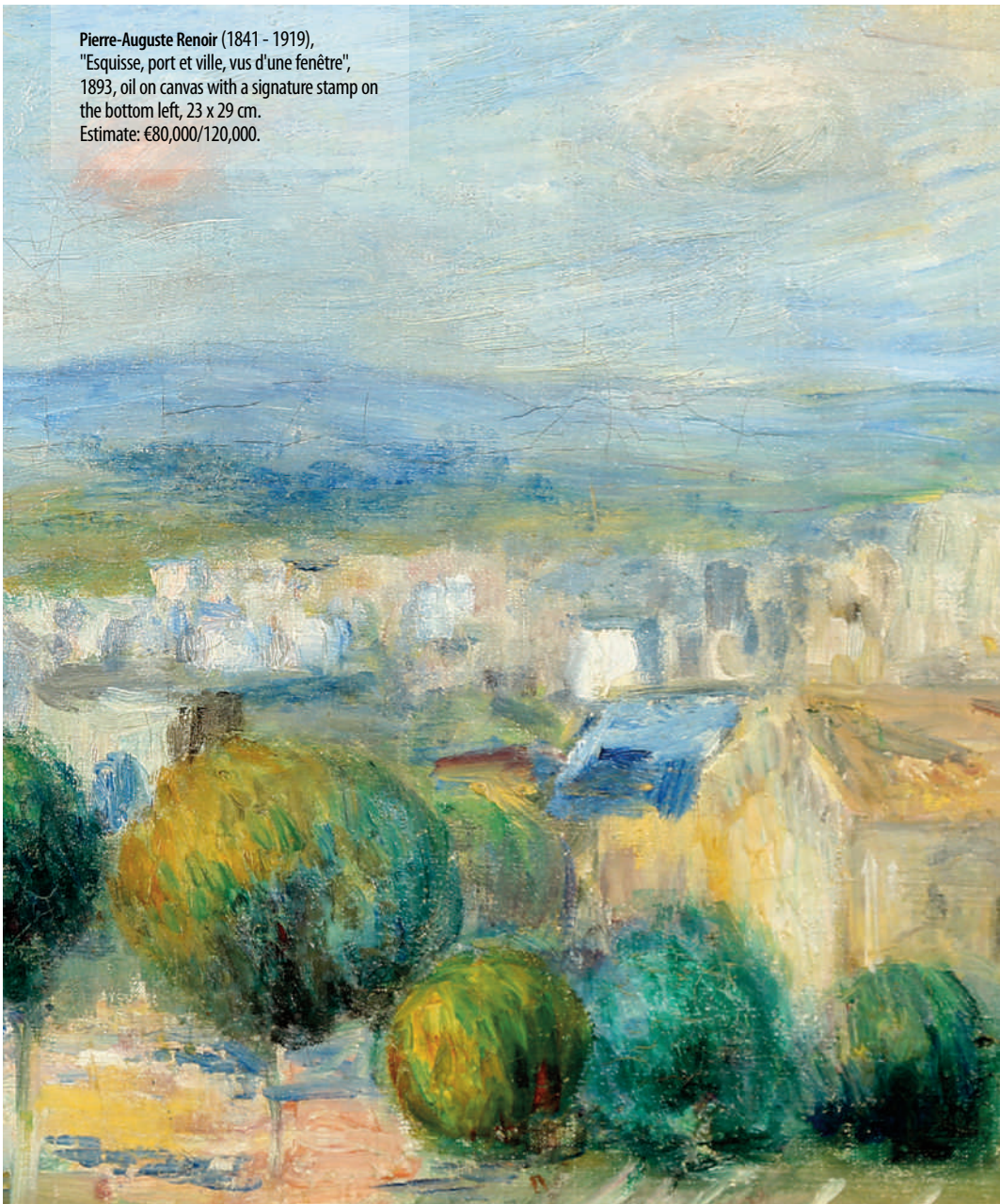
Mardi 2 juin 2015

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75008 Paris

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Pierre-Auguste Renoir (1841 - 1919),
"Esquisse, port et ville, vus d'une fenêtre",
1893, oil on canvas with a signature stamp on
the bottom left, 23 x 29 cm.
Estimate: €80,000/120,000.



Renoir, a room with a view

15 APRIL

The top billing in this sale staged at Drouot by the Rieunier-de Muizon auction house goes to painting, which provides a fine portrait gallery. But first of all, we should mention the landscapes by Pierre Auguste Renoir and Henri Le Sidaner – an 1893 "Esquisse, port et ville vue d'une fenêtre" by the former (€80,000/120,000), and "Village au bord de l'eau de Montreuil-Bellay" by the latter (€50,000/60,000). In this selection, Victor Brauner plays a fine hand with a simplified portrait in pencil and pastel on wax. This head, whose top provides a support for a still life, was dedicated to his friend, the painter Luce, in 1957. It is on offer for around €110,000. The portrait genre is treated in a variety of ways. Pierre Intini, whose studio is being dispersed at the sale, immortalised unknown sitters in trompe-l'œil, while a famous couple in contemporary art feature in a work

going for around €13,500... This is none other than Arpad Szenes, who sketched his wife Maria Helena Vieira da Silva in gouache on card in around 1945. A splendid line-up awaits 19th-century painting lovers, where the founder Ferdinand Barbedienne and the painter and sculptor Antonin Mercié pose with various artists and French politicians in a group portrait painted by Henri Gerveix and Alfred Stevens (€8,000/10,000). Although monumental (335 x 114 cm), the painting is only a fragment of the "Panorama du siècle" produced for the 1889 Universal Exhibition in Paris, celebrating the centenary of the French Revolution. It lined up 641 celebrities of the period on a canvas 120 metres long: a feat worthy of the Guinness Book of Records, which was eventually cut up and shared between the various patrons who commissioned it.

Sophie Reyssat

Flemish Renaissance

15 APRIL

Enghien or Audenarde? Without a stamp, it is difficult to pin down the origin of this verdure tapestry. Despite the 1544 edict that required production centres to mark the pieces that left their workshops, many tapestries produced in Flanders do not bear the mark of the town and workshop where they were created. This is the case with this tapestry (€30,000/50,000) being sold at Espace Tajan in a sale dedicated to furniture and objets d'art. Connoisseurs will appreciate the varied palette and the range of cabbage flower motifs, known as aristolochia, interspersed with birds, animals and human figures. Aymeric de Villelume suggests that the abundance of fruit is reminiscent of a wall hanging

in the Art Institute of Chicago, which has a remarkable collection in this field. The Parisian specialist also compares the central lion motif to a tapestry in France's Mobilier National, suggesting that the same cartoonist drew them both. At the time, it was not uncommon for artists to move from one place to another with their cartoons, in response to offers and opportunities. Renowned for its garden tapestries enlivened by coats of arms and realistic animals, Enghien enjoyed a fine reputation in the second half of the 16th century. Meanwhile, Audenarde's workshops also had a considerable output, including a famous series, the "Labours of Hercules", now in the Musée du Louvre. **Stéphanie Perris-Delmas**



A Flemish large-leaf verdure tapestry, 16th century.
273 x 197 cm. Estimate:
€30,000/50,000.

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UPCOMING AUCTIONS THE MAGAZINE

12月18日
御制千手观音唐卡
苏嘉北拍卖行将在巴黎举办亚洲艺术专场。为此，该行汇集了一系列亚洲古玩珍品，其中包括一件康熙年间的御制鎏金无量寿佛像和一幅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。拍卖方面，按估价从高到低将可看到一幅大约1999年创作的石图、黄其虹的一幅山水和其中一幅青白石于1948年作的山水图(估价35 000至45 000欧元)。值得一提的是，黄其虹对中国传统绘画在现代的复兴起到了重要作用。



12月17日
玉如意
如意如意，如人心意。如意自古便具有吉利的象征意义。祝福、长寿、幸福，如意在古代是一种具有所有这些吉祥寓意的物件，常被视为礼品。如意所用材料的珍贵程度一般视和其主人的社会地位密切相关。图上是乾隆时代如意以青绿软玉制成，配有雕刻花卉(Fleur) 12月17日巴黎拍卖会的一件精品(估价30 000-50 000欧元)。当前拍卖上拍的还有一只乾隆年间制铜镀金柄的雕花片灵芝纹四方瓶(估价20 000-40 000欧元)和一件双面山纹白玉扇(估价8 000-12 000欧元)。



12月19日
来自中国北方
继去年亚洲艺术加纳在巴黎举行10周年庆典，继此良机，佳士得精选了一批珍品上市，其中包括一对乾隆年制仿古铜雕鎏金(估价10万-15万欧元)。本次拍卖上拍的另一件古玩是乾隆皇帝于1793年在北京制作的木雕弥勒像(估价20万-30万欧元)。雕塑作为佛教艺术之最早源头可说，传入中国后备受尊崇，成为佛教的神佛形象之一。在中国可以找到众多神龛生动自然的观音等身像。佳士得亚洲艺术部在人文主义方面的早期探索，自1944年起，雕塑的形象和用途在中国北方地区进行开发。
Sip Janis Parisi Cetina



12月17日
新年间
苏嘉北拍卖行将在德意志拍卖中心举行古玩精品。该行特别推出几件精品就是其中之一。该瓶瓶底印有“大清乾隆年制”字样，瓶身花卉和果枝图案是境内外人注目，精湛的工艺体现了乾隆时期中国艺术的繁荣。估价30 000-40 000



GAZETTE DROUOT INTERNATIONAL | 36121131

Collection of Drawings



1



2



3



4

- 1 - Édouard VUILLARD (1868 - 1940) - Pastel (24 x 31 cm) €10,000/12,000
- 2 - Edgar DEGAS (1834 - 1917) - Charcoal (22,5 x 31 cm) €25,000/35,000
- 3 - Maurice UTRILLO (1883 - 1955) - Gouache (19 x 23 cm) €10,000/15,000
- 4 - Marc CHAGALL (1887-1985) - Ink (20 x 29 cm) €15,000/20,000

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Auction house authorisation 2002-330

HD



Joan Miró, René Char, "Le Chien de cœur",
GLM, 1969, original edition, original
lithography print in color on Arches paper
Estimate : €5,000/7,000.

Galerie Maeght's artists

17 APRIL

To coincide with the Fondation Maeght's fiftieth anniversary celebrations, the De Baecque auction house pays tribute to the artists that played a part in the establishment of the foundation. Their works, kept by the family of an associate of Aimée Maeght, will be dispersed at Drouot. Alexandre Calder is of course one of the key figures, with several gouaches on paper, each of which illustrates the artist's talent for saying a great deal with very little. A few black lines and a partially concealed red sun were all it took to evoke "Three Peaks Drawn on a Blank Page" in 1968 (€10,000/15,000). Joan Miró's graphic style also takes pride of place: influenced by rock art, his enamelled ceramic tile was presented to the Galerie Maeght in

1956. Created in collaboration with Josep Llorens Artigas, this piece will be available for around €15,000. The sculptors, Alberto and Diego Giacometti will be represented by the "Head of a woman" lamp, designed in around 1933 for Jean-Michel Frank. This bronze sculpture, bought directly from the artists by the family of the current owner, will no doubt arouse an interest in excess of its estimate of between €25,000 and €30,000. Other forms of expression include the painting of Jean-Paul Riopelle, with an acrylic from the "Icebergs" series (€8,000/12,000), and an original wood and ink sculpture by Eduardo Chillida (€10,000/15,000). The sculptor's work was honoured at the Fondation Maeght in 2011.

Sophie Reyssat

The Weight of Sacrifice

19 APRIL

The famous "Burghers of Calais" remains one of Auguste Rodin's most emblematic works, a perfect synthesis of the humanism and naturalism he held so dear. "I hold the body to be the one true garment of the soul, in which its radiance becomes visible", the artist declared. It was Calais-born painter Prosper-Adrien Isaac, now living in Paris, who put the town's mayor, Omer Dewavrin, in touch with Rodin. The town was then looking to reassert its civic identity and commissioned from Rodin a sculptural group to represent the siege of the town by English troops, and in particular the self-sacrifice of the six burghers. Competing against the offerings of other sculptors, Rodin's first maquette, delivered at the end of 1884, had met with unanimous approval. He had conceived of an ambitious plan, choosing to depict not just one burgher, the famous Eustache de Saint-Pierre, but all

six, to be presented on a pedestal designed "to carry not a quadriga, but human patriotism, abnegation, and virtue". Rodin worked on the group for nearly ten years, developing the composition. After many economic and political difficulties, notably in 1886, when the banks stopped financing the project, the plaster was finally finished in 1889 and shown at the Galerie Georges Petit; it was cast in bronze only in 1895, by Leblanc-Barbedienne, and inaugurated on 3 June that same year. Its great success led to the production of many casts of individual figures, full-size or in reduction, like this depiction of Jean d'Aire, cast by Alexis Rudier between 1910 and 1917. Sold by Normandy Auction of Rouen, it was formerly in the Alphonse Kann collection of Saint-Germain-en-Laye, seized by the Nazis in 1940 and returned to the family in 1946.

Caroline Legrand

HD



Auguste Rodin (1840-1917), "Jean d'Aire", reduction, bronze with nuanced brown-green patina bearing "Rodin" beneath the left foot, "Alexis Rudier fondeur Paris" seal on the reverse and the "A. Rodin" mark in relief on the inside, 47 x 16.1 x 12.5 cm.
Estimate: €100,000/150,000.



Lucio Fontana (1899-1968), "Concerto spaziale", 1959 (Attese), paint on lacerated silk, signed and titled, 22 x 15.5 cm.
Estimate: €300,000/400,000.

The Red and the Black

26 APRIL

Post-war abstraction is coming back to Versailles for the traditional Spring sale organised by the Perrin, Royère & Lajeunesse auction house. Two great names in the history of monochrome painting will be in the €300,000-€400,000 category: Lucio Fontana and Pierre Soulages. Reducing painting to a single colour to renew its language is a considerable challenge. Malevich may have been the first to show the way in 1915, but the genre did not really take off until after the Second World War. The Italian artist was one of those who began with a clean slate, as advocated by the Zero group with which he was associated. In search of a "unity of time and space", Fontana produced his first monochrome pieces in 1949, the "Concerti spaziali". By perforating his works, he integrated action into painting, while also giving it

a sculptural dimension. The lacerations that entered his work in 1958, a year before this scarlet piece, open the painting onto an infinite plane. Soulages was less exclusive and conceptual in his relationship with the monochrome. Originally, he conceived black as a contrasting element, before beginning work on textured colours. His "Peinture 130 x 89 cm, 1er octobre 1984" is a good example of this aspect of his work. This is Outrenoir, an idea that Soulages began exploring in 1979. The way in which he treated paint as if it was a material makes the term "monochromatic" almost notional: ribbed both horizontally and vertically, it took on new, plastic qualities, trapping light and causing reflections that interrupt the uniformity of the black to create a composition.

Sophie Reyssat

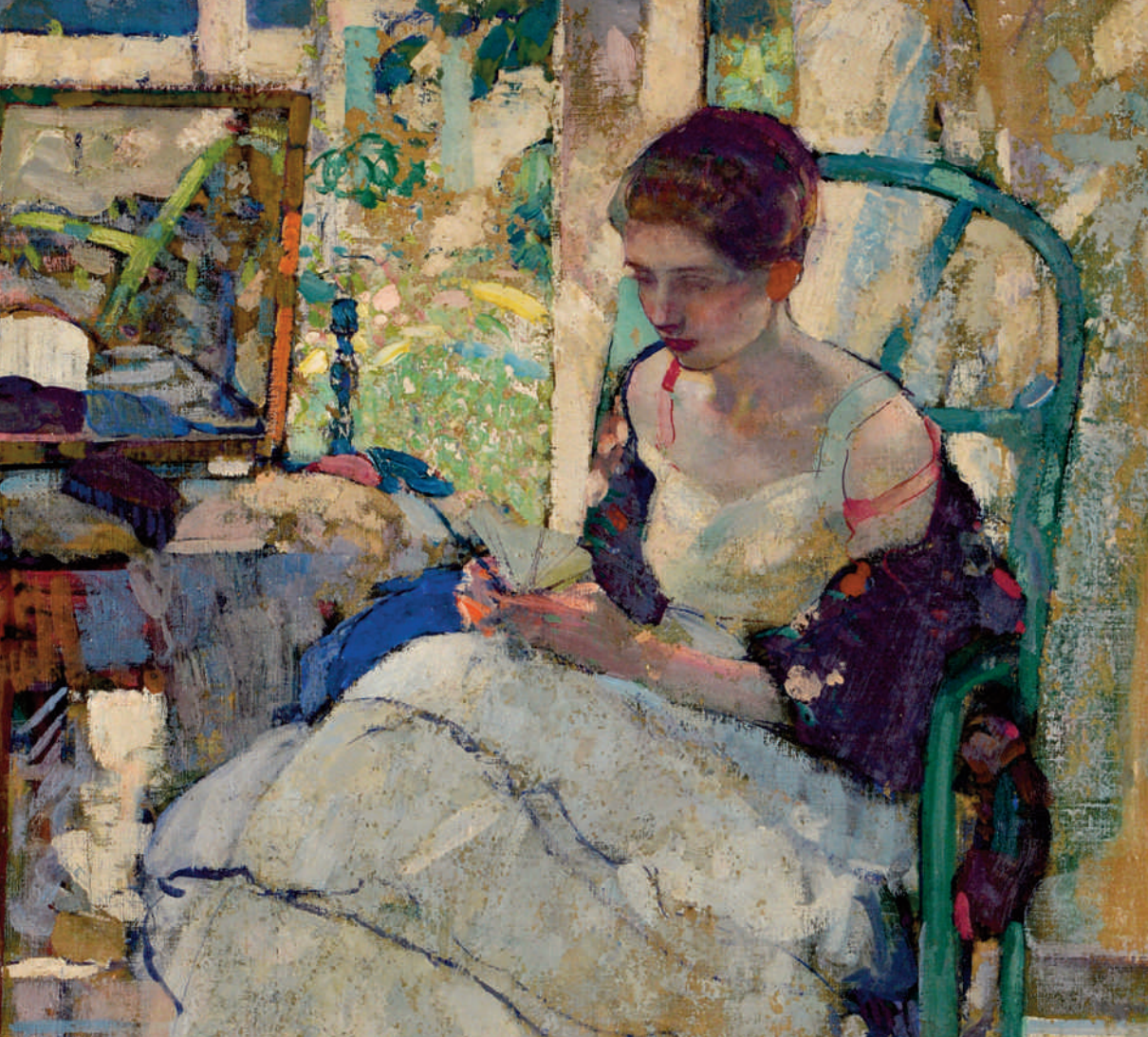


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At the same time, many lectures, workshops, evening classes and tours of the auction house are organised all year round.

DROUOT FORMATION ACADEMY OF THE ART MARKET

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2 MAY  

In the foreground of this canvas in tones of cream, blue and green – entitled “Rêverie” – is a young woman with a delicate profile, lost in thought. Artist Richard Edward Miller was one of the colony of American artists that found inspiration in the landscape and light of the French School. He spent part of his career in Paris, where he came to complete his training after having studied at the St Louis School of Fine Arts. Young women in landscapes or interiors were his favourite subjects, offering him a chance to exploit the full range of his palette. Like Vuillard, his contemporary, Miller liked to layer colour to obtain novel decorative effects, lingering with greater precision over certain details, like the meticulously drawn face and bust of the figure here. Estimated at between €150,000 and €180,000, this painting was one of the highlights of a sale by the same auction house, Thierry-Lannon & Associés, in Brest in 2007, although it is on the New York market that this artist’s works fetch the best prices.

Stéphanie Perris-Delmas



Weight-driven clock with passing strike and alarm, bearing the initials "A. G.", France, late 16th century, gilded brass case engraved with foliage scrolls, h. 14 cm. Estimate: €15,000/20,000.

Horology, Sabrier collection

6 MAY

Connoisseurs of horology will be more than familiar with Jean-Claude Sabrier: a specialist of international acclaim, consultant to several museums (most recently in charge of the Swatch Group's holdings), and an author of reference works and exhibition catalogues. Last December, the clock stopped ticking for this great aficionado, who left behind a collection that is being dispersed at Drouot over some 170 lots, under the aegis of the Chayette & Cheval auction house with which he collaborated. The specialist's main interest was in the 18th century, a period of excellence. He did not neglect any watchmakers, taking it upon himself to bring some of them out of the shadows by featuring them in his publications. His favourites included Le Roy, father and son, represented in particular by a "petite ronde" made by Pierre III in around 1774. Specialists of navigational instruments will need about €17,500 for the privilege

of consulting this chronometer, produced by a horologist with key innovations in the development of precision timekeeping to his name. Other masters also demonstrated skill in this field, such as Breguet, whose marine chronometer, first sold in 1818, will be available for around €11,000. With his subscription watches, for which a quarter of the price had to be paid when the order was placed, the watchmaker demonstrated his ability to adapt to clients with more traditional requirements (between €2,000 and €10,000). Throughout the afternoon, enthusiasts will be able to travel through time, from the weight-driven clocks of the late 16th century, triumphs of engineering and silverwork (€15,000/20,000), to luxury automatic watches of the 21st century: here, François-Paul Journe has the jewel in the crown, with a chronograph bought by its current owner in 2004 (€18,000/20,000).

Sophie Reyssat

Contemporary sculptures

7 MAY

A museum set beneath the open sky: Donjon de Jouy, once a medieval fortress, is in the heart of Central France between Nevers and Saint-Armand-Montrond. Here, in a landscaped park of some 10 hectares, contemporary sculptures contrast with the surrounding architecture and nature. The collection, which will soon be dispersed at Drouot by the Joron-Derem auction house, is sealed by the passion of a couple of enthusiasts. Over almost 30 years, they amassed sculptures and paintings in this park and their property in France's Nièvres department, in a collection that betrays their taste for new forms, not least with this lumino tower by Nicolas Schöffer, made of serrated steel in around 1970. The Hungarian artist, a forefather of electronic and digital art, "strongly believes that plastic art has an effect on the retinal image, and therefore on man's behaviour and even on his development", concludes Nadine Labedade in reference to a

sculpture by the artist held at the FRAC Centre, whose collection reveals the links between art and architecture. This dialogue is well represented in this sale, with a set of three monumental double doors attributed to the ironsmith Gilbert Poillerat, which come from the Conservatoire National de Musique de Paris (€20,000/30,000). In total, nearly 300 works will be on offer. "La Nuit Nina", an articulated bronze sculpture by Etienne Martin (€25,000/35,000) will be up against a stone figure by Eugène Dodeigne (€20,000/30,000) and a monumental arabesque by the Simonets, Jean-Marie and Marthe (€15,000/20,000). In the furniture section, Roberto Sebastian Matta will go head to head with Tom Dixon: the first with "Romborecchio", a chair of sculpted wood estimated at €4,000/6,000, and the second with his famous "Bolide-1991" in steel and rigging (€6,000/8,000).

Stéphanie Perris-Delmas

Nicolas Schöffer (1912-1992),
"Tour Lumière Cybernétique de Paris
La Défense (TLC)", circa 1970, serrated
steel sculpture, 280 x 110 x 113 cm.
Estimate: €35,000/45,000.





A Bronze Ritual Food Vessel,
Yan Late Shang to Early Western
Zhou Dynasty, 11th century BC
H.39 cm. HKD: 500,000-800,000

In the world

Hong Kong

6 AND 7 APRIL

More than a thousand lots are to go under the hammer over two days in a sale that China Guardian Auctions says is intended to bring to market in Hong Kong the kinds of pieces that attract international collectors – an objective that certainly seems to have been achieved. In the graphic arts, the offer extends from traditional Chinese painting (Zhang Daqian, “Landscape”, 1948, 134 x 66 cm, HK\$ 8.5/12M) to works by leading contemporary artists such as Chu Teh-chun, Wang Huaiqing (“Chinese Couch”, 140 x 197 cm, HK\$ 9/12 M), Ju Ming and Liu Kuo-Sung, as well as work by Japanese artists of the first rank, among them Leonard Foujita and Yayoi Kusama, the latter with a rare early work. These are followed by objets d’art, with the Muwen Tang

collection of antique bronzes, including a ritual Yan tripod vase dating from the 11th c. BCE (H. 39 cm, HK\$ 500,000/800,000). Among the ceramics one notes a pair of enamelled Doucai cups from the Yongzheng period (diam. 20.6 cm, HK\$ 5/8M); in 1986, these cups from the T. Y. Chao collection achieved HK\$ 748,000 at auction. We finish with furniture from the Lu Ming Shi Collection formed by Belgian collector Philippe De Backer (recently exhibited in part at the Musée Guimet); particularly noteworthy are two sets of early 17th-century furniture in huanghuali wood: a pair of cabinets (H. 198 cm, HK\$ 7.2/11.2M) and a rare set of six rose chairs (H. 88.5 cm, HK\$ 6.2/9.8M). Enough to take oneself for a scholar, if not a mandarin... **Xavier Narbaitz**

Monaco

11 AND 12 APRIL

Modernity, and often at affordable prices, is on the menu at this sale in Monaco (Hôtel des Ventes de Monte-Carlo), which will include paintings, sculptures and photographs. A "Young girl with a lace ruff" by Bonnard appears to be gazing at three works by Guillaumin: "Les quais Saint-Bernard", "Les bords de la Sédelle à Crozant" and "Rue à Epinay sur Orge" (despite differences in date and size, all three are estimated between €25,000 and €35,000). Much more unexpected is an "Abstract composition" by the Turkish artist Fahr-El Nissa Zeid (162 x 130 cm, €45,000/50,000). In terms of sculpture, two works are linked by the fact that they were both produced in duplicate: the first is "Nicador's Nightmare" by Arman (bronze, 168 x 146 x 44 cm, €25,000/30,000), while the second is a bas-relief made in 1973 by A. Pomodoro

(silver and brass, 32.5 x 25.5 cm, €15,000/20,000). The following day's sale takes us around the world, from Northern Japan to America via South Africa: the Natal Province to be precise, where a Tsonga Zulu mother and child painting originated (€3,000/5,000). There are also two Kota reliquaries, the first estimated at €12,000/15,000, the second, formerly part of the Jean Negulesco Collection, at €15,000/20,000. But with a single stroke of the oar (Ile de Raivavae, French Polynesia, L. 86 cm, €1,800/2,500), we are in Oceania, admiring an anthropomorphic statue (New Guinea, H. 65 cm, €4,000/5,000) before hotfooting it to Borneo (Pantak statue in ironwood, H. 98 cm, €5,000/6,000) and the Austral Islands, where we are greeted by a roll of feather coins known as a "tevu" (8.5 m when unrolled, €10,000/12,000).

Xavier Narbaïts



Pierre Bonnard (1867-1947), "Young girl with a lace ruff", circa 1905, oil on canvas, signed top left, 41 x 30 cm.
Estimate: €20,000/30,000.



AUCTION RESULTS



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< 50,000

In France



A



B



C

HD



E



D

A €25,000

China, Qing dynasty, 19th century. Pair of fishbowls in blue and white porcelain, h. 46, diam. 55 cm.
Cannes, 7 March, Cannes Enchères auction house.

B €28,338

Louis-Alexandre Berthier (1753-1815), Account of the Battle of Marengo, won on 25 prairial, year VIII (Republican calendar) by Napoleon Bonaparte. Paris, at the "Dépôt Général de la Guerre", year XII, in-folio, emblazoned red leather.
Paris, Drouot, 12 & 13 March, Thierry de Maigret auction house.

C €18,154

French work from the late 18th century to the early 19th century. Sweetmeats box made of gold with translucent green enamel on a guilloché background, bordered with white enamel pearls, with a miniature image in the centre of the lid, weight 131.8 g, diam. 8.2 cm.
Paris, Drouot, 18 February, Thierry de Maigret auction house.

D €41,480

China, Qing period, 18th century, unauthenticated six-character Xuande mark. Bronze "gilt-splashed" perfume burner, brown-red patina, h. 12 cm.
Toulouse, 10 March, Primardéco auction house.

E €30,000

Flat desk from the Louis XV period, hallmark of Pierre Roussel (1723-1782), rosewood and purple wood veneer, gilt bronze ornamentation, top upholstered in leather, 183 x 84 cm.
Paris, Drouot, 13 March, Oger-Blanchet auction house.

F €46,620

Louis-François Cassas (1756-1827), "La Porte du Theil, Legrand & Langlès, Voyage pittoresque de la Syrie, de la Phoenicie, de la Palestine et de la Basse-Egypte", Paris, Printing House of the Republic year VI & year VII (1799-1800), thirty deliveries in blue jackets, 192 sheets.

Paris, Drouot, 3 March, Kapandji - Morhange auction house.

**G €8,400**

Gold 5 roubles coin with bust of Catherine II, struck in 1767, TTB.

Beauvais, 21 February, Beauvais Enchères auction house.

**H €35,392**

Xavier de Poret (1894-1975), "Étude de chamois", charcoal and pastel on paper, 55 x 75 cm. World record for the artist.

Paris, Drouot, 4 March, Thierry de Maigret auction house.

**I €19,375**

Gustave Le Gray (1820-1884), "Effet de soleil - Océan", albumen print from a collodion glass negative, 1856, 311 x 408 mm, mounted on card 474 x 626 mm. Numbered "15 252".

Paris, Drouot, 25 March, Beaussant-Lefevre auction house.



€35,392

Xavier de Poret's drawings performed well: all 53 pieces dispersed in this hunting-theme sale found a buyer, for a total of €475,000. There were ten five-figure bids, and a good twenty or so lay between €5,000 and €10,000 – far in excess of expectations. A horseman and huntsman who grew up near Fontainebleau, the wildlife artist's favourite subjects included equestrian scenes and compositions of game. But here his chamois clearly made their mark with enthusiasts, when this study (see photo H) sprang merrily up to €35,392 after a high estimate of €3,000: a new world record for the artist (source: Artnet).

€50,000 - 150,000



A

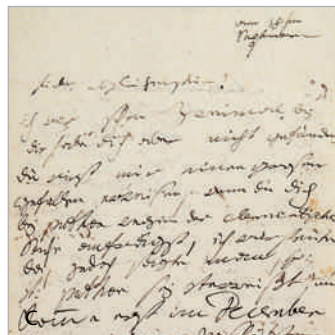
HD

A €50,800

Louis Auguste Alfred Beurdeley (1808 -1882), lion mantelpiece ornament adorned with chased gilt bronze and white marble, Louis XVI style, 19th century. Coutances, 28 February, Hôtel des ventes de Coutances auction house.



B



B €112,240

Hendrick Jacobsz Dubbels (1620/21-1676), "Bateaux pris dans les canaux gelés d'Amsterdam", canvas, 54 x 66 cm.

Roubaix, 16 March, May & Associés auction house.

C €57,495

Ludwig van Beethoven (1770-1827), autograph letter to Monsieur de Gleichenstein, 18 September (year not specified), two in-4 pages.

Paris, Drouot, 3 March, Coutau-Bégarie auction house.

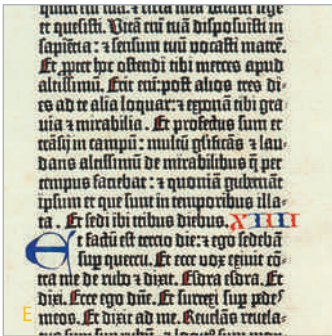
D €68,750

Jan Bruegel the Younger (1601-1678), "Noli me tangere", brass, 23.5 x 37.5 cm.

Paris, Drouot, 4 March, Thierry Desbenoit & Associés auction house.



D



H €103,916

Attributed to Nicolas Elias Pickenoy (1588-1650/56), "Portrait d'homme à la colletterie pliée et coiffé d'un chapeau", oil on oak panel, 63 x 51 cm.

Paris, Drouot, 20 March, Brissonneau auction house.

I €60,000

Dave Stevens (1955-2008), "Rocketeer", rocketeer adventure magazine #1 cover, (Comico - 1988), acrylic and pencil on bound paper, 51 x 38.3 cm.

Paris, Galerie Charpentier, 7 March, Sotheby's France auction house.

J €119,600

Toyo Ito (born 1941), Météa, low Matsumoto table, 2013, translucent Plexiglas, made in six copies plus the artist's prototype. World record for the artist.

Paris, Espace Tajan, 18 March, Tajan auction house.

E €66,250

Johannes Gutenberg (circa 1400-1468), 42-line leaf from the Latin bible, Mainz, between 1452 and 1454/1455, mounted in an in-folio album bound by Stikeman & Cie in blue leather.

Paris, Drouot, 6 March, Binoche & Giquello auction house.

F €76,372

Attributed to Joseph Van Bredael (1688-1739), in the style of Jan Bruegel the Younger (1610-1678), "Scène de port", early 18th century, cradled panel, 26 x 38 cm.

Paris, Drouot, 9 March, Kohn Marc-Arthur auction house.

G €127,500

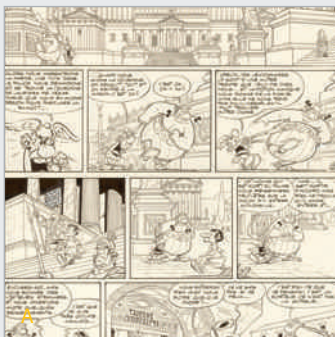
Francis Picabia (1879-1953), "Visage", circa 1930-1935, oil on canvas, 64.5 x 54 cm.

Paris, Drouot, 18 March, Boisgirard - Antonini auction house.



J

€150,000 -500,000



HD



A €181,500

Albert Uderzo, "Astérix", Les Lauriers De César, Dargaud 1972 original page n°8, pre-published in Pilote 624 on 21 October 1971. Signed. Indian ink on paper. 43 x 53.3 cm.

Paris, avenue Matignon, 14 March, Christie's auction house.

B €350,000

Necklace of 67 pearls (LFG, the French gemmology laboratory: natural saltwater pearls, 4.9 to 8.6 mm) held in place by an oval clasp in grey gold set with ancient-cut diamonds.

Paris, Drouot, 11 March, Beussant – Lefèvre auction house.

C €287,960

Adriaen van der Werf (1659 - 1722), "The Cardgame", oil on oak panel, signed across the stone "A. v. der Werff fecit" and dated "A.1680", 27.5 x 28.2 cm.

Paris, Drouot, 25 March, Bailly-Pommery & Voutier auction house.

D €292,800

Chu Teh-chun (1920-2014), "Composition n° 535", oil on canvas, signed, dated 1973, 100 x 73 cm.

Marseille, 14 March, Hôtel des ventes Méditerranée Marseille auction house.

E €433,500

Baccio Della Porta, known as Fra Bartolommeo (1472-1517), "Virgin with child with Saint John the Baptist (recto), Virgin with child (verso)", traces de black chalk, pen and brown ink, 18.8 x 13.9 cm.

Paris, 25 March, Christie's auction house.

F €396,000

Strasbourg, cup from the late 16th century and lid from the late 18th century, silver and vermeil, h. 39 cm, diam. 12 cm.

Tours, 7 March, Hôtel des ventes Giraudeau auction house.

E



€396,000

This cup, at once spectacular and refined, was estimated at around €25,000. It came from a beautiful property in the Lyon area, and was crafted in silver and vermeil. Towards the end of the Middle Ages, a shortage of precious metals in Western Europe led to a revival of mining and the metal industries in the Germanic countries and surrounding principalities. Located in the heart of the Vosges Cristallines, the Sainte-Marie-aux-Mines valley soon turned out to be one of the richest sources of silver. In the early 16th century, almost 3,000 miners flocked there from Central Europe, bringing their savoir-faire with them, as illustrated by the figurine that crowns this cup. It is also decorated with various scenes from a book published in Basel in 1556: "De Re Metallica" by the scholar Georgius Agricola, considered the father of mineralogy and metallurgy. These highly refined scenes teach us much about metal prospecting in the 16th century. Drawn in meticulous detail, they also show how silver was extracted from the Vosges Mountains during the Renaissance. This splendid cup, the work of the Strasbourg master silversmiths Peter Threer, admitted in 1576, and Daniel Philipp Mosseder, admitted in 1744, bears the arms of the Braun and Geispitzheim families. Qualities like this had the saleroom and auction telephones buzzing, with connoisseurs from England, Germany and Eastern France going head to head. At €250,000, five bidders were still in the running. In the end, a Parisian buyer wrested it from a Swiss client for over ten times its original estimate. Giraudeau auction house.

Chantal Humbert



€287,000
Amy Sillman (born 1966), oil on canvas,
untitled, 2009, 129.5 x 114.5 cm
(detail). World record for the artist.

€287,000

On 10 March, Tajan auction house totalled €2,969,685 for a contemporary art collection. Amy Sillman landed a world record (source: Artnet) with €287,000 for a 2009 oil on canvas from. The American artist's performance was flanked by the speciality's top names (Kazuo Shiraga, who took €646,600, and Anish Kapoor, whose two lots made a total of €1,101,000) and eclipsed her previous best result, the \$125,000 (€100,348) registered at Phillips in New York on 14 November 2014 with "Untitled (Little Threesome)" (114.3 x 91.4 cm), a 2005 oil on canvas that had in turn broken the record of £16,800 (€24,000) set in 2007. In dollars, this canvas made \$357,464 including the buyer's premium: nearly three times the New York record. The collection it came from also included an ink and gouache on paper produced

by the artist in 2008, "Lucky & Jake II" (58 x 76 cm), which went for €8,932. This drawing illustrates an output halfway between abstraction and figuration, which sometimes incorporates collages and diagrams. Some canvases are purely abstract, while others contain fragments of images. Though Abstract Expressionism, particularly Willem de Kooning, is one of her key influences, she does not position herself in this vein, saying that she "wanted to learn about both Abstract Expressionism and the critique of easel painting – not because I wanted to emulate them, but because I didn't like them." The artist began exhibiting in 2000 in New York with Brent Sikkema, and later in European galleries. The first retrospective of her work was held at the Boston Institute of Contemporary Art in 2013. **Sylvain Alliod**

PREPARE FOR THE UNEXPECTED

⁽¹⁾ SIBERIAN TIGRESS €20,000

⁽²⁾ COMPOSITION, GEORGES VALMIER €70,000

⁽³⁾ COFFEE TABLE, JEAN DUNAND €81,000

SOLD BY DROUOT

(1)



(2)



(3)

> €500,000



A



B

A €500,500

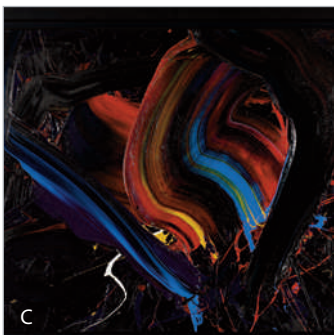
Gustave Le Gray (1820-1884), Auguste Mestral (1812-1884), "Gustave Le Gray posant dans le cloître de l'église abbatiale Sainte-Marie d'Arles-sur-Tech", 1851, proof on salt paper from a paper negative, unframed, 33.9 x 24.4 cm.

Paris, Drouot, 19 March, Pierre Bergé & Associés auction house.

B €502,905

Henri Fantin - Latour (1836 - 1904), "Roses", oil on canvas, 48 x 41,5 cm, signed and dated bottom left "Fantin 91".

Paris, 25 March, Millon & Associés auction house.



C



D

C €646,600

Kazuo Shiraga (1924-2008), "Ungen", 1976, oil on canvas signed bottom left and countersigned, titled and dated on the reverse.

Paris, Espace Tajan, 10 March, Tajan auction house.

D €1,083,000

Louyse Moillon (1610 - 1696), "Still life with peaches on a pewter charger atop a chip-wood box", signed and dated on the box "Louyse Moillon 1634"; oil on panel, 49 x 65 cm.

Paris, 26 March, Sotheby's, Artcurial auction house.

E €612,440

1939, Citroën Traction 15/6 cabriolet.

Fontainebleau, 15 March, Osenat auction house.

HD



E

Dispersed in Paris, the Louis Grandchamp des Raux collection did not disappoint, with a sum total of €8.7M. Three world records were set: one for Louise Moillon (image detail), another for Anne Vallayer-Coster and her portrait of a violinist from 1773 (€903,000), and finally for Pierre-Antoine Lemoine's still life with grapes (€423,000).





HD

€819,000
Pair of ormolu-mounted Chinese crackle-glaze celadon ewers,
Louis XV, circa 1730-1740, 51 x 30 cm.
Paris, Galerie Charpentier, 18 & 19 March,
Sotheby's France auction house.





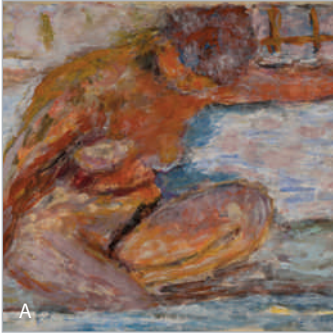
€1,143,000
 Pair of patinated gilt-bronze wall lights with the royal French coat of arms, Louis XVI, 26 x 46 cm. Paris, Galerie Charpentier, 18 & 19 March, Sotheby's France auction house.

€10,191,918

The highly anticipated collection of the Dillée dynasty, a line of art specialists, more than lived up to expectations, with a final result of €10,191,918 (98.7 % by value, 92.8 % by lot) despite high estimates totalling no more than €5.5M. This resounding success was a testament to Jean-Pierre Dillée's eye: in the Fifties and Sixties, he amassed a collection dominated by objets d'art, mostly from the 18th century. An absolute world record, €1,143,000, was garnered by a pair of Louis XVI wall lights in patinated gilt bronze (H. 26 cm), bearing France's coat of arms. Two leafy oak branches, with the light fittings skilfully concealed, are wound around the gun barrel-shaped

stems. One of the culverins is called "Le Reveille", the other "La Mutine", and both bear Louis XVI's motto, "Nec pluribus impar" and the royal artillery's, "Ultima ratioregum". €819,000 went to a pair of ewers from the Kangxi period (1662-1722), made of grey and brown cracked celadon porcelain, adorned with two non-enamelled bands containing brown motifs in relief, and a rich gilt bronze dragon mount from circa 1730-1740 (H. 51 cm). They may have come from the collection of Louis-Jean Gaignat, Secretary to the King and Receveur des Consignations. As indicated in the 1769 sales catalogue, they have reddish vein patterns.

Sylvain Alliod



A



B



C

HD

A €289,000

Pierre Bonnard (1867-1947), "Nu accroupi", 1938, watercolour, 19 x 24,5 cm.

B €526,000

Pierre Bonnard (1867-1947), "Petite-fille au chat, Renée Terrasse", oil on card signed and dated 1899, 51 x 50 cm.

C €564,000

Pierre Bonnard (1867-1947), "Le Compotier", oil on canvas signed bottom left and dated 1924, 47 x 31 cm.

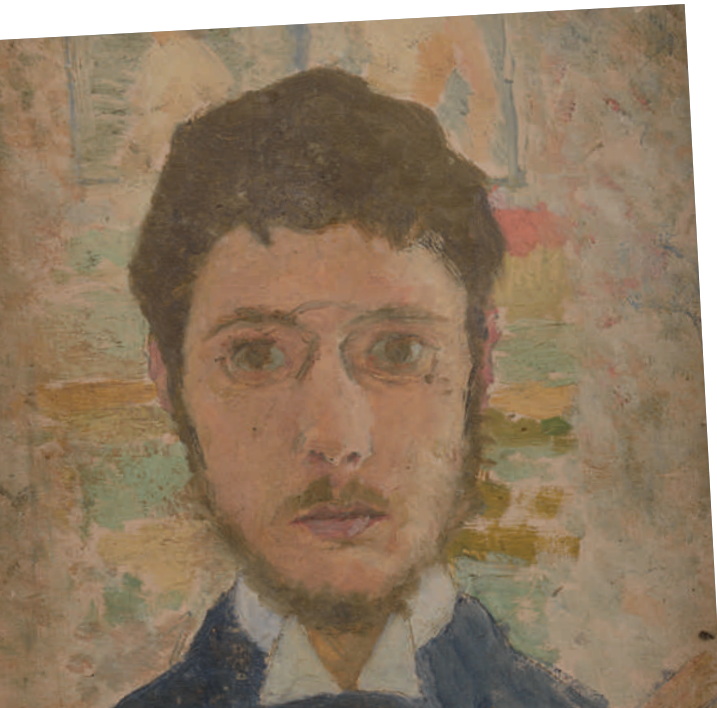
D €960,000

Pierre Bonnard (1867-1947), "First self-portrait", 1889, oil on card, 21 x 17 cm.

E €970,000

Pierre Bonnard (1867-1947), "La promenade", 1900, oil on card signed and dated bottom right, 37.5 x 31 cm.

Fontainebleau, 29 March, Osenat auction house.



D



€5,485,000

Did the dispersion of the Antoine Terrasse collection benefit from the Bonnard exhibition at the Musée d'Orsay? Timing it a few days after the opening of the Paris retrospective was clearly a shrewd move, since a number of collectors had made the trip. One thing is certain: this dispersion, organised in Fontainebleau on 29 March (Osenat auction house), had an international audience. The personal world of Pierre Bonnard, from the family collection of his great-nephew Antoine Terrasse, took €5,485,000, with the top two bids going to "La Promenade", a 1900 canvas knocked down for €970,000, and the self-portrait,

which went for €960,000. The former was bought by an international buyer, and will join a private American collection, while the charming self-portrait from 1889 was obtained by an English collector. The bids did not reach seven figures (we should not forget that the works were all small formats), but they far exceeded the original estimates. Drawings also made a memorable impression, perhaps inspired by the concurrent Salon du Dessin: a 1930 drawing in black pencil of a fruit basket took €27,300, while the album of almost 84 sketches and drawings by the artist made €39,000. **Stéphanie Perris-Delmas**

RESULTS

In the world

HD



A \$2,965,000

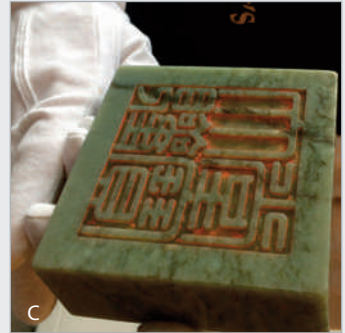
China, Yuan-Ming Dynasty (1279-1644), large polychrome fresco, painted with guanyin at right with two smaller bodhisattvas at left, with a dragon amidst swirling clouds at the top, 99.6 x 78.7 cm.
New York, 17 March, Christie's.



B

B \$275,000

A large and rare Ko-Seto heishi (flask), Kamakura period (early 14th century), H. 30.5 cm.
New-York, 18 March, Bonhams.



C \$4,450,000

Da Guan Tang Bao: An Important Imperial Jade Seal. Qing Dynasty, Qianlong Period, of square form, surmounted by two intertwined dragons back to back, the seal face bears an inscription of four characters DA GUAN TANG BAO in zhuan-shu, the sides incised and gilt with four Qianlong poems in kaishu, 8.9 x 10.2 cm.
New York, 17 March, Sotheby's.

D \$233,000

Buddha figure seated on the back of a Qilin, China, Ming Dynasty, gilt bronze, wooden base, H. 81.3 cm.
New York, 16 March, Doyle.

E \$9,685,000

Set of Four Huanghuali Horseshoe-Back Armchairs, Quanyi, China, Ming Dynasty, 17th Century, 92 x 62.2 x 44.5 cm.
New York, 17 March, Christie's.



D



Robert Hatfield Ellsworth Collection

Nicknamed “The King of Ming”, Robert Hatfield Ellsworth (1929-2014) did indeed reign over the market for Asian art, a market he had himself in part created by introducing the West to 19th- and 20th-century Chinese painting. Sold without reserve at Christie’s New York on 20 March last, the splendid collection that had been housed in his vast Fifth Avenue apartment-cum-gallery made more than \$131M. Several sessions were needed to auction the 1,400 lots, the most interesting being that of 20 March, when sales totalled \$15.84M. If a 13th-century jar with brown floral decoration on a black background (H. 41.3 cm) proved to be the “bargain” of the day, not fetching more than \$8,750 though estimated at \$25,000, nearly every other lot smashed expectations – such as the Yuan/Ming period

fresco estimated at \$50,000, hard fought up to... \$2.96M! A Northern Qi dynasty Buddha in polychrome and gilt limestone (6th century, H. 46.4 cm) sold for \$1.8 M., fetching exactly twice as much as another, also in limestone, but Tang (H. 98.4 cm). A rare and very lovely gold cup of the Western Han dynasty (L. 12 cm, \$725,000) found itself guarded by two playful little bronze bears inlaid with silver and gold from the Warring States period (L. 8 cm, \$125,000); a Han lampstand in the same materials (H. 16.6 cm) fetched \$461,000. In fact, in what must have been the most important Western collection of Eastern art, almost every single object was worth halting over, so high was the quality; hence the astonishing but in the end perfectly understandable prices achieved. **Xavier Narbaitz**



Jean-Paul Laurens (1838-1921), "Excommunication de Robert le pieux", 1875, oil on canvas, 130 x 218 cm. Paris, Musée d'Orsay, RF 15.
© Musée d'Orsay, dist. RMN-Grand Palais / Patrice Schmidt



MAGAZINE

 HD

William Bouguereau "Les Oréades", 1902,
oil on canvas, 237.5 x 181.5 cm.
Musée d'Orsay, Paris, France.
© Photo musée d'Orsay/RMN

Spotlight on "official" artist

When the Musée d'Orsay opened in 1986, placing academic works a few feet from the avant-gardes of the 19th century was a decidedly bold move, with Thomas Couture's "Romains de la décadence" facing Courbet's "Artist's Studio" in the centre of the hall. And yet there remained, and still remains, a long way to go in order to restore a presence of traditional painting in proportion to its historical importance. Forming a dense collection at the beginning of the circuit, the rooms devoted to the painting of Jean-Léon Gérôme and William Bouguereau still seem too much like a preamble or foil to the Realist and Impressionist revolutions that represent the pith of

a visit to the Musée d'Orsay. The renovation work carried out by Guy Cogeval in 2012-2013 has given the academic painting rooms a colourful environment, and far more effective to presentations than the hangs imposed by Gae Aulenti's mineral architecture. But it will take a lot longer for us to renew our mental "hang". Do we honestly see "official" masterpieces other than as the last-ditch stand of a tradition on its last legs? Even the seemingly objective discourse of art historians struggles to conceal views that hover between unease, polite contempt, compassion and snobbism. Before judging, we need to really see this art and display it properly. In a talk given at the Collège de France in the early Eighties, the art historian Jacques Thuillier said: "It has to be

admitted that most of the highly peremptory judgments made on "official" artists are based on photographs – nearly always black and white, and of variable quality. [...] The task for the next few years must surely be to establish a strict hierarchy according to merit [...], based on a scientific inventory, and on paintings that have been cleaned and are seen in good lighting." It is at this point that the museum plays a decisive role. It means seeking out works loaned for decades to city halls, prefectures and courts, spreading out canvases rolled on cylinders and stretching them on frames, cleaning the dirt off paintings, lightening yellowed varnishes, finding or acquiring suitable frames, and hanging the end result "in good lighting". The Musée d'Orsay has been carrying out this basic work ever since it first opened, but has considerably speeded it up over the past few years. A large part of the result is now on show in Madrid's Fundación MAPFRE cultural space, whose director, Pablo Jiménez Burillo, has taken on the challenge of hosting and promoting a collection as yet little-known. The circuit follows the traditional hierarchy of genres: secular, mythological and religious history paintings, life-size studies of nudes, historiated landscapes and ceremonial portraits. These categories, established by French academic standards in the 17th century, are essential for understanding the mechanisms at work in the production and viewing of traditional painting in the 19th century. They were still a reference framework that shaped the way players in the art world – painters and critics alike – perceived, classified and questioned the phenomena of innovation or imitation. Modernity in 19th-century painting was not only a matter of a relatively liberated brushstroke or a somewhat subjective use of colour: it also lay in the inventiveness of compositions with nonetheless hackneyed subjects, an original blend of different styles from the past, and what lay within and outside the frame. But these innovations can only be appreciated once we have stopped comparing academic paintings to something that is not comparable, and take the time to look at them for what they are in themselves. Take history painting,





View of the exhibition , against a backdrop of the painting "Dante et Virgile" by William Bouguereau.
© Photo musée d'Orsay/RMN

TO SEE

Fundación MAPFRE, Paseo de Recoletos,
23, 28004 Madrid, Spain.
www.fundacionmapfre.org



for example. With "Paolo and Francesca" and "Tamar and Absalom", Cabanel creates a composition in close-up, focusing on one or two figures in the tragedy, and includes so many accessories that the image seems saturated. Other painters, in complete contrast, opt for a spectacular "zoom-out": the psychological tension in the "Excommunication of Robert the Pious" by Laurens is conveyed as much by the empty room and extinguished candle as by the royal couple prostrated on the throne. The protagonists in Gérôme's "Crucifixion" are completely outside the field of vision. Like a modern photo journalist at a crime scene, the painter eliminates the supernatural and iconographic conventions, in order to recreate a personal experience from a recent journey to Palestine. This kind of approach is not unlike that of Ernest Renan, who five years earlier had made the imperial and clerical powers tremble when he published the first historical study of the life of Jesus. So how is Gérôme's painting less "modern" than the outrageously neo-Spanish Christ painted by Manet at the same time? The 19th century is known as the century of eclecticism, where artists no longer learned in academies and studios alone, but also through copying works freely in museums, emancipating themselves from automatic gestures by borrowing the stylistic features they found stimulating from masters of different periods. Far from betraying a lack of personality, this borrowing and blending of older styles proved an extraordinarily creative catalyst. We find fine examples of this jubilatory eclecticism in the "envois de Rome". In its collections, the Musée d'Orsay has a number of paintings sent by the residents of the Académie de France in Rome at their

end of their studies. In accordance with tradition, the State supported these budding talents by buying such pieces. Paris institutions have only recently allowed us to see works from the Second Empire period like the "Chaste Susanna" sent by Jean-Jacques Henner, and Baudry's "Fortune and the Young Child", each offering a different reflection on Venetian 16th-century painting. This artistic landscape can now include Jules Lefebvre's neo-Greek "Nymph and Bacchus", repatriated from Thionville's city hall, and Joseph Blanc's spectacular, Michelangelo-like "Perseus", whose loan to the Musée des Beaux-arts in Nîmes has now come to an end. These will join Regnault's sketch for "Automedon", a vigorous reinterpretation of Coustou's Marly horses, now reunited with its former black and gold frame, hitherto missing. The exhibition concludes with a seemingly provocative encounter between Bouguereau's "Oreads" and Renoir's "Grandes baigneuses". Beyond the stylistic differences, an unprejudiced eye would agree that here we have two testaments by septuagenarian artists proclaiming the same creed, with the same youthful elation, at the dawn of the 20th century, whereby painting is an ode to voluptuous, unending, untrammelled female flesh in the great tradition of Titian and Rubens. Like Bouguereau's, this late work by Renoir, "painter of figures", languished long in purgatory in the middle of the 20th century before being born again through fresh eyes. The history of art needs to be constantly rewritten.

Côme Fabre
conservator at musée d'Orsay,
scientific curator of the exhibition



Joseph Blanc, "Persée", 1869,
oil on canvas, 302 x 174 cm (detail).
Paris, Musée d'Orsay.
© Musée d'Orsay, dist. RMN Grand
Palais / Patrick Schmidt



Figure of a Seated Cat, bronze, H. 12.1 cm,
Egypt, 21st-26th Dynasty (1075-525 BC).
Rupert Wace Ancient Art Ltd. Rupert

TEFAF Report 2015

The 2015 edition of TEFAF (The European Fine Art Fair) took place between 13 and 22 March at Maastricht's MECC. As the event closed, its organisers and some exhibitors and partners revisited this year's edition and talked about the sale of some major works. The fair focuses primarily on medieval sculptures and Old Master works, and the TEFAF Paintings section continues to see the latter attract a large number of collectors. For example, Gemeentemuseum de La Haye purchased "Vue d'Amsterdam depuis le port d'IJ vers l'ouest, avec la tour de Zuiderkerk au loin, peinte un après-midi de septembre en 1854" by Camille Corot (1796-1875), which was offered by Douwes Fine Art. Weiss Gallery dedicated a special exhibition to paintings by Frans Pourbus the Younger (1568-1622), and a new client paid £250,000 for a portrait of the French king Henri IV (1553-1610), which was painted by the artist in 1610. Several works, including Angelika Kauff-

man's "Hector upbraiding Paris for his retreat from Battle", and Guiliam van Nieulandt the Younger's "Adoration of the Magi", which was offered for \$950,000, were sold by the gallery Jack Kilgore & Co. Some galleries sold their works very quickly. For example, one of the fair's very first transactions was carried out in the TEFAF section for works on paper. The gallery Francesca Antonacci & Damiano Lapicciarella Fine Art were pleased to report the sale of "The Conquest of Tyro" by Giovanni Antonio Guardi (1699-1760) in the first ten minutes of the vernissage, which took place on 12 March. Furthermore, Gallery Delaive were also very pleased with the 2015 edition, notably due to the sale of a sculpture entitled "Éponge Bleue" by Yves Klein (1928-1962). In another category, numerous art traders specialising in Classical antiquities experienced considerable sales. The gallery Charles Ede sold, among other items, a Cycladic sculpture dating from 2,600 years ago, which was sold for

\$220,000, as well as a monumental footed salad bowl from the Roman-Egyptian period, dating from the first to the third century AD, which went for \$160,000 to a private collector for a large American institution. Rupert Wace Ancient Art also experienced many sales, including a catalogue piece: a bronze Egyptian statuette of a seated cat dating from between the 21st and the 26th dynasty, circa 1075-525 BC. For Rossi & Rossi, sculpture was what most interested clients this year: the gallery itself sold a 33.5cm tall Chinese seated Buddha dating from the 18th century in gilded bronze, for \$350,000. Old jewellery and objects d'art also saw major success at TEFAF. Wartski ceded a large number of objets from big names such as Fabergé, Giuliano and Cartier, and in particular an agate caviar spoon crafted by Carl Fabergé (1846-1920), which comprised a slender fluted gold handle and a sphere set with sapphire tailpieces. Vandervan Oriental Art reported having sold a major piece to a new collector: an archaic Bo bell dating from the beginning of the period of the Warring States (475-221 BC), which was presented at the price of €1.2 million. Admired and remembered by some as one of the most fascinating stands at the fair, both for its beauty and the quality of the objects it offered, Laffanour-Galerie Downtown's space was completely dedicated to Shaker style works, including several which were already reserved. The exhibition "Night Fishing", which hosted contemporary sculptures put up for sale by eight galleries that were new to the fair, also experienced commercial success, particularly with the sale of the monumental sculpture "Runner" by Tony Cragg, an artist represented by Buchmann Galerie.





Angelica Kauffman (1741-1807),
"Hector Upbraiding Paris for his Retreat from
Battle", oil on canvas, 81.4 x 112.1 cm
Signed lower right 'Angelica/Kauffman Pinx'.
Jack Kilgore & Co. Inc.

NOTE

The next edition is to take place from 11 to 20 March 2016, also at Maastricht's MECC.



A popular edition

The fair received some very positive comments. Art trader and exhibitor Jorge Welsh of Jorge Welsh Oriental Porcelain and Works of Art said: "It's such a privilege to participate in this extraordinary fair which is, in the words of the collectors and museum representatives who attended it, a key meeting point for every serious player in the art market. TEFAF 2015 has once again been a great success. [...] At no other event can you find such a large concentration of major artworks [...] or even so many chances to meet and forge links with many different people who work in the art market [...]" Fabio Rossi, from Rossi & Rossi, was also very optimistic: "The global importance and influence of TEFAF is

such that I am certain of selling the majority of our remaining works over the next few months, just because they have been seen at Maastricht." The quantity and the diversity of the visitors is always increasing, bearing witness to the fair's popularity. TEFAF's 2015 edition attracted around 75,000 visitors, a slight increase on 2014's edition, including collectors hailing from 65 countries, as opposed to 56 the previous year. The presence of museums at this event meant that a record number of institutions were seen at this year's fair. TEFAF 2015 welcomed 262 representatives from different museums, with the Netherlands in the lead, along with Germany and the United States. Many traders also announced purchases from institutions all over the world. The gallery E.H. Ariëns Kappers in parti-



Carl Fabergé (1846-1920), a Carved Caviar Scoop, hard stone, gold and gem-set, the bowl carved from a finely figured piece of orange coloured agate, the tapering reeded gold handle terminating in a gold sphere set with cabochon sapphires. Chief Workmaster Erik Kollin, St Petersburg, circa 1890. Wartski.

cular reported many transactions, alongside Boston's Museum of Fine Arts, the British Museum, the Minneapolis Museum and Montreal's Museum of Fine Arts. Rossi & Rossi's works received much interest from the Kimbell Museum, as well as from Fort Worth and Amsterdam's Rijksmuseum. This alliance with museums of international standing has characterised TEFAF for a long time. This year, in the section TEFAF Paper, an exhibition of drawings presented 28 works loaned by the Teylers Museum, whose director Marjan Scharloo said: "We are delighted by the interest that [these works] have received, which will definitely be advantageous to the museum itself." Like last year, the vernissage on 12 March was attended by 10,000 guests. Nearly 225 people attended the TEFAF Symposium on 13 March,

during which Dr. Clare McAndrew presented the 2015 TEFAF report on the art market and highlighted the symposium's central theme this year, which was 'The private under the public eye': developing the relationship between private collectors and the public sphere. This year also marked the end of Paul Hustinx's term as director of TEFAF. He said a few words about his departure: "Personally, I think that this year was one of the fair's best editions. [...] I feel confident that I will be leaving the fair and its exhibitors in good hands, those of my successor and above all my team, their specialist skills, and with whom I have really enjoyed working." AXA Art, which has been TEFAF's main patron since 2004, confirmed the renewal of its alliance with the fair for three additional years.

Art Media Agency

KEY FIGURE

517,000

In 2014, the Château de Fontainebleau had 517,000 visitors. Following the burglary, the Chinese Museum, which lies near the beginning of the circuit, will be closed for alterations for an unspecified period.

Inaccessible for many years, it had been to the public since the 2011 exhibition "Siam in Fontainebleau".



China, Qianlong period (1736-1795),
chimera, cloisonné enamel.

© RMN-Grand Palais (Château
de Fontainebleau)/Gérard Blot

HD

Burglary at Fontainebleau's Museum

Shortly before 6 a.m. on 1 March, the alarms of the highly-protected Château de Fontainebleau reverberated through the premises. A gang of burglars had broken into the Chinese Museum dreamed up by the Empress Eugénie, and stolen several of the treasures housed there since 1863. "It took the thieves seven short minutes to carry off 22 highly valuable pieces, two-thirds of them from China, and a third from Siam," says Jean-François Hébert, who has been head of the Château de Fontainebleau since 2009. These widely differing objects, including porcelain vases and bronze horsemen, notably feature the crown of the King of Siam, presented by his ambassadors to Napoleon III during their official visit in 1861, a Tibetan mandala and a cloisonné enamel chimera from the reign of Qianlong. "The burglars were professionals, and knew exactly what they were looking for," says the Château's president. The criminal investigation police of Melun and the OCBC (central office of the fight against illegal traffic in cultural property) are in charge of the affair. This is the first ever burglary at the Chinese Museum.

"Over the last few years, the OCBC has managed to restore some prominent objects to the national museums, including a Picasso recently found in New York, which had disappeared from the Musée national d'Art Moderne in 2001," says Jean-François Hébert. "And at Fontainebleau, we recovered nine of the 15 objects that disappeared in November 1995." These included two ceremonial swords that had belonged to Jérôme Bonaparte, which are now back in the Museum of Napoleon I. The Château de Fontainebleau's Chinese Museum, founded in 1863 at the Empress Eugénie's behest, has an outstanding collection of Asian art. Many of these masterpieces came from the Summer Palace in Peking, after it was stormed by Franco-British troops in 1860. Napoleon and Queen Victoria each received a portion of these treasures. Eugénie's passion for Asian art was well known, and she was personally involved in creating the museum conceived as a period room, designing bookshelves and large cabinets and even arranging the various objects in the way she wanted. And the Empress loved to receive her family and friends in this little corner of Asia.

Stéphanie Perris-Delmas

China's New Ink Art

Chinese contemporary creation is certainly on a roll, with a wealth of books and exhibitions devoted to the Middle Kingdom's young artists. In the midst of all this rich and varied creativity, we are seeing the emergence of Ink Art: a speciality within a speciality, which is now establishing a vital connection between traditional and contemporary creation. A trend explored by the Boston Fine Arts Museum in 2010 "Fresh Ink Ten takes on Chinese tradition", as by the Metropolitan Museum of New York more recently with "Ink Art: Past and Present in Contemporary China". A landmark in the study of Chinese art, this exhibition, which ended in April 2014, focused on the origins of artistic creation through the work of figures like Gu Wenda, famous for his "United Nations" series, where he weaves human hair onto banners. Starting on 1 April,

around 15 of his works, alongside those of Hao Shiming, Shang Yang, Ni Youyu and Qui Zhijie (who has also exhibited in New York) will feature in an exhibition called "Revolution in Tradition: China's New Ink Art", presented at the two Paris venues of the Nathalie Obadia Gallery. This event will also highlight current Chinese art, particularly its questions about identity and mutation, through the prism of ink, "a major cultural signifier in the construction of national identity," to quote exhibition curator Tiffany Wai-Ying Berès. **Stéphanie Perris-Delmas**

"Revolution in Tradition: China's New Ink Art", until 31 May, Galerie Nathalie Obadia, 3 Rue du Cloître Saint-Merri and 18 Rue du Bourg-Tibourg - 75004 Paris.

www.galerie-obadia.com





Shang Yang 《剩山图》7,
(Carte de Montagne Gauche 7),
2014, mixed media on canvas
(detail) 360 x 290 cm.

HD



The dealer and collector David Nahmad on a brief visit to Paris, late January.

David Nahmad

Who but the Nahmads could stage large-scale Picasso exhibitions unaided, and lend canvases to the Gagosian Gallery for its own shows? Looking like an Olympic athlete with a hint of Paul Newman, with the kindly gaze of someone who has nothing to prove, David Nahmad, born in 1947, has none of the chilly remoteness of Larry Gagosian, his alter ego in contemporary art. In the lounges of this large hotel on Avenue Montaigne in Paris where he often stays, he settles into the interview, and – unusually – agrees to talk about himself, his family and the market. In fact, what would the Impressionist, modern and Surrealist art markets be without him? The founder of a famous line of art dealers along with his brothers Joseph and Ezra, David comes from a Syrian Jewish family who moved to Beirut, in the Lebanon. In the 1960s, the trio emigrated to Milan, where the art market was in its infancy, but full of promise. To their banker father's great displeasure, they became interested in art, and began buying and selling. When they acquired some works by Juan Gris in Milan, exhibited by Daniel-Henry Kahnweiler,

David and Ezra caught the dealer's attention, and he entrusted them with some Picassos to sell in Italy. And so began the Nahmad saga. In the 1970s, faced with the threat of the Red Brigades, they left the country, Ezra and Joseph heading to Monaco while David went to New York. Today, David too has settled in Monaco. His son Helly (Hillel) has taken over the Manhattan gallery, and his cousin of the same name now runs the gallery in London. They both offer more or less the same big names of the late 19th century and the modern period, from Monet to Picasso. Together, they dominate the American and European markets. David Nahmad may now have taken a step back from dealing to focus more on collecting, but he is still active in salerooms across France, Britain and the US. His presence is reassuring. "I have nothing to hide. I like being there, experiencing the atmosphere in the room, which you can't get over the phone," he says. "I have only missed one major sale, when my son had some trouble with the law [in 2014]. I was distraught – I didn't know what it was about. I would have been more upset if he had been punished for selling a fake painting. You must always be honest in your work."

When we met, David Nahmad was on his way home from the Davos Forum where, as a major player in the international art market, he had been invited to share his insider knowledge. He stood up to those who expressed surprise at the staggering prices achieved by art at auction: "Price developments follow global increases. In 1975, a townhouse in New York was worth \$50,000. Today, it is worth \$50 million. Why do people accept that a house price can be multiplied by a thousand, and not that of a Picasso?" However, David Nahmad remains sceptical about some contemporary art results. "In the long term, it's dangerous to artificially inflate the price of artists," he says. "Look at the drop with Murakami and Hirst. If you look at sales catalogues from the 1970s, apart from a handful of artists, many names have disappeared. There isn't room for everyone. Today, artists like Max Ernst, Arp and Tanguy sell for a few million - next to nothing compared to Jeff Koons! Either Jeff Koons is overvalued, or these artists are undervalued." Some "classic" contemporary artists do find favour with him, particularly Calder, Klein and Fontana. In his view, their works on spatial research and the void, in harmony with the moon landing, were "invented at a precise moment, and correspond to a change in humanity." "When Fontana used to sleep at our house, his art was worth nothing. He died in 1968 without seeing his success, but he made his mark on history." For David Nahmad, it is all a question of the moment. Take Pop art, diminished by the existence of Dadaism. "Rauschenberg saw Kurt Schwitters' exhibition in 1956 and had the idea of redoing it on a larger scale, rather like what Schwitters had done in the 1920s. If you have a logical mind, you cannot like what has already been done." His younger son Joseph does not share this aversion to contemporary art: he has opened a dedicated space in New York for works dating from 1965 to the present day.

Surviving crises

For David Nahmad, one of the keys to success is the ability not only to distinguish good artists and the right dates, but also to buy at the right time, and hang on till the right moment. Before the Internet made the

market global, more accessible and more transparent, the Nahmad family enjoyed some healthy decades, when prices were a far cry from those of today. Their confidence in the future also enabled them to buy – and sell – during economic crises, including the one after the Gulf War in the 1990s. "We were some of the only buyers during these downturns. I preferred to buy works rather than leaving them unsold, which would have been a bad thing. In reality, there is no war between dealers and auction houses. In the 1960s, art dealers would club together to buy a collection [in private]. Auctions are more transparent." One of David's fondest memories is of Monet's "Chrysanthemums", which he bought at Drouot in 1987. "They had reached a new record at the time. I sold it, bought it again, and sold it a second time! You can't keep everything. Selling is part of my work." The Nahmad collection is vast, ranging from Monet to Miró, but the famous artist from Madrid has a special place in his heart. "When people ask me who the next Picasso is, I say: Picasso himself! For me, he hasn't reached his true value." The Nahmad brothers have amassed the largest Picasso collection in the world, with over 300 works. The sizeable volume published by Hazan on the 100-odd canvases, exhibited at the Grimaldi Forum in Monaco in 2013, shows how it is structured, with sections well-enough stocked to make even Picasso's heirs jealous: still lifes, portraits, picnic scenes, painters in their workshops, etc. His greatest purchase? "Les Femmes d'Alger', the H and J versions – the initials of my sons, Helly and Jo. I could never sell them!" If "dates are the measuring unit for art", Picasso is the exception: this collector-cum-dealer prefers the 1950s. "It was Jo who gave me a passion for art," he says. The Nahmad Gallery (London) stand at Frieze Masters last October recreated an eclectic, refined interior, and was a tribute to this admired older brother. At the same time, it evoked an increasingly rare kind of collector: the open-minded sort, curious about everything. "To build a collection today, you have to be very rich and very passionate. But the very wealthy are not always passionate, and the passionate are not necessarily very rich... If you're not passionate about what you do, your life is a failure."

Alexandre Crochet



Pierre-Auguste Renoir (1841-1919),
"Enfant assis en robe bleue"
(Portrait of Edmond Renoir), 1889,
oil on canvas, 64.8 x 54 cm,
Nahmad collection, Switzerland.
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WORTH KNOWING

The Nahmad brothers have a colossal collection, and are thought to own some 4,500 works, mostly kept in the Geneva Freeport. The whole collection is valued at \$3 billion by Forbes magazine. One collection, three exhibitions. In 2012, the Nahmad brothers exhibited their Miró, Picasso, Matisse, Kandinsky, Monet... at the Kunsthaus in Zurich; in 2013, their Impressionist paintings at the Musée Paul-Valéry in Sète, and their Picassos at the Grimaldi Forum in Monaco. Miró, Calder and particularly Picasso are some of David Nahmad's favourite artists, from a considerable stock built up by his family since the 1960s.

€171,520 Rudolf Ernst (1854-1932),
"La Cueillette des roses", undated, oil on canvas.
Paris, Drouot, 15 December 2014. Gros & Delettrez
auction house. M. Chanoit.

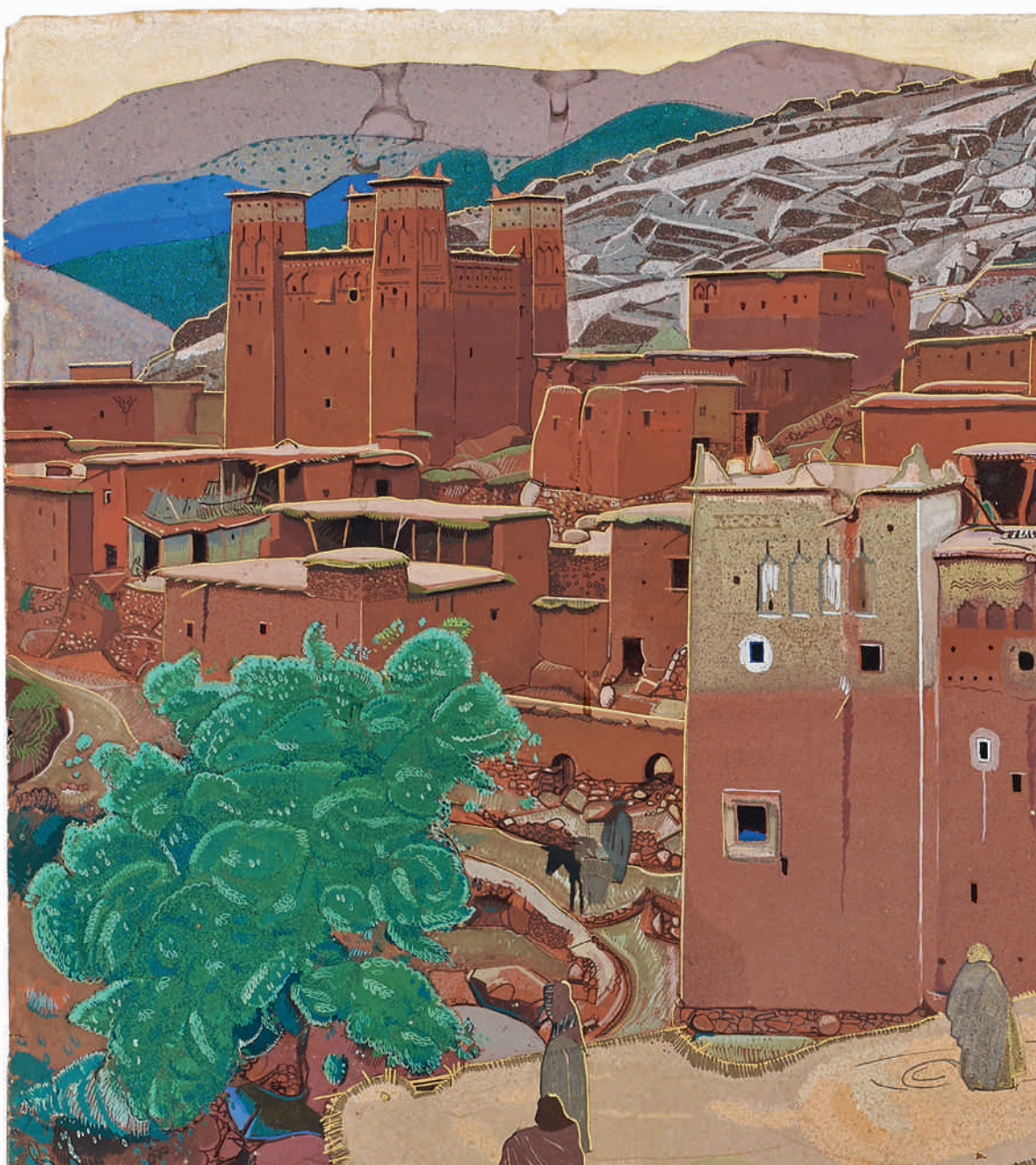


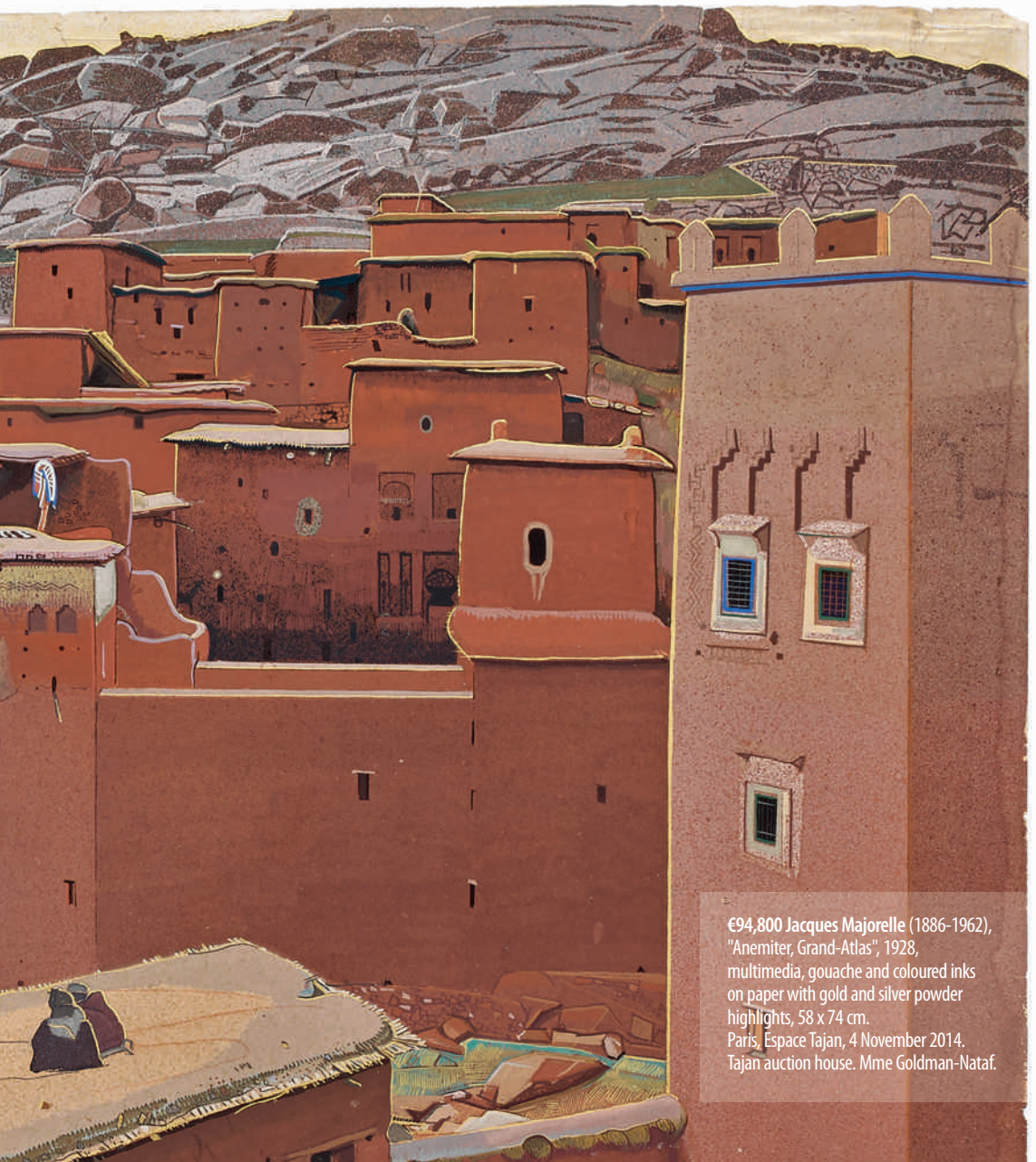
Orientalist painting

Western fascination for the Far East is nothing new. The artists who were later dubbed the "Bosphorus Painters" were already struck with admiration for its enchanting shores in the 18th century. Then the expedition to Egypt, the War of Greek Independence and above all the conquest of Algeria opened up the Mediterranean to artists. Through the brush, they endeavoured to express the beauty of a rediscovered civilisation, and gradually sought to tame it. From the dreamlike world evinced in the first odalisques to the realism of 1930s paintings, they moved towards a deeper understanding of the countries they visited, and of their inhabitants. In European studios, the memories they brought back were rapidly transformed into paintings that met with huge success in the large-scale salons so popular in the 19th century. Enthusiastic critics lauded this novel style with their wonted lyricism. A new way was now open, and artists surged towards it from all over Europe, and America too.

Oriental passions

We are no longer experiencing the Sirocco that swept through Orientalist sales between the late 1990s and early 2000s, bringing a host of records in its wake. At the time, Jacques Majorelle, Étienne Dinet, Bernard Boutet de Monvel, Lucien Lévy-Dhurmer and many others were wafted up to the stratospheric heights of six- and even seven-figure bids. The Americans, with their partiality for Academic Art, had entered the game and instigated a taste for grandiloquent 19th century painting, particularly the work of Jean-Léon Gérôme. Then the creation of numerous institutions in Morocco, Qatar, Bahrain and Saudi Arabia led to a spate of purchases. 2007 was a particularly prosperous year for the Orientalist market at Drouot: of the five million-plus results registered during the first half of the year, two went to Étienne Dinet. The painter's lavish interpretations of South Algerian culture, enhanced by his Impressionistic palette, drove buyers wild.





€94,800 Jacques Majorelle (1886-1962),
"Anemiter, Grand-Atlas", 1928,
multimedia, gouache and coloured inks
on paper with gold and silver powder
highlights, 58 x 74 cm.
Paris, Espace Tajan, 4 November 2014.
Tajan auction house. Mme Goldman-Nataf.



€33,790 Louis-François Cassas
 (1756-1827), "Vue de Constantinople",
 circa 1800, pen, black ink, watercolour
 and gouache enhanced with Arabian
 resin, 58 x 98 cm.
 Paris, Drouot, 8 December 2014.
 Millon auction house. M. Arcache.

On 11 June 2007, at Gros & Delettrez, his "Vue aérienne de la palmeraie, Bou-Saâda" obtained a world record at €1,920,760. It was followed a few lots later by €1,053,320 for his "Fillettes sautant à la corde". The artist himself had a highly singular career. He discovered Algeria in 1884. After staying there on several occasions, he opened a studio at Biskra and then at Bou Saâda, eventually spending most of his time there. He converted to Islam and changed his first name to Nasr-Eddine (or Nasreddine). These biographical details must surely explain why Middle Eastern collectors, particularly those from Algeria and the Persian Gulf, are so keen on his work. And even though the hot wind died down a few years ago, his price index still lies around several hundred thousand euros. The same goes for Jacques Majorelle, whose 1941 painting "Les Deux Amies" fetched

€481,500 on 12 March 2013 (Sotheby's - Artcurial). Their provenance – the collection of Félix Marcihac – was a decided bonus. Majorelle was enchanted by Tangier, which he discovered in 1917, and decided to explore the inner area of Morocco. He settled in Marrakech, where he built a house and studio in the heart of a magnificent garden, which later became a must for any visitor to the Ochre City. The painter travelled frequently in the Atlas region, seeking out its numerous and extraordinarily well-preserved kasbahs. Meanwhile, Tunisia was the focal point for Alexander Roubtsoff, particularly its women, to whom he devoted a fine series of paintings. By dwelling on details in their costumes and jewellery, he provided highly authentic depictions, which go for between €50,000 and €100,000 today. The saying "an artist, a country" holds true in several



€562,500 Étienne Dinet (1861-1929),
"L'Écrivain public", undated, signed
oil on canvas, 81 x 100 cm.
Paris, Drouot, 9 December 2013.
Gros & Delettrez auction house. M. Chanoit.

€325,396 Étienne Dinet (1861-1929),
"Farandole de jeunes filles", undated, signed oil on canvas,
50.5 x 74 cm. Paris, Drouot, 4 April 2012. Aguttes auction house.





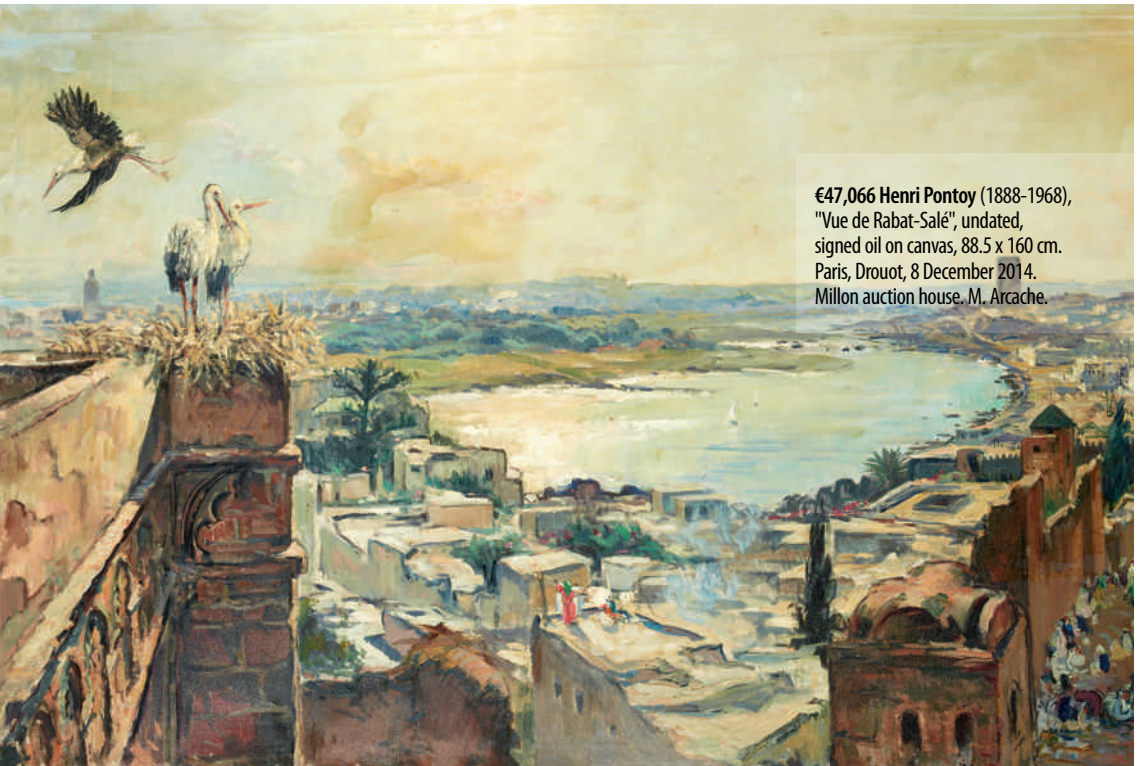
cases: Charles-Théodore Frère chose Egypt (where he was elevated to the rank of Bey by the Viceroy), Boutet de Monvel picked Morocco, Fabius Brest Turkey, Eugène Fromentin Algeria – and the long list continues right through to Marilhat, who signed his letters "the Egyptian, Prosper Marilhat". Aside from the anecdotal aspect, this reality substantiates the fascination of artists and the authenticity of their approach. It also explains why collectors feel such passion for unique personalities: the kind with a link to the history of their country. This was particularly true for buyers connected with French Algeria: they maintained the "Abd-el-Tif" market, replete with memories, for several decades. Today, their children are no longer interested, and have moved on.

KEY FIGURE

89

The number of artists nominated to Villa Abd-el-Tif between 1907 and 1962.

(source: Élisabeth Cazenave, "La Villa Abd-el-Tif: un demi-siècle de vie artistique en Algérie").



€47,066 Henri Pontoy (1888-1968),
"Vue de Rabat-Salé", undated,
signed oil on canvas, 88.5 x 160 cm.
Paris, Drouot, 8 December 2014.
Millon auction house. M. Arcache.



€98,520 Alexander Roubtsoff (1884-1949),
 "Tunisian Women", 1916, oil on canvas,
 78 x 110 cm. Paris, Espace Tajan,
 4 November 2014.
 Tajan auction house, Mme Goldman-Nataf.

In 1907, notably on Dinet's recommendation, the French cultural authorities opened the Villa Abd-el-Tif in Algiers, inspired by the Villa Medici in Rome, where generations of artists succeeded each other on two-year residences until 1962. Léon Cauvy and Paul Jouve were the first two painters in a series that included Léon Carré, Marius de Buzon, Jean Launois, Jean and Étienne Bouchaud, Charles Dufresne, Paul

Élie Dubois and Maurice Bouviolle. Their paintings are always well-positioned in Orientalist sales, but their price index has now settled down to around several thousand euros. This is an ideal time to rediscover these artists, whose paintings are imbued with an exoticism that is sometimes idealised, but always experienced in a deeply personal way.

Anne Doridou-Heim

