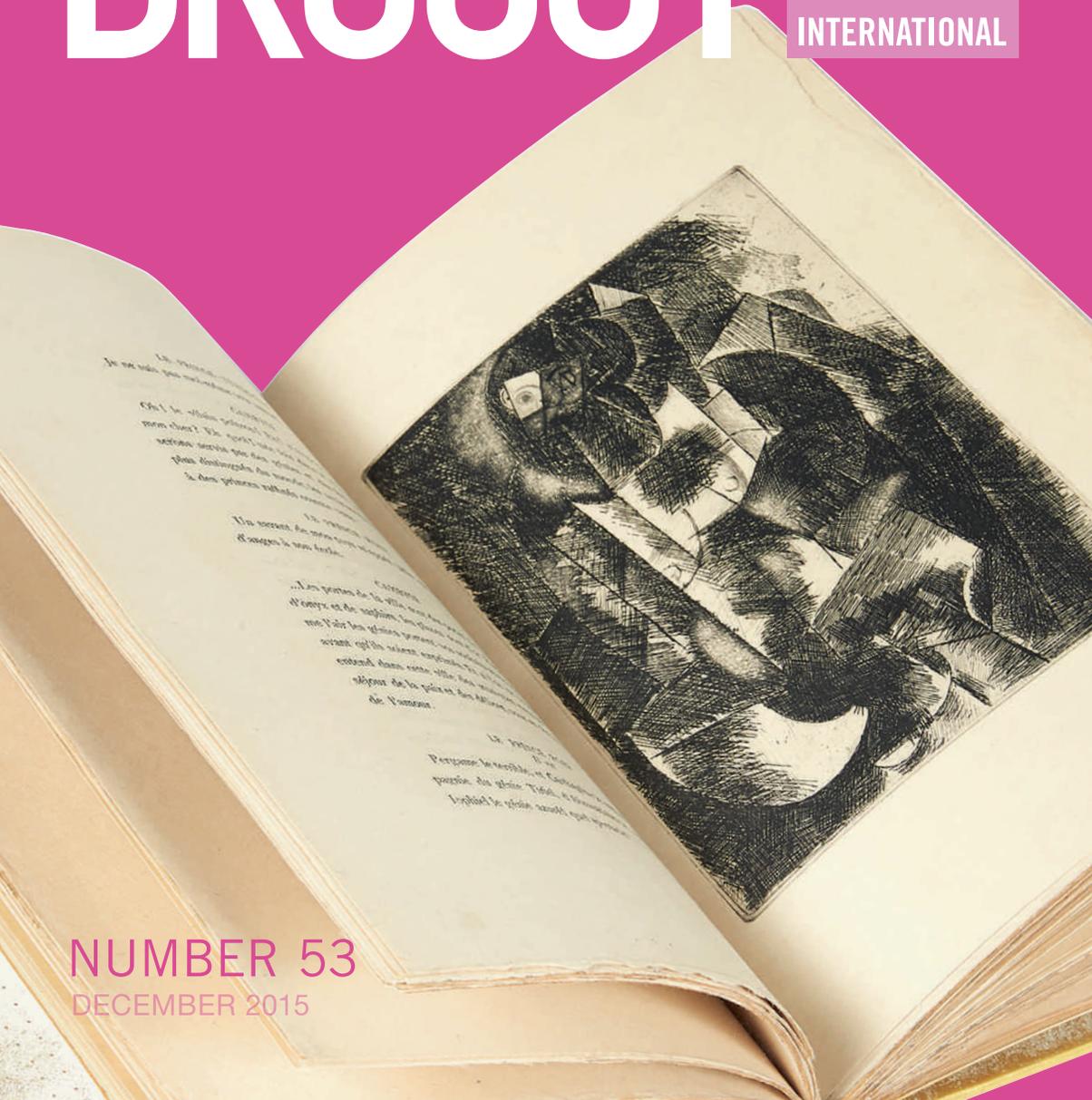


LA GAZETTE DROUOT

INTERNATIONAL



NUMBER 53
DECEMBER 2015

Fernando
BOTERO

A selection of recent works

The Musicians and Singer, Oil on canvas, 185 x 157 cm



Galerie
HOPKINS

2 avenue Matignon - 75008 Paris
+33 (0)1 42 25 32 32 - hopkins@galeriehopkins.com
www.galeriehopkins.com

An open eye on the world of surrealism



The Lighthouses Anthology

Proposed and presented
by Aube & Oona Elléouët
and Seven Doc - Les Studios Win Win

Each boxed book + DVD contains two films
plus an 88 pages book that surveys the life
and work of the artist and is illustrated with
previously unpublished documents.



Coming next: R. Matta, J-C Silbermann, D. Maar, F. Picabia.

- Qty
 Benjamin Péret
 Claude Cahun
 Toyen
 Victor Brauner
 Dorothea Tanning
 Remedios Varo
 Alice Rahon
 Jacques Hérold
 André Masson
 Max Ernst
 Leonora Carrington
 Wifredo Lam
 Alan Glass
 Marcel Duchamp
 Yves Elléouët
 Yves Tanguy
 Robert Desnos
 Jacqueline Lamba
 André Breton

23 € + 6,50 € shipping costs for 1 DVD

(8,50 € for 2 DVD, free shipping from 3 DVD).

CB/paypal on www.sevendoc.com (thema art&culture)

or cheque made out to Seven Doc - 10 rue Henri Bergson,
38100 Grenoble - France. Tel : +33 (0) 476 476 747



Name & Surname.....

Address.....

.....Email.....

Date and signature



AlBahie

Auction House

Sale in Preparation

Islamic & Orientalist Art

March 2016 | Doha-Qatar

AlBahie Auction House
Katara Cultural Village, Doha, Qatar
+974 305 46 423

www.albahie.com

Appraisals
admin@albahie.com



CONTENTS

ART MARKET - MAGAZINE



20 UPCOMING

The sale of Pierre Bergé's internationally famous library is the event of the season, while Paris and Drouot continue to celebrate numerous specialities including Asian art, archaeology, Old Masters and modern painting.

FICTION 94

Imaginary interview with Lucien Clergue. Early in 2014. An old gentleman greets us in a café close to the Académie des Beaux Arts, of which he was once president.



76 RESULTS

Bids reward pedigree works... At Drouot, a large collection made a total of €13.4 M, with many works pre-empted by major institutions, and Baroness Alain de Rothschild's jewellery fetching some €5 M. And the season isn't over yet...





98 MEETING

The Pictet collection: the Swiss bank's parallel story
Loa Haagen Pictet, the collection's curator, is also the president of IACCCA, a federation of several corporate collections.



INSIDE MUSEUM 122

With over 200 objects loaned by Europe's largest public collections, the Musée du quai Branly presents a prolific output from the banks of Papua New Guinea's Sepik River.



104 FOCUS

As part of France/Korea Year, the exhibition at the Musée des Arts Décoratifs explores the work of contemporary designers in a country whose culture is still largely unknown, trapped between the giants of China and Japan.

AGUTTES

Neuilly Drouot Lyon Deauville

19TH & 20TH CENTURY PAINTINGS CONTEMPORARY ART - PHOTOGRAPHS

Monday 7 December at 2:30 pm - Drouot-Richelieu - PARIS, FRANCE



WANG Yancheng (born 1960) *Composition*, 2007, Oil on canvas 120 x 120 cm

Public exhibitions

Saturday 5 & Sunday 6 December from 11 am until 6 pm

Monday 7 December from 11 am until 12 noon

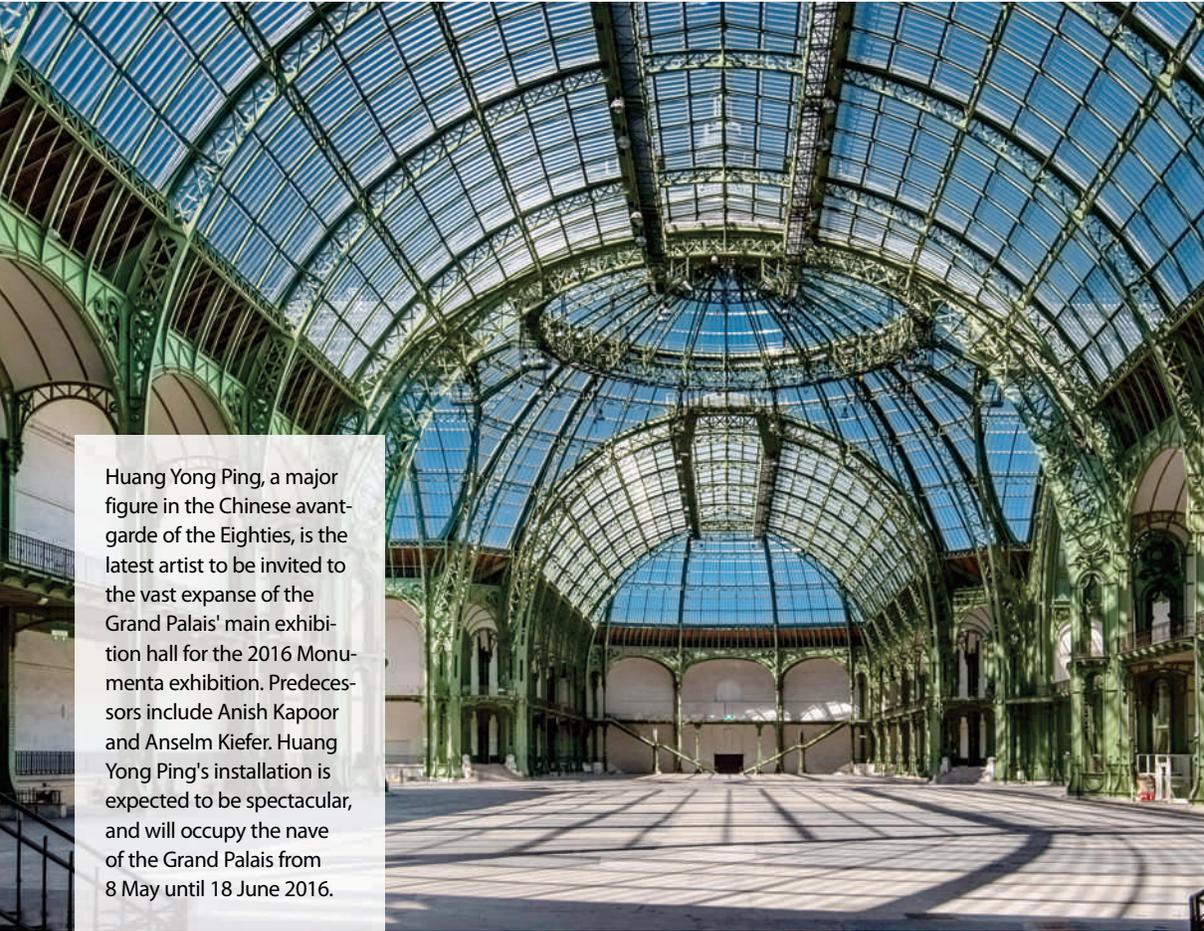
Catalogue & results available on www.aguttes.com - Live auction on www.drouotlive.com

DrouotLIVE



FOR ALL INFORMATION, CONTACT US - Charlotte REYNIER - AGUTTES - tel. : + 33 1 41 92 06 49 - reynier@aguttes.com

NEWS IN BRIEF



Huang Yong Ping, a major figure in the Chinese avant-garde of the Eighties, is the latest artist to be invited to the vast expanse of the Grand Palais' main exhibition hall for the 2016 Monumenta exhibition. Predecessors include Anish Kapoor and Anselm Kiefer. Huang Yong Ping's installation is expected to be spectacular, and will occupy the nave of the Grand Palais from 8 May until 18 June 2016.



© Mirco Magliocco pour la Réunion des musées nationaux - Grand Palais



© Photo L. Gauthier

Bacchanales modernes !

Bordeaux's Galerie des Beaux-Arts, in association with the Musée Fesch in Ajaccio, presents "Bacchanales modernes!" This unprecedented multidisciplinary exhibition explores bacchanalian themes in 19th and early 20th century French art: a splendid pretext for depicting female charms. It is supported by generous loans from a number of Parisian museums: for example, the Musée du Louvre is temporarily parting from James Pradier's "Satyr and Bacchante".

From 11 February to 23 May 2016.

Revue Pinault

The fifth issue of the Pinault Collection journal has now come out, with a preface by Jean-Jacques Aillagnon. It coincides with the launch of the Prix Pierre Daix for the history of modern and contemporary art. The journal describes the life of the collection between Venice and Plouër-sur-Rance.

www.revuepinaultcollection.com





© Studio Guisset

Constance Guisset

MiniMasterpiece, the first Paris gallery dedicated to jewellery designed by contemporary artists, is launching an exhibition dedicated to Constance Guisset's two collections: "Nébula" and "Aimants". The designer is well-known for her furniture and lamps, like the famous "Vertigo". Her collections can be seen at Galerie MiniMasterpiece from 4 December 2015 to 19 February 2016.

Hugo Boss Award

Six Asian artists have been selected for an exhibition presented by Hugo Boss and the Rockbund Art Museum in Shanghai: Guan Xiao, Huang Po-Chih, Moe Satt, Maria Taniguchi, Vandy Rattana and Yang Xinguang. This is the second edition of the award since its creation in 2013. The work of these up-and-coming contemporary artists will be on show until 3 January 2016.



© Yang Xinguang

Pablo Picasso's "La Coiffeuse" was returned to the Centre Pompidou on 24 September 2015. Missing since 2001, the work was seized in the US. The painting was welcomed back by Finance Minister Michel Sapin and Culture and Communication Minister Fleur Pellerin. Painted in 1911, it entered the Centre Pompidou's collection in 1977.

AKAA, the first French art fair dedicated to African artists, is cancelling its inaugural event because of the terrorist threat. A new date is already being considered for November 2016.

Art [] Collector

The selection committee for the "Art [] Collector" initiative, an event acclaiming both artists and collectors, has chosen the winning artist for 2016. Algerian-born Massinissa Selmani, who received a special mention at the Venice Biennial, is the tenth artist to be selected since Jacques and Evelyne Deret launched the award five years ago. Her drawings and short animated films cast a fresh eye on current affairs. Her work will be exhibited in September 2016 at the Studio of the Patio-Art Opéra in Paris.



The winner of the sixth Prix Pictet was announced on 12 November 2015 at the Musée d'Art Moderne de la Ville de Paris. Valérie Belin was awarded CHF100,000 for her "Still Life" series, an interpretation of this year's theme, "Disorder". The twelve international finalists' photographs are on show at the museum until 13 December 2015.



© Château de Fontainebleau (Alexis de Kermel)

The reopening of the Musée Chinois in Fontainebleau

The Château de Fontainebleau's Musée Chinois, founded in 1863 by the Empress Eugenie, reopened on 14 November 2015. Some twenty works of art (yet to be recovered) were stolen on 1 May, requiring an eight-month renovation to improve security. The reopening reveals a technological addition to the museum: HistoPad, an interactive tablet device providing an enriched experience of the museum's copious collection.



Alessandro Magnasco, an unconventional painter

A few days after its presence at Paris Tableau fair, Canesso Gallery is presenting an exhibition on Alessandro Magnasco (1667-1749), focusing on "the mature years of an anti-conformist painter". It is benefiting from a first-class partner, as Genoa's Musei di Strada Nuova are loaning several works. The exhibition will be moving to the Palazzo Bianco in the artist's native city from 25 February to 5 June 2016. A neat way of doing justice to a painter whose extremely free and personal style, highly popular with the great lords of Milan, where he spent half his life, was ridiculed by the Genoese on his return to the city in 1735. Although famous in his lifetime, with several imitators but no pupils, Magnasco rapidly sank into oblivion before being rediscovered in the early 20th century. Viewers can now appreciate his touch, tense to the point of anxiety, in the twenty paintings on show. While "Entertainment in a garden at Albaro" seems reminiscent of Watteau, this unclassifiable painter shows us a far less civilised vision of nature in "Saint Augustine at the Seashore", where the landscape breaks free of convention to depict an unbridled nature that would have impressed many 19th century artists. Magnasco thus oscillated between religious themes and dark subjects of disturbing reality, evoking Callot, Salvator Rosa and Goya. He darkened his palette at the end of his life, making brilliant play with chiaroscuro, as in "Il Pittor Pitocco" ("The beggar painter" *photo*), lent by a private collector.

Sophie Reysat

PATRICIA CASINI-VITALIS ET ASSOCIÉS

Commissaire-Preneur depuis 1986 - Expert près la Cour d'Appel



Important Buddha Mucilinda.
Grey stone, Cambodia, Khmer, Bayon.
13th century, 110 x 22 x 49 cm



Pair of Double Gourde
enamel Vases, China, Qing Dynasty, Qianlong Mark.
28.5 cm high x 15 cm diameter



Buodha Maravijsya.
Bronze with silver inlaid, Tibet, Qing Dynasty,
18th century, 50 cm high x 42 cm large.



Important Corral branch
China, H.33 cm x 23 cm



Jadanagam. Gold hair accessory with Bur-
mese rubies, emeralds and diamonds, South
India, 19th century, 6x5cm. Similar piece at the
National Museum, New Delhi ref 89592.



Vishnu Head.
Silk send grey stone, Cambodia, Khmer,
Bantei Srei, 13th century, 23 cm



Horse. Jade, China, Ming Dynasty 17th century,
18 x 12 x 7 cm



Seating Dignitary. Bronze,
Ming Dynasty 17th century
35 cm



Dignitary head.
Grey stone,
Ming Dynasty 1368 to 1644
36cm



Buddha Head. Bronze with traces of lacquer
and gold, Thailand,
Cheng Sen, 13th to 14th century,
60 x 28 x 23 cm



Dancing Ganesha with six arms. Pink sandstone,
India, Gupta dynasty, 5th to 6th century, 60x46cm



Cabinet d'expertises B. GOMEZ

gomez_expert@yahoo.fr

+33608733318 France

+34659342409 Spain

www.asian-art-expert-gomez.com/fr



At your disposal

Wednesday
16th DECEMBER
2015 at 2pm

DROUOT-
RICHELIEU
Room 14

PUBLIC
EXHIBITION:

Tuesday 15th
from 11am to 6pm
& Wednesday 16th
from 11am to 1pm
Catalogue on request

Live auctions on www.drouotlive.com

Tel during exhibitions
+33 (0) 1 48 00 20 14
Online catalogue:
www.interencheres.com/75057
www.auction.fr
and on www.drouotlive.com



Shiva Nataraja.

A Rare bronze Shiva Nataraja. South India.
Tamil Nadu. Chola Dynasty. 12th / 13th century. 82 cm
From a French collection since 1970. Archaeometallurgical certificate
from Dr. Sharada Srinivasan



The divine couple Vishnu Lakshmi sitting in
Lalitasana. Black stone. Dedication on the
base. India. Bihar. Pala Dynasty 9th
to 11th century. 62 x 37 cm



The goddess Lakshmi kneeling
in akalāsana. Grey stone. India 10th
to 12th century. 85 x 42 cm

COPAGES AUCTION PARIS
MAISON DE VENTES AUX ENCHÈRES

Auction House
SAS COPAGES-AUCTION
4, rue de Sèze
75009 PARIS
(Metro Madeleine)
Tel: 0033 (0)1 40 06 91 57
Fax: 0033 (0)1 53 34 03 59
E-mail: pcv@live.fr

Verbal appraisals at your home*
Complete organisational support
in case of removal or inheritance:
sweetstakes, labelling,
packaging, transport.



Don McCullin

Hauser & Wirth is hosting a retrospective of British photojournalist Don McCullin at their Somerset gallery. The artist is best-known for his documentation of humanitarian crises such as the Biafra and Vietnam wars. The gallery will be exhibiting photos from his entire career until 31 January 2016.

Tibetan refugees at the railway station, Delhi, 1965
© Don McCullin/Contact Press Images

The Musée National Picasso-Paris and the Centre Pompidou have recently signed a partnership agreement in view of facilitating joint projects. The two institutions will now share research materials and art works, to their mutual benefit.

The Zabłudowicz Collection in London is presenting Montreal-based artist Jon Rafman's first UK solo exhibition until 20 December 2015. Exploring Rafman's interest in technology, human consciousness and perceptions of reality, this interactive exhibition delves deeper into the virtual world. His current works were inspired by the latest video game technology and Live Action Role Play culture.



The three winners of this year's Yishu 8 prize – Charlotte El Moussaed, Clémence Roudil and Quentin Spohn – will be taking part in a four-month artists' residency in Beijing. Their journey to China should be a real source of inspiration for these young European artists, feeding the creativity that led to their success in the sixth edition of the prize.

UPCOMING AUCTIONS

HD



Pierre Bergé



© Yann Révol

France

A life of passion

Rarely if ever has Drouot seen a collection like this. Starting on 11 December, the dispersion of the 1,600 books in Pierre Bergé's library looks set to be the most glittering sale of this genre in modern times. On the first day, 188 are going up for sale, featured in a limited-edition catalogue in autumnal shades, with Alexandre Wolkoff as artistic director and photographs by Stéphane Briolant. Over the next two years, five other sessions will be devoted to the library by auctioneer Antoine Godeau, seconded by experts Stéphane Clavreuil, Benoît Forgeot and Michel Scognamillo, in association with Sotheby's for its international promotion. A collection is always a more or less accurate portrait of the owner, but in this case, the

11 December at 3 p.m. Drouot, room 5-6.
Public exhibitions: 8, 9 and 10 December.
Pierre Bergé & Associés and Sotheby's France auction houses.
Messrs. Clavreuil, Forgeot and Scognamillo.

www.labibliothequedepierreberge.com

W

EVENT

evidence is even more speaking than usual. Throughout his life, since his earliest years, when he worked as a broker for the L'Originale bookstore on his arrival in Paris, Bergé has had a pronounced taste for books. This is the only collection he built up without Yves Saint-Laurent. Not just his books, but his very life and name will thus be exposed to the verdict of the auction room. A remarkable personality and an extraordinary collector, he has followed not the classical dictates of collecting but its pleasures – writing and reading – shored up by a fascination with their authors' lives. He is not a fanatic, a frantic accumulator or a slave to lists. He has not sought out his books for their bindings but for their content, and seems to share the same fear of illustrations as Flaubert. On his

" It is not easy to part from friends of forty years. . . Like Edmond de Goncourt, I want all my books to be "dispersed under the hammer of the auctioneer, so that the pleasure I gained from buying each one can be experienced again by some inheritor of my own tastes. " Pierre Bergé (introduction to the catalogue)

shelves, alongside Stendhal, Proust and Shakespeare, can be found the poetry of Michelangelo; the first printed version of Homer, intended for the education of young people by a great 15th century Florentine family; *Le Zombi du Grand Pérou* (1697), and the poems of the "Austrian Rimbaud", Georg Trakl (whom Wittgenstein discovered in 1914 in the Krakow military hospital when he had overdosed on cocaine at the age of 26, devastated by the horrors of the war). Over the years, Bergé has thus freely built up a library of his tastes and passions. In the representative selection dispersed at Drouot on 11 December, readers will find his love of language as well as his passion for authors – rogues and humanists alike. Bergé is a man of great loyalty to artists, to work, to friends, and also, undoubtedly, to the libertarian and Universalist ideas of his youth, when he keenly supported the "world citizen" Garry Davis, who set up his tent on the Chaillot esplanade in front of the UN assembly, and was arrested with Albert Camus for disrupting the Soviet delegate's speech. And yet Bergé does not much savour the prose of *L'Étranger* or *La Peste*. He can admire the spirit of George Sand and the struggles of Camus without feeling the need to have their first editions among his precious books. The conventions of René Char leave him cold. We won't mention Malraux or Saint-Exupéry, whom he feels represent

false values. On the other hand, he cultivates original minds who survived censure and auto-da-fés, and also has a penchant for poets who defied society, sometimes at the price of their freedom. He always likes provocation. His "librairie", as it would have been called in the time of Montaigne (one of his favourite authors), vibrates with the emotion generated by their sufferings, and with the encounters created between authors. Through the various dedications and handovers, pairs of lovers are formed, whether conniving, incongruous or opposed, as though he were giving them the opportunity to hold ethereal conversations in the wooden bookshelves of Rue Bonaparte.

Bergé has kept a few mementos of people met during his life (including Cocteau and Giono), such as the Anarchist Encyclopaedia by Sébastien Faure, a monument dedicated to rebellion and free love given to him by his widow when he went to visit her with his parents. But at the age of 85, now lamenting that books have lost their seriousness, he has decided to dissolve his club, inviting booklovers to a meeting with those he chose as life companions. The sale is expected to make between €7 to 11 million, according to fairly conservative estimates. The four books withdrawn to join public heritage represent an estimated value of a further €3 to 4.3 million. Vincent Noce

"Le Siège de Jerusalem", Max Jacob, illustrated with etchings by Pablo Picasso, published by Daniel-Henry Kahnweiler, Paris, 1914. First edition signed by Max Jacob and Picasso. Lot 149.





Pierre Bergé's patronage

A month before the sale of his library at Drouot, Pierre Bergé told La Gazette of his intention to withdraw four books so that they could go to public collections. The first sale of Bergé's library will be far more than the event of the year for the art market. "Faithful to his actions as a patron," says auctioneer Antoine Godeau, "Pierre Bergé intends to withdraw four major lots from the sale, so that they can go to public heritage collections." These are: the first manuscript of André Breton's "Nadja" (currently being classified as a major cultural heritage work), the proofs of "Les Poètes maudits" corrected by Verlaine, Chamfort's "Maximes et pensées" annotated by Stendhal, and lastly a first edition of Émile Zola's "Le Docteur Pascal", which contains an affectionate envoi to his mistress, Jeanne Rozerot. The average estimate for the four works is €3.7 million, i.e. a third of the estimated total of the sale. The amount is probably higher, because the iconic manuscript of Nadja alone, highly sought after by American collectors and museums, could very well have exceeded this sum had it gone to auction. But because of its enormous heritage value, Bergé has agreed to sell it directly to the Bibliothèque Nationale (BnF), at the request of its president, Bruno Racine. For the same reasons, he has decided to donate the three other books: the Verlaine to the BnF, where it will join the rare books reserve; the Chamfort to the Stendhal Centre of the Grenoble municipal library, and "Le Docteur Pascal" to Zola's house in Médan.

Vincent Noce

3 DECEMBER HD >

An illustrated piece of furniture

When Symbolist painting takes over a piece of furniture, the so-called "decorative" arts attain "total art" status. This completely new concept flourished in the aptly named "Art Nouveau" era. Created in 1904 and presented at the furniture industry exhibition the following year, this display cabinet, a virtually unique model – it reproduces a decoration of 1898, according to Roselyne Bouvier in her book "Majorelle" (Serpenoise, 1991) – features carved flowers and two magnificent marquetry side panels of women picking fruit in a garden. Majorelle signed the composition on the bottom right, like a painter. He continued to work as a cabinetmaker with the Ecole de Nancy, but was also an all-round artist, skilled in painting, interior design, ceramics and glass- and ironwork. This display case being sold in Lyon by the Bérard-Péron-Schintgen auction house is estimated at €40,000/60,000.

Chantal Humbert



AUCTION

ASIAN ART

THURSDAY 17 DECEMBER 2015 at 11 a.m.

HÔTEL DROUOT - Room 15

AUCTIONEER:

Charles-Edouard Delettrez

Mob. : +33 (0)6 08 45 05 02

Tel. : +33 (0)1 47 70 83 04

charles.delettrez@gros-delettrez.com

EXPERTS:

Pierre ANSAS and Anne PAPILLON D'ALTON

Tel. / Fax : + 33 (0)1 42 60 88 25

ansaspasia@hotmail.com



B



A



C

A Beautiful zoomorphic kendi in glazed blue and white porcelain taking the form of an elephant. China, Wanli era, end of 16th century.
8 000 / 12 000 €

B Significant red and gold-plated bronze piece, representing a bodhisattva, seated in royal relaxed pose on his elephant. China, Ming era
7 000 / 9 000 €

C HELMAN
Sequence of twenty prints representing the Emperor of China's conquests, with explanations. Paris, 1784 to 1788.
15 000 / 20 000 €

S.V. - Agreement n°2002-033



Mexico, Guerrero State, Chontal Culture,
Recent pre-classical period, 300-100 BC
Anthropomorphic mask in light green
hardstone flecked with white, with
visible traces of cinnabar and oxidation,
h. 18.5 cm. Estimate: €200,000/250,000.

Pre-Teotihuacan period

The Mezcala and Chontal cultures of Guerrero State, which long remained mysterious, are now attracting lovers of pre-Columbian art. No written tradition sheds light on their origins or lifestyles, but what they have left are some rigorous, dynamic figurines and masks. This difficult to access mountain region, made up of plateaus, ridges, ravines and canyons, provided the grey and greenish stones used by the artists. The almost abstract style of the Mezcala contrasts with the more figurative style of the Chontals (said to be the heirs to the Olmec, displaced by wars and the natural accidents typical of this region) – as witness this face with its patinated, glossy surface, broad forehead ritually distorted backwards, hooked nose with dilated nostrils and two wide-open almond-shaped eyes with white shell inclusions. To be sold at Drouot by Binoche & Giquello, it foreshadows the masterpieces of the Teotihuacan period, one of the apogees of pre-Columbian art. The narrow face differentiates it

4 DECEMBER

from the classical period, and the half-open mouth has thinner lips than in the classical period of the "city of the gods". The concave back contains two lateral bands with two attachment holes in the upper part so that the mask can be hung up. The tradition of placing a mask on the face of the deceased (a priest or noble), probably to perpetuate the person's living image, was continued under the "Fifth Sun": the world of the Aztecs, created in Teotihuacan, in which we still live. This mask featured in the exhibition "Le Cinquième Soleil. Les arts du Mexique" staged at the Musée Jacques Chirac in Sarrahan (Corrèze) from June to November 2012.

Anne Foster

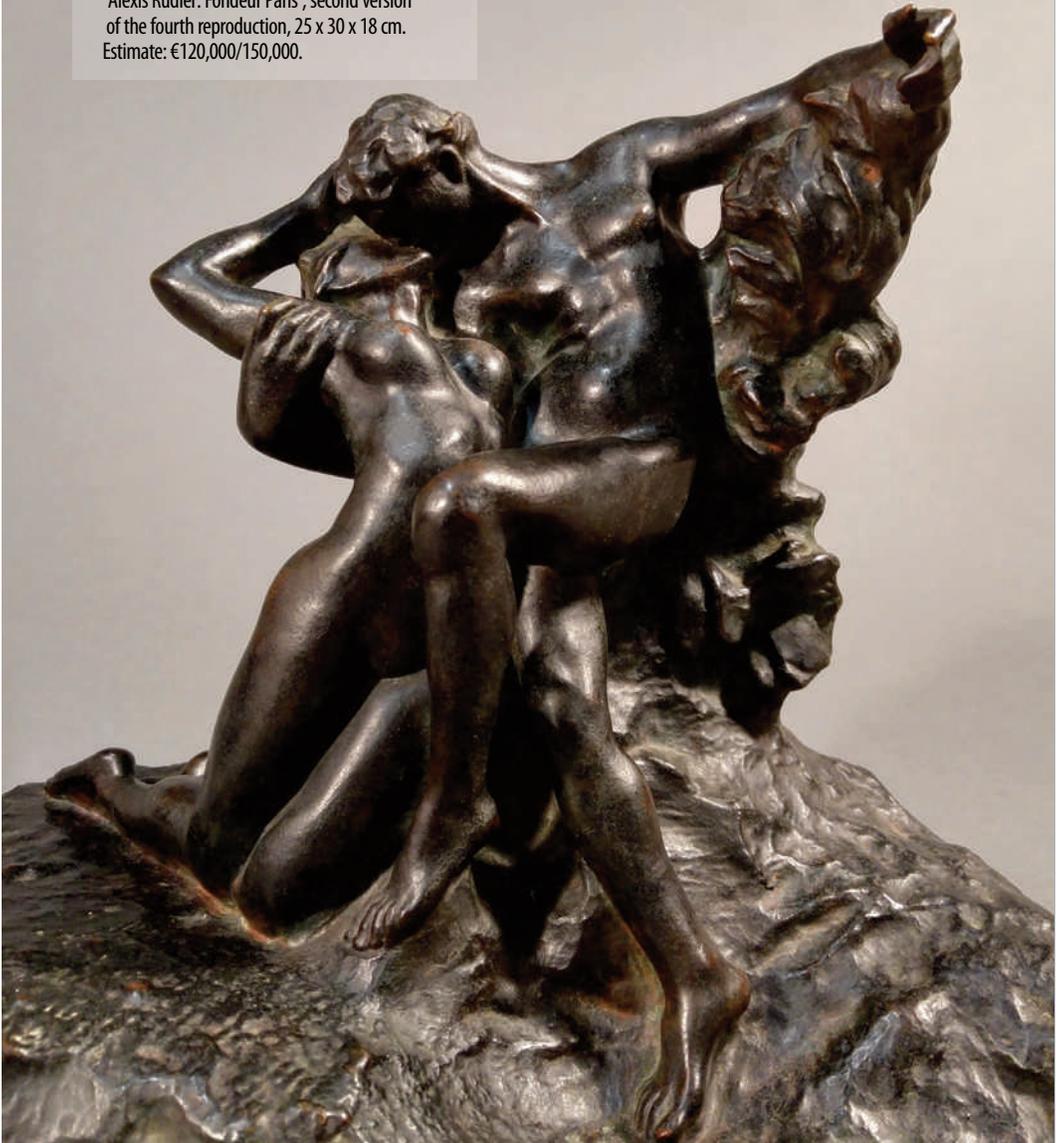
A bronze from the Musée Rodin

5 DECEMBER

Just as the Musée Rodin reopens in Paris, this fine bronze from the museum's collections is going up for sale at Arcachon with the Toledano auction house. In 1898, Auguste Rodin produced *L'Éternel Printemps* in marble, which he presented at the Salon des Artistes Français, and authorised the founder Barbedienne to cast reductions of it for twenty years. Other casts followed, including those by Alexis Rudier like the bronze here of around 1930: one of twelve of this type produced by the foundry. The copy here was intended for the Musée Rodin collections. Rudier also cast the first version of the work so that it could enter the museum's collections. In 1945, the grandfather of the current seller, a counsellor at the Cour des Comptes and the financial controller of France's National Museums, bought this bronze directly from the Musée Rodin. It has remained in the same family ever since.

Caroline Legrand

Auguste Rodin (1840-1917), "L'Éternel Printemps", bronze with brown patina signed "A. Rodin" and stamped with the founder's mark, "Alexis Rudier: Fondateur Paris", second version of the fourth reproduction, 25 x 30 x 18 cm. Estimate: €120,000/150,000.





Élisabeth Louise Vigée Le Brun (1755-1842), "Portrait de la comtesse de Béon", on its original oval canvas, 92 x 72 cm. Estimate: €200,000/300,000.

Elisabeth paints Madeleine

5 DECEMBER

Élisabeth Vigée Le Brun, currently starring in a major exhibition at the Grand Palais in Paris, further displays her indisputable mastery of the portrait in a painting shortly coming up for sale in Clermont Ferrand (Ferrand. Anaf-Jalenques-Martinon-Vassy auction house). Making its first appearance at auction, having remained in the model's family, this painting, exhibited as number 99 in the Salon of 1787, shows the young Comtesse de Béon in her thirties. After marrying François-Frédéric de Béon-Béarn at the Château de La Serpent, in the Aude département, Madeleine Charlotte Christine de Béon du Massés-Cazaux was presented at court in 1780, and two years later became lady-in-waiting to Madame Adélaïde, the fourth daughter of Louis XV. The painting skilfully combines a

delightfully exuberant portrait with a more thoughtful attitude. The Countess proudly wears the Cross of the Order of St John of Jerusalem, of which her great-uncle, François-Paul de Béon, was the Grand Prior in Toulouse. The care given to the quality and texture of the fabrics and the expression of the model, portrayed in half-length, all contribute to a spirited depiction. In a way that recalls her counterparts, the Marquise de Pezay and the Marquise de Rougé, her face is illuminated by an enchanting smile. The play with light and sober colours set off the delicate beauty of this radiant-complexioned young woman to even more perfection. Using a reduced palette, Élisabeth Vigée Le Brun here tastefully combines an elegance and ease that add to the painting's captivating charm. **Chantal Humbert**

5&7 DECEMBER HD >

Asian artists land at Drouot

It's almost a first... although inviting street artists to work directly onto panels installed on the auction house's façade has been done more than once at Drouot. In October 2013, Nick Walker created a piece live: an event followed by an auction in which a 1986 work by Jean-Michel Basquiat was sold for €801,400. What's new this time round is the choice of artists: they all come from Asia. Marielle Digard's fifth street art auction opens with a series of "lives", adding some contemporary variety to an Asian week traditionally dedicated to antiques. The artists, from China, Japan and Cambodia, will create works on the spot, to be sold at Digard's next auction. A Chinese artist from Wuhan stands out in this selection, as the lion's share of DALeast's distinctive graphic style is devoted to semi-realistic, semi-fantastic animals. The artist travels the world from London to New York and Miami to Cape Town, where he lives. Lisa Mam and Peap Tarr from Cambodia and Shiro from Japan can also be seen in action. The following auction, taking place on 7 December, offers a large choice of artworks from the hereafter stars of street art, such as American artist Shepard Fairey: his spray painted work, entitled "M16 VS AK47, HPM, 2006" representing two firearms with flowers protruding from each barrel, has an estimate of €22,000/25,000. Alternatively, the great Banksy's 2008 work "Paranoid pictures" has an estimate of €100,000/120,000.

Stéphanie Perris-Delmas

5 December from 11 a.m. to 6 p.m. at Drouot.

Cambodia: Andrew Hem, Lisa and Peap Tarr

Japan: Shiro and Suiko Hiroshima, Twoone

Brazil Japan: Tinho



PHOTOGRAPHS

Coursaget Collection and various others

Auction Tuesday 15 December at 1.30 p.m., Marseille

Specialist:

Paul BENARROCHE

+33 (0)6 10 25 64 93

plm.inc@wanadoo.fr

In charge of sale

Guillaume Raoux

+33 (0)6 62 50 41 35

raoux@leclere-mdv.com

Julia Margaret CAMERON

The Mountain Nymph Sweet Liberty...from the once perfect now injured negative, 1866.

37 x 28,5 cm.

Proof offered by the artist to Gustave Doré.

PHOTOGRAPHS COURSAGET Collection and various others: AMERICAN COLONY, AUBIN, ABDULLAH FRERES, CARJAT, CAMERON, DISDERI, GERVAIS-COURTELLEMONT, HUGHAN, LAURENT, LENHERT and LANDROCK, NADAR, ROBERTSON, W. RONIS, FONTANA, SEBAH and JOAILLER, WALTHER...

Albums and prints: Greece Turkey, Palestine, North Africa, Oceania, Indochina...

Portrait collection of celebrities of the Second Empire: literature, music, shows, circus, ethnic types, Imperial family, General Tom Thumb...

Signed portraits: Alexandre Dumas, Georges Sand, Barbey d'Aurevilly, Marie Bonaparte, Maria Callas...

Autochrome: nudes, Brittany, photo-reportage of Pierre Loti's house...

LECLERE

MAISON DE VENTES AUX ENCHERES

T. +33 (0)4 91 50 00 00 www.leclere-mdv.com

HD



Germaine Richier (1904-1959) "La ville", 1951, bronze sculpture with green antique patina, cast by Susse, signed and numbered 2/6, 133 x 62 x 60 cm. Estimate: €200,000/300,000.

Germaine Richier in three stages

Several works by Germaine Richier stand out from a fine selection of 20th century bronzes offered by Cannes Enchères and the expert Willer: three bronzes dating from three periods in the finally very short career of this artist from southern France. She studied at the Montpellier Ecole des Beaux-arts before going to Paris in 1925. A year later, she entered Antoine Bourdelle's studio in Avenue du Maine as the master's only pupil. This is where she met her husband, the Swiss sculptor Otto Bänninger, who was working with Bourdelle. On the latter's death in 1929, she opened her own studio in Avenue du Maine, and then in Avenue de Châtillon in the 14th arrondissement. At this period she was producing busts and nudes, which she exhibited for the first time in 1934 at the Max Kaganovitch gallery. Estimated at €100,000/150,000, the 1937 "Lucette ou le Cirque", in a casting by Susse, 92 cm high, signed and numbered 7/8, is typical of this period. This female figure has a slight, seemingly classical contrapposto but her

6 DECEMBER

sagging belly and provocative attitude also evince a new realism. With the war, Germaine Richier took on a new approach, like many artists. After fleeing to Zürich with her husband, she began to lacerate the surface of her works. Figures became hybrids, with a strongly animal feel to them. This bronze of 1951, "La ville", inevitably evokes Giacometti. The two artists, who had been friends since Montparnasse, met up again in Switzerland during the war. This long, erect, drawn-out figure seems like her vision of Giacometti's "Woman Walking". It embodies all the anxieties of an epoch destroyed by war but which, ever upright and unwavering, moves forward under the impulse of a higher power.

Caroline Legrand

Pierre Delpuech collection

7 DECEMBER

Over 5,000 metres up on the high plateau of Chajnantor, in Chile's Atacama Desert, lies a futuristic observatory called ALMA, dedicated to the study of rays emitted by the coldest objects in the cosmos. The Atacama is extremely dry, and the skies are free of light pollution. This magnificent landscape is where NASA tested its small Martian robots. It also contains the Imilac site, where a field of meteoric pallasite debris was found in 1822, created when the meteorite disintegrated into fragments before impact. This slice of polished Imilac is not the most sought-after in the Pierre Delpuech collection being sold by Lucien & Associés at Drouot, for star billing goes to pieces of the Gibeon meteorite dug up in Namibia in 1836, and pieces of the one from the Diablo Canyon in Arizona,

where fragments were gathered and studied from 1891 onwards. You will need around €60,000 for these. This Imilac pallasite is the most visually appealing, with its network of transparent olivine crystals embedded in the metal matrix, and matches another slice in this collection, which includes numerous pallasites. This particular type owes its name to the German zoologist and naturalist Peter Simon Pallas, who worked at the court of Russia. In 1749 he made an expedition to Siberia, and brought back a rock weighing 680 kg, which he discovered near Krasnoyarsk. On his return to Germany, he sent a sample to the physicist Ernst Chladni, who published his findings in 1794, revealing a hitherto unknown extra-terrestrial composition of iron and minerals. He named the stone after his friend. Pallasites represent 1% of known meteorites, and only four falls have been observed: at Mineo in Sicily in May 1823; at Zaisho in Japan in February 1898; at Marjalahti in Karelia (then in Finland) in June 1902, and at Omolon in Russia in May 1981.

Anne Foster

Imilac, pallasite PMG,
complete slice, polished,
containing transparent olivine
crystals, 16 x 11 cm.
Weight: 214 g.
Estimate: €2,200/2,300.



HD



Wang Yancheng (b. 1960),
"Composition", oil on canvas, signed
and dated 2007, 120 x 120 cm.
Estimate: €150,000/180,000.

Wang Yancheng's abstract painting

With a range of paintings from the 19th century to the present day, this sale staged by the Aguttes auction house at Drouot features three paintings by Wang Yancheng. After studying at Shandong Art School from 1978 to 1981, Wang Yancheng learned Western painting from his teachers, now back from their "journeys to the West". An opportunity to study in France came up in 1989. He now divided his time between France and China, and rapidly established a name. Works by this winner of the 1996 Grand Prix Prince Albert are now in many Chinese public collections. After breaking with the figurative art of his early years, he endeavoured to reconcile the Buddhist tradition with what he had learned from Cézanne and Rothko, particularly the links between man and nature. His work thus mingles Chinese tradition and Western modernity, just as the layers of paint in his pictures interpenetrate each other. The painter intended these abstract works to arouse mental images echoing the personal experience of each viewer. The effects with material and

7 DECEMBER

touches of bright colour characteristic of his works in 2007 are sure to attract admirers to a composition estimated at €165,000. As we know, Kunlun Shan of 2009, a luminous, landscape-like painting in the same lyrical vein, was sold for €255,000 by the auction house at Drouot on 26 October. Also worth noting: four oils painted between 1907 and 1911 by André Lhote, and a watercolour nude of 1945, bought directly from the artist by a former student of his workshop. Figures and landscapes will be offered at prices ranging from €8,000 to €50,000. One picture that stands out among the classics is Le Moulin de Saint-Ouerméau, painted by Henri Moret in around 1909 (€60,000/80,000).

Sophie Reyssat & Anne Foster

Select pieces from a collection

8 DECEMBER

This European collection being sold by the Tajan auction house features key names in 20th century painting, and offers a miscellaneous inventory of modernity worthy of a museum, mingling works by Foujita, Delvaux, Picasso, Matisse, Modigliani, Man Ray, Miró, Botero and Warhol. The 50 lots of this collection, which contains many others, are expected to make between €10 M and €15 M. Interestingly, the collection is sending works onto the Paris market by artists who are little seen in the capital, such as Georg Tappert, represented here by a double-sided canvas entitled "Geisha" from 1913, a period in which the German painter was fully master of his art. It was bought recently, in 2007, at the German auction house Grisebach GmbH for €725,900: the world record for the artist. It is now

expected to fetch between €500,000 and 700,000. The other outstanding works in the collection include two paintings by Le Douanier Rousseau, which have also been through the market in the past few years: "Le Picador Mexicain", bought in Munich in 2010, belonged to the former collections of Georges Pillement and Guillaume Apollinaire (€250,000/350,000) and "Lion dévorant un boa", estimated at €350,000/500,000. We can also mention a 1950 painting by Fernand Léger, "Une Fleur et une figure" (€600,000/1 M). But our real favourite is this picture by Félix Vallotton. It was painted in 1892 while he was staying in Ballancourt, a year before he joined the Nabis. The Lausanne-born artist is still using the realist style of his early work, but we can already perceive the simplification of forms that appeared after he started working as an engraver. His mistress, the unassuming Hélène Chatenay, is standing in front of a stove. The picture, illustrated in *L'Œuvre peint de l'artiste* by Marine Ducrey, belonged to the artist's family for a long time.

Stéphanie Perris-Delmas



Felix Vallotton (1865-1925),
"La Cuisinière", 1892, oil on
canvas mounted on panel lower
left signed and dated "92",
33 x 41 cm (detail).
Estimate: €350,000/500,000.

11 DECEMBER HD >

An egyptian souvenir

A pyramidion is the capstone of a pyramid or funeral monument bearing the name of the deceased. The one here, the star piece of the Thierry de Maigret auction at Drouot, contains the name of the priest Any, and is made of limestone, decorated with a recumbent figure of Anubis, god of necropolises and protector of embalmers. It dates from the New Kingdom, 1550-1069 BC, a period of prosperity for Egypt. Few pyramidions have survived the ravages of time, so this one is sure to tempt collectors. Acquired in the 1950s, it comes from a former French collection (€100,000/120,000).

Stéphanie Perris-Delmas



COLLECTION DE Mme X... et à divers

IMPORTANT ENSEMBLE DE POINTES SECHES & DESSINS PAR Paul-César HELLEU
IMPORTANT SET OF ETCHINGS AND DRAWINGS BY PAUL-CÉSAR HELLEU

MARDI 15 DECEMBRE 2015 - DROUOT RICHELIEU SALLE 13 à 14h

X女士收藏專拍和其他拍賣

古典和現代畫作拍賣 - 保羅塞薩爾·艾莉(Paul Cesar Helleu)重要紙上作品 - 珠寶
銀器 - 櫥窗裝飾品 - 二十世紀室內家具和家飾品 - 十八十九世紀家具

2015年12月15日星期二 - 下午兩點, 德魯奧拍賣樓13廳

Paul-César HELLEU (1859-1927)

Madame Helleu accoudée au fauteuil

Trois crayons. Signé.

Three colors chalks. Signed.

艾莉女士憑倚

三色粉筆畫。簽名。

62 x 44 cm



Paul-César HELLEU (1859-1927)

Femme aux cheveux défaits

Pastel. Signé.

Pastel. Signed.

散髮的女人

粉彩畫。簽名。

43 x 33 cm.

(Expert : M. Ottavi)



Tsuguharu-Leonard FOUJITA (1886-1968)

Hiver, 1918

Gouache, aquarelle, encre sur feuilles d'argent.

Certificat de Madame Buisson.

Gouache, watercolor, ink on silver paper. Certificat from Madame Buisson.

冬季, 1918

水粉、水彩、墨、銀箔。簽名。

40 x 32,5 cm

Buisson女士開立保證書

(Expert : M. Ottavi)

Expositions :

- lundi 14 décembre de 11h à 18h

- mardi 15 décembre de 11h à 12h



**MEUBLES ET OBJETS D'AMEUBLEMENT DU XX^e siècle
BEAUTIFUL FURNITURE AND WORKS OF ART OF XX^e CENTURY**
(Expert : A. Marcilhac)

Th. Deck - E. Gallé - F. Bianconi pour Venini - G. de Feure
E. BAROVIER - Schneider - Th. Legras - Daum - Lalique - A. Cheuret
A. Kelety - Perzel - E. Sabino - Le Faguays - J. Pascaud - G. Jouve
J. Leleu - A. Süe & A. Mare - A. Arbus - M. Dufet
J-Ch. Moreux - E. Printz

MAGNIN WEDRY - Commissaires-priseurs - N° d'agrément : 2002-257

10, rue de la Grange Batelière - 75009 PARIS - Tél : 01 47 70 41 41 - Fax : 01 47 70 41 51
contact@mw-encheres.com - www.mw-encheres.com

Qianlong period perfume burner

11 DECEMBER

This perfume burner from a private collection being sold in Cannes by Pichon & Noudel-Deniau has numerous merits: its size: 76 cm without the base; its date: the Qianlong period, and the quality of its cloisonné enamel decoration: a quality which, according to expert Pierre Ansas, suggests that this ornamental piece came from the Zao Ban Chu (imperial household workshops) inside the Forbidden City. This model also has affinities with one in the Chinese museum Empress Eugénie set up in Fontainebleau after the 1860 Anglo-French expedition. (The core of this museum consisted of objects brought back by the army from the Summer Palace, and given to Napoleon III.) While their forms are different – the one here is multi-foiled, evoking a blooming lotus flower – their decoration is very similar, like

the layout in horizontal registers and the decoration of archaic gui dragons surrounded by Greek key-pattern lines. Also remarkable is the refined lid handle in the form of a gilt bronze elephant, symbol of peace, carrying a multi-foiled bowl of jewels, symbolising abundance. This type of object, whose form was inspired by the famous tripod ding vessels, was one of various utensils for incense, together with the incense box and the jar for incense sticks. **Stéphanie Perris-Delmas**

China, Qianlong period (1736-1795), perfume burner in gilt bronze and polychrome enamel on light blue background, standing on three legs with spitting feline heads and clawed paws, H. 76 cm, Diam. 75 cm. Estimate: €100,000/200,000.



On the Emperor's orders

12 DECEMBER

In the sixth century BC, in his now legendary book on military strategy, General Sun Tzu said that "the supreme art of war is to subdue the enemy without fighting." In warfare, everything is based on manoeuvring and deception. The psychological aspect remains an essential component of war, and impressing your adversaries is vital – hence the great care lavished on armour. This ceremonial model belonged to a commander in the Imperial guard in the second half of the 19th century. It is extraordinarily beautiful and extremely complex, mingling the most precious materials with ancestral decorative motifs evoking the most ancient Daoist beliefs. Complete with bow

case, quiver and sword, this suit of armour is presented in its red lacquer storage box, to boot. Under the Qing dynasty, which saw great changes in the art of war, armour gradually died out and was eventually restricted to fabric uniforms for the infantry, and ceremonial armour for the officers. This armour was used during ceremonies and indicated the rank of its wearer. This one, coming up soon at the Chinon auction house, belonged to a very high-ranking general. Similar models are now in the Vatican Museum, the Musée de l'Armée et Les Invalides and the National Museum of Mongolian History in Washington.

Caroline Legrand

China, Qing dynasty, second half of 19th century.
Ceremonial armour of a commander in the Imperial guard, with its box, bow case, quiver and sword.
Estimate: €30,000/40,000.





Portrait of Juba II, King of Mauretania from 25 BC to 23 AD, white marble, late first century BC, h: 30 cm (34 cm with base). Estimate: €180,000/220,000.

King of the Pax Romana

This noble, gentle portrait of Juba II, a King of Antiquity who went down in history as an aesthete and scholar, has remained in the same family since the end of the 19th century, and is now being sold at Sceaux (Michel Siboni). Juba is identifiable through coins struck in his likeness, such as a silver denarius now in the Bibliothèque Nationale de France. His younger face can be compared with a head of the older king with sagging features, now in the Musée du Louvre. The sculpture here, dating from the late first century BC, is surprisingly well-preserved for its age. Although idealised, the sculpture shows the same oval face characterised by a high forehead and broad nose, enlivened by a well-defined mouth and hair curling softly over the forehead, held back with the royal band knotted behind the head. This treatment illustrates the Hellenic style admired by the king, which he fostered in his Kingdom of Mauretania, particularly in Caesarea. The "land of the Moors", as it was called in Latin, corresponds nowadays to parts of

13 DECEMBER

Algeria and Morocco. However, although Juba II was its rightful sovereign from 25 BC to 23 AD, he was still a vassal of Rome, as his father, Juba I, had lost the territory to Cesar in 46 BC. This defeat drove him to suicide, while his son was taken to Rome. Educated at the Imperial Court, Juba II was a perfect example of Graeco-Latin culture, worthy of promoting the Pax Romana in his home country, where Augustus sent him back to rule. We can thus recognise the paludamentum, a symbol of power, in the garment worn by the young man: a purple cloak reserved for Roman emperors and generals.

Sophie Reysat

At the heart of abstraction

13 DECEMBER

Lovers of contemporary art will be delighted to rediscover Versailles Enchères's favourite artists, including Martin Barré, represented by the 1992 acrylic "92B-124 X 128 - E", painted during the last years of his life. Colour, in flat pastel tints, is confined to three almost square areas, each representing only a twelfth of the surface and relegated to the edge of a canvas devoid of any other visual gesture. The painting is like a blank page encouraging viewers to give free rein to their imaginations (€50,000/60,000). Antoni Tàpies is another regular at the Versailles auction house. In the mid-Forties, the artist tried out effects with materials by creating unusual mixtures, and in 1953 began experimenting with combinations of powdered marble, earth, pigments and oil.

His Painting no. XLVIII of four years later depicts a battered wall, scarified with signs waiting to be deciphered (see photo). The same year, Piero Manzoni, who was also interested in simple materials and elementary forms, published his second manifesto "Art is not true creation", and produced an untitled oil and ink on paper illustrating the freedom of his experiments (€50,000/60,000). The artist was very involved with the Zero Group and the foundation in which Otto Piene participated in Düsseldorf, again in 1957. Its members focused chiefly on movement, light, structure and a monochrome palette. With its radiant red background and burnt-out centre marked by a circle of soot, the picture Piene painted in 1963-1964 entitled *Kleine Feuerblume* (meaning "small fire flower") produces an almost kinetic effect (€200,000/300,000). Meanwhile, figuration is represented by Basquiat, who in 1983 depicted his version of the "War of the Currents" (continuous and alternating) between Tesla and Edison a century ago (€80,000/100,000).

Sophie Reyssat

HD



Antoni Tàpies, "Painting no. XLVIII",
1957, mixed media on canvas, signed
and dated on the back, 81 x 100 cm.
Estimate: €200,000/300,000.



HD



Jean Siméon Chardin (Paris 1699-1779), "Plateau de pêches avec bocal", canvas, 68 x 57.5 cm, signed on the bottom in the centre Chardin (I added). Estimate: €350,000/400,000.

Chardin, Ruisdael, Van Goyen...

Proof that Old Master painting is one of the most thriving specialities in the French market is provided by this new sale staged at Drouot (Mathias, Ribeyre Baron & Associés auction houses). It features three first-choice paintings from a private French collection, which also owned the commode made by Gilles Joubert for the bedchamber of Louis XV's daughter Madame Adélaïde at the Château de Bellevue. Sold in June 2014 by the same auction houses, this was pre-empted for the Château de Versailles. These three paintings have an inestimable virtue: they have never left this great collection since their acquisition in the early 20th century. Jacob van Ruisdael's "Path through the Forest" (€200,000/300,000), and Jan Van Goyen's "Return of the Fishermen" by (€150,000/200,000) were bought in 1907 at the sale of the Rikoff collection (devoted to the 17th century Dutch school) at the Georges Petit Gallery in Paris. They fetched FF33,000 and FF14,000 respectively. Meanwhile, the delightful Chardin shown here comes from the Jacques Doucet collection, dispersed in June 1912, when it was knocked down for FF36,000, equivalent to €120,560 today. The celebrated couturier

15 DECEMBER

owned several works by the master of the silent world, including "Le plat d'huitres" now in a London collection, the enchanting "Les bouteilles de savon" now in the New York Metropolitan Museum, "Le canard mort pendu par la patte" of the Fine Arts Museum in Springfield and a still life, "Les Apprêts d'un déjeuner", very similar to this painting. The two works were long considered a pair, also because of their similar size. The dish of peaches with a bowl here is one of the first still lifes the artist painted after entering the Académie de Saint Luc in 1724, and being admitted to the Académie Royale de Peinture et de Sculpture in 1728, with the famous "Raie" now in the Louvre. The craftsmanship is straightforward; the composition simple, without any fuss or superfluities, and the light caresses the delectably velvety objects. In short, it has everything! **Stéphanie Perris-Delmas**

15 DECEMBER HD >

Asia online

The Asium auction house is proposing an online sale of Asian art, which will end at 2 p.m. on 15 December. The lots on offer include this pair of iconic, typically refined Chinese table screens. These objects, part of a scholar's equipment, were designed to protect sheets of paper and ink from draughts, and were generally made of flat stones set into wooden bases. It would have been a shame not to respond to such an open invitation to embellishment... And indeed, the models here are finely engraved with poems in calligraphy and landscape scenes inspired by two eminent artists. The large trees echo the style of Wen Zhengming, a scholar and painter of the Wu school, active in the first half of the 16th century, who favoured well-balanced compositions and intellectual landscapes. The screens' aesthetics are also inspired by Dong Qichang, a great theorist of literati painting at the turn of the 17th century, who believed that landscapes should resemble calligraphy. The screens have a further asset: the Qianlong emperor's stamp, hence the estimate of €200,000/300,000.

Sophie Reyssat





Royal torso

16 DECEMBER

Archaeology is a speciality that performs splendidly at Drouot, particularly if it concerns ancient Egypt, as witness the results recorded over the last few seasons. We remember the €2,264,600 garnered in June 2013 by a headless torso in greywacke from the 30th dynasty (Boisgirard-Antonini). The monumental granodiorite torso here, to be sold by Pierre Bergé & Associés at Drouot, is also sure to whet collectors' appetites, especially as it is thought to be the great Ramses II, whose reign was one of the most glorious in Egyptian history. Ramses (whose name means "Ra created him") ruled for over 60 years: a reign marked by his war with and victory over the Hittites. The vanquisher of Kadesh was also famous as a great builder, and his city Pi-Ramses, not far from Memphis, acquired a new political role. According to sale expert

Christophe Kunicki, this bust of royal origin actually comes from the temple of Memphis: "Nowadays there are no other standard-bearing statues like this in the market; they can only be found in public institutions, like the pieces on show in the British Museum and the Louvre". The very model of the standard-bearing statue was a new type of sculpture that developed under Ramses II. This sculpture also sports a choice pedigree. It belonged to a German collection before 1978, then joined in turn those of Nassib Sabbagh and Seiman Aboutaam, founder of the famous Phoenix Ancient Art gallery. When it was exhibited at the TEFAF in Maastricht in March 2002, it was part of the former collection of Qatari Sheikh Saud bin Mohammed Bin Ali Al-Thani, considered the Arab Guggenheim.

Stéphanie Perris-Delmas



Monumental torso
of standard-bearing statue
thought to be Ramses II,
granodiorite, 66 x 100 cm.
Estimate: €600,000/800,000.



Fernand Léger (1881-1955), "Le vase jaune dans le paysage", 1948, oil on canvas, signed and dated.
Estimate: €250,000/300,000.

Fernand Léger and friends

18 DECEMBER

This is just the sort of painting connoisseurs love: an instantly recognisable style (here the hallmark blues, greens and black outlines of Fernand Léger, Braque's and Picasso's companion in Cubism), a famous provenance (it belonged to Lise, daughter of the painter's close friends André Baudouin and Suzanne Roger) and, most importantly, a work making its debut in the market. All this should certainly whet buyers' appetites, particularly if you add its reasonable estimate: the painter's average price index is seven figures. Léger, André Baudouin and Suzanne Roger were close friends of Daniel-Henry Kahnweiler. Together with André Masson

and Antonin Artaud, they were all members of the "Dimanches de Boulogne", a circle of artists and poets who met at the well-known art dealer's house in Boulogne. André Baudouin and Suzanne Roger were also artists; he was a painter in the Paris school, and she was Léger's pupil. Sold by Beaussant-Lefèvre auction house, this painting "Vase jaune dans le paysage" dates from 1948, two years after Léger's return from America, where he had fled during the war. There, in that country of modernity, Léger developed a colourful style leading from his famous "Cyclistes" to the celebrated "Les Constructeurs" of 1950. **Stéphanie Perris-Delmas**

Asian art at Drouot

9 to 19 December

After the success of the first edition staged in June this year, which posted magnificent results, Drouot is setting its clock to Asian time again. For around ten days, the celebrated Paris saleroom is laying on a selection of sales dedicated to the arts of Asia, particularly China: a glittering speciality in France for the last decade. For this latest session, the auction houses joining forces at Drouot are presenting a choice selection, largely dedicated to Buddhist statuary, porcelains and textiles. The historical marketplace for Asian arts, Paris provides an opportunity to acquire works from excellent provenances, such as this baluster vase in bronze with a brown patina, ornamented with a frieze of stylised chilongs and surmounted with three goats, from the former collection of Prosper Holstein, Émile Guimet's childhood friend.

Group exhibition at Drouot, from 9 to 12 December.



A



A 16 December 2015

Japan, Meiji period c. 1880, gold damascened iron box with a lid and two small drawers on the front. On the base, marked in gold, Nippon Koku Kyoto no ju Komai sei: "made by Komai of Kyoto, Japan", 6.9 x 9.9 x 7.3 cm. Estimate: €8,000/12,000. Joron-Derem auction house.



B 17 December 2015

China, 17th/18th century, vase in bronze with brown patina, with a frieze of stylised chilongs, surmounted by three standing goats in gilt bronze, Xuande mark of doubtful origin on the bottom of the base; H. 24 cm, former collection of Prosper Holstein. Estimate: €20,000/25,000. Auction Art, Remy le Fur auction house.



C 17 December 2015

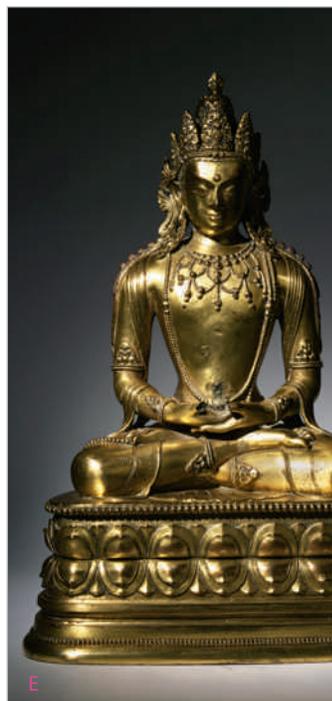
China, Ming period, late 16th century, Zhenwu seated in majesty on his throne, patinated bronze, H. 61 cm. Estimate: €30,000/50,000. Gros & Delettrez auction house.

D 19 December 2015

China, Liao Dynasty (907-1125), ceramic pillow with yellow and black glaze, in the shape of a recumbent tiger, carved wooden base, L. 41.5 cm. Provenance Wannieck, Paris. Estimate: €8,000/12,000. Daguerre auction house.

E 14 December 2015

Mongolia, School of Zanabazar, 18th century, Buddha Amitabha in gilt bronze, sitting in padmasana, hands in dhyana mudra, H. 35.4 cm. Provenance: Dr Laville, a Chinese Red Cross doctor sent to Mongolia. Estimate: €120,000/150,000. Tessier & Sarrou auction house.



F 16 December 2015

China, Yongle period (1360-1424), round box in vermilion lacquer with carved decoration on a yellow background, base lacquered in black incised with the six-character kaishu mark Da Ming Yongle Nian zhi, Diam. 12.2 cm. Estimate: €30,000/40,000. Joron-Derem auction house.

HD





A



B



C



D



HD

- A 19 December 2015**
Famille Rose porcelain bowl, China, Qing dynasty, stamped with the six-character mark of the Daoguang period (1821-1850), Diam. 18.3 cm. Estimate: €10,000/15,000. Daguerre auction house.
- B 14 Decembre 2015**
China, Qing dynasty, end of 18th- early 19th century, pair of cloisonné enamel on copper vases decorated with polychrome floral motifs. Base and neck gilded with mercury, H. 72 x 41 cm. Width of vase x diam of neck 21 cm. Estimate: €15,000/20,000. FL Auction auction house.
- C 17 December 2015**
China, late 18th/early 19th century, Jiaqing period, statuette in white celadon jade of Buddha sitting in samadhi on a lotus, wearing a monk's robe with eyes half-closed, expressing serenity, H. 16 cm. Estimate: €3,000/4,000. Gros & Delettrez auction house.

- D 16 December 2015**
China, Yuan era (1279-1368), wooden polychrome sculpture representing a female deity, holding bamboo symbolising authority and law, H. 112 cm. Estimate: €70,000/80,000. Joron Derem auction house.
- E 11 December 2015**
Sino-Tibetan work, 17th/18th century, Buddha in bronze with gilt patina and traces of mercury gilding, seated in padmasana on a lotus-shaped base, H. 71 cm. Estimate: €40,000/60,000. Thierry de Maigret auction house.
- F 14 December 2015**
China, Jiajing period (1522-1566), baluster shaped jar in red and yellow glazed porcelain with a decoration of dragons chasing the sacred pearl among the clouds above the waves, with the six-character kaishu mark of Jiajing, H.14 cm. Estimate: €30,000/40,000. Tessier & Sarrou auction house.







A 18 December

China, Tang dynasty (618-907), two statuettes of court ladies (known as "fat lady") in terracotta forming pendent traces of polychrome, 69 x 70 cm. Thermoluminescence tests confirm authenticity. Estimate: €10,000/ 15,000. Pescheteau-Badin auction house.



B 10 December

Toshusai Sharaku (active 1794-1795), "Oban tate-e, okubi-e of the actor Iwai Hanshiro IV" in the role of Shigenoi, on micaceous background. Signed Sharaku ga, publisher Tsutaya Jūzaburō (Kōshodō), around 1794, fifth month, 38 x 25.2 cm. Estimate: 15,000/20,000. Jean-Marc Delvaux auction house.

C 14 December

Thailand, Dvaravati, 9th century, meditating Buddha in hard grey sandstone, hands in dhyana mudra, (Accidents), H. 70 cm. Estimate: €25,000/30,000. Tessier & Sarrou auction house.

D 14 December

China, Ming Dynasty, archaic carved jade vase, lid adorned with dragon and handles on the vase itself. Marked with a six character inscription, H. 22 cm. Estimate: €25,000/30,000. FL Auction, auction house.

E 11 December 2015

Japan, second half of the Edo period, complete Yoko-Hagi-do suit of armour in patinated iron with dark blue sugake lacing, 18-plate helmet in patinated iron, four-plate shikoro in lacquered iron. Estimate: €12,000/15,000. Thierry de Maigret auction house.

F 14 and 15 December 2015

China, Qianlong period (1736-1795), round snuff bottle with long neck in gilt copper and polychrome painted enamel, on the base, the Jjingzhi mark, "respectfully made" in zhuanshu, H. 5.8 cm, stopper in gilt copper. Estimate: €20,000/40,000. Fraysse & Associés auction house.



HD



D 19 December 2015

China, Qing Dynasty, 19th century, pair of large flasks in gilt bronze and cloisonné enamel, oval foot decorated with a Greek key pattern frieze, H. 53 cm. Estimate: €6,000/8,000. Daguerre auction house.

E 17 December 2015

China, 18th/19th century, rectangular decorative furnishing panel in embroidered silk (Nasha) on apricot yellow silk gauze with nine five-clawed dragons chasing the sacred pearl among the clouds, 304 x 440 cm. Estimate: €100,000/120,000. Auction Art, Remy le Fur auction house.

HD

A 18 December 2015

China, Northern Qi dynasty (479- 550), headless bust of Buddha in grey sandstone, light garment molding his body, left arm along his body. H. 61,5 cm. Estimate: €4,000/6,000. Pescheteau-Badin auction house.

B 14 and 15 December 2015

Lin Fengmian (1900-1991), "Pavilion beneath the pines", ink and colour on paper, signed on the bottom left, 38 x 39 cm at sight. Estimate: €80,000/100,000. Fraysse & Associés auction house.

C 7 December 2015

Wang Yancheng (b. 1960), "Composition", oil on canvas, signed and dated 2007, 120 x 120 cm. Estimate: €150,000/180,000. Aguttes auction house.



In the world

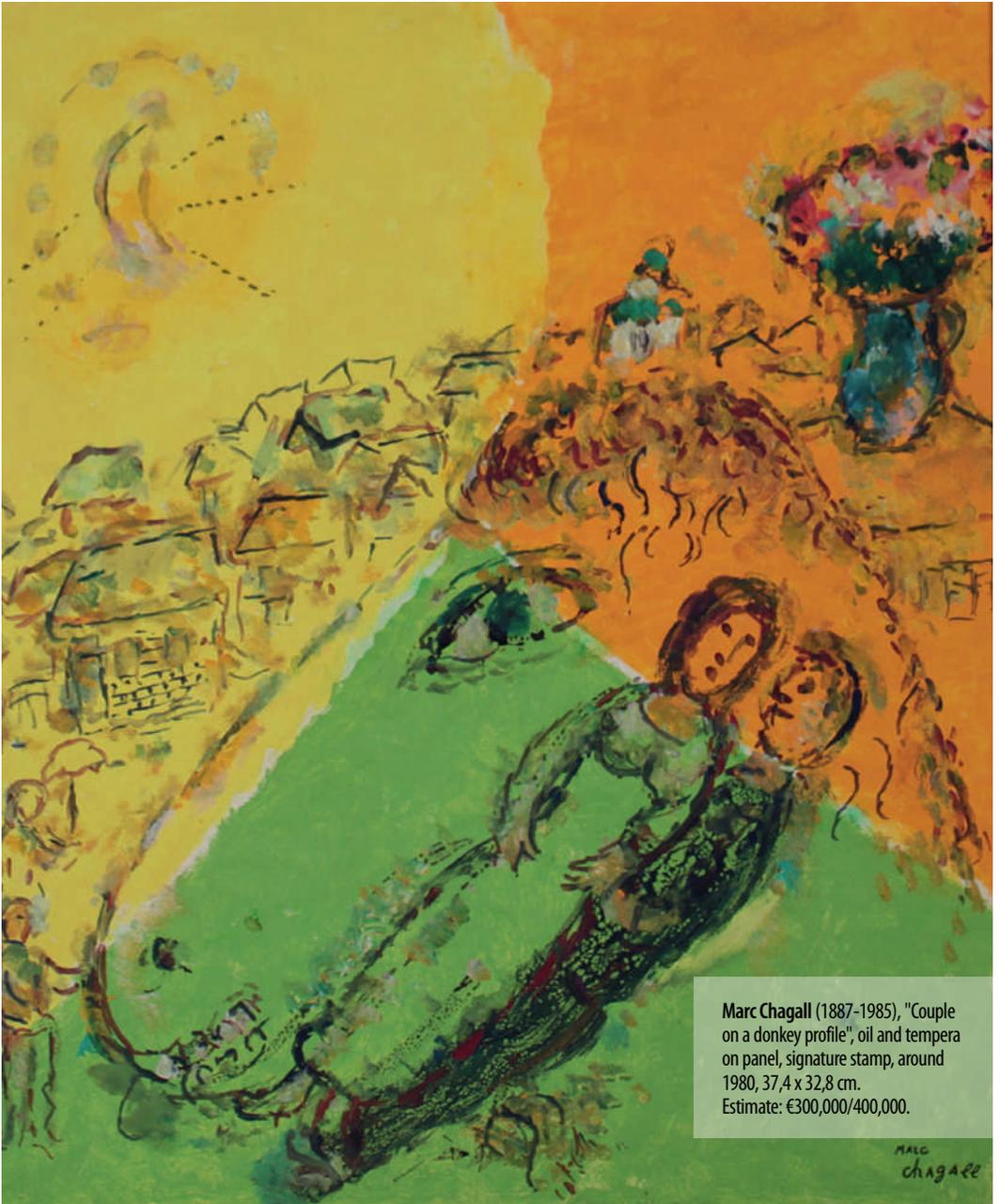
Chagall, Matisse...

MONACO

Staged by the Monte Carlo saleroom, this sale devoted to modern and contemporary paintings and sculptures on 15 December will have notable guests. Not far away from the Principality of Monaco you will travel to Mandelieu with Kees Van Dongen, discovering a 1924 place to be thank to his painting : the race-track (€800,000/1,200,000). Inspired by antiques, Amedeo Modigliani will seduce with his "Blue Caryatid" drawn in pencil around 1911-1912 (€200,000/300,000), whereas Marc Chagall will prove his colourist talent in a painting executed around 1980 shortly before his death, "Couple on a donkey

profile". The most anticipated will be Henri Matisse. Although unnamed, his "Deux femmes dans la verdure avec un chien" (€3,000,000/4,000,000) are undoubtedly Hélène Galitzine and Lydia Delectorskaya, who posed for the artist separately and together between 1937 and 1938. An orphan who had emigrated to Nice in 1928, employed four years later by Matisse to assist him in the production of the monumental La Danse, Lydia rapidly made herself indispensable. She became one of his favourite models. In this painting, we find the pensive attitude that so captured the artist's attention, with arms crossed on an armchair: a pose frequently adopted by his Siberian muse between 1935 and 1939. This painting, exhibited on two occasions in Switzerland, in 1949 and 2009, was carefully preserved by the descendants of the collector Henry-Louis Mermod.

Sophie Reyssat



Marc Chagall (1887-1985), "Couple on a donkey profile", oil and tempera on panel, signature stamp, around 1980, 37,4 x 32,8 cm.
Estimate: €300,000/400,000.



REQUIRE A. 285 Jan.

Marcel Gotlib (b. 1934), cover of "Rubrique à Brac", volume 4, Indian ink. Estimate: €25,000.

FOURNIR 8 BLEUS APRES
REDUCTION LAISSEZ DE LA MATIÈRE TRAIT A TOUTOUR
DU DESSIN.

Spotlight on strip cartoons

Whether Paris or Brussels, it makes no odds, because the Millon auction house's two sales are being staged in a live link-up, to the delight of Franco-Belgian comic strip fans. Rahan opens the proceedings on 6 December with pieces of unbeatable provenance: the collections of Roger Lecureux and André Chéret, respectively the scriptwriter and artist of the story of this "Son of the Dark Age". From various original pages to covers of the Rahan trimestriel (around €13,000 for volume 7), the hero of Pif Gadget is sure to cause fierce fighting among collectors. They will also be competing for around a hundred pages by other great names in strip cartoons. There is sure to be a "shoot-out" (at around €19,000) for a page from Hugo Pratt's Jesuit Joe, and Tardi's Nestor Burma will inspire scheming to the tune of €13,500. Marcel Gotlib should create a splash on 13 December when 15 works come out of his

BRUSSELS

personal collection, aimed at those nostalgic for the "Dingodossiers", "Rubrique-à-brac", "Fluide glacial" and "L'Écho des Savanes". For his iconic self-portrait evoking A Clockwork Orange, fans will need around €25,000. But unlucky bidders should cheer up, knowing that Willy Vandersteen will also be featuring that day with pages from his Bob et Bobette series, while the inevitable Hergé will be present in various versions of his world. However, you will need some €31,000 for a bronze Tintin: the prototype of the statue set up in 1976 in the Wolvendael Park, Brussels. **Sophie Reysat**



€13,4 M

The two-day sale of "Une grande collection" on 17 and 18 November at Drouot by Maître Vincent Fraysse was a resounding success that totted up precisely €13,413,375. It was impressive both for the level of bids obtained, which in many cases exceeded the estimates, and for the six State pre-emptions for various institutions, including the Château de Versailles. Worth noting: this was a judicial sale, meaning lower buyers' premiums... Numismatics set the tone on the first day, alone pocketing €3,367,192 and confirming the exceptional character of this collection, as emphasised by the expert Sabine Bourgey. The top price went to one of the Holy Grails of French royal coinage: an example of the "pièce de plaisir" created by Jean Warin for Louis XIII on the occasion of Claude de Bullion's reform introducing the Louis d'or. Two examples of the eight-louis piece with bare neck (53.68 g, Paris, 1640) were on offer: one in "almost superb" condition, having undergone slight cleaning, made a glittering €194,480, while the other, with a smooth edge and slight dents, garnered €114,400. The books and manuscripts section of 54 numbers opened the second sale of the dispersion. This produced the most dramatic bid of the collection: €400,400 after a

high estimate of €3,000. The slim volume in German shone out not so much for the richness of its illustrations as for its scientific value: Gregor Mendel's "Research work on plant hybrids", marking the birth of genetics. The lion's share was garnered by the non-specialist part of the collection, which scored three bids of over a million. The first, a 1947 oil on canvas by Hans Hartung, achieved a world record for the artist at €1,544,400 after a high estimate of €350,000. The second – the collection's only Old Master, a 1642 still life by Wilhem Claesz Heda – tripled its estimate at €1,029,600. The third, a desk by Oppenordt with contre-partie Boule marquetry, classified as a national treasure, was pre-empted at €1,487,200 by Versailles and now returns to the château for which it was commissioned by Louis XIV in 1685. It had left the national collection, together with a matching desk (now in the New York Metropolitan Museum), not during the sales of the Revolution, but during those of the Garde-meuble de la Couronne ordered by Louis XV in 1751. The King's monogram is repeated frequently in the marquetry of these desks, whose pedigree was only retraced in 1986 by the specialist Jean-Nérée Ronfort.

Sylvain Alliod



€143,000

Jean-Ange Loque, Paris 1782-1783, adjustable height silver candlestick from the private mansion of Marc-René de Voyer de Paulmy d'Argenson, Marquis de Voyer (1722-1782), known as "la chancellerie d'Orléans", Rue des Bons-Enfants, Paris.
Gross weight: 3.5 kg, H.: 47.3 to 56.5 cm. In shaped case.





A 171,600

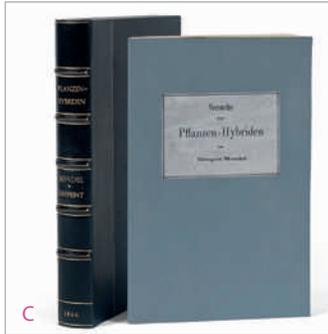
Pierre-François Drais, Paris 1776-1777, snuffbox in various golds, enamel and orangey agate, with medallions under glass, painted on carnelian in the style of Jacques-Joseph de Gault. 192 g, 3.4 x 8.5 x 6.5 cm.

B €1,544,400

Hans Hartung (1904-1989), "Painting no. 10 t 47.10", oil on canvas, signed on the bottom right, dated January 47, 146 x 97 cm.

C €400,400

Gregor Mendel (1822-1884), "Versuche über Pflanzen-Hybriden" Brünn, Gastl's, 1866, in-8, 47 pp., first edition.



C



D

D €194,480

Louis XIII (1610-1643), eight-louis piece with bare neck. Paris. 1640. Laureate bust right. R./Four pairs of crowned Ls, back to back, cruciform, lilies in angles. Fluted edge. (Duplessy 1295, Dr 14A). Gold. 53.68 g.

E €1,029,600

Wilhelm Claesz Heda (1593-1680), "Still Life with Rohmer, Nautilus and Silver Goblet", panel, 58.5 x 79 cm.

F €1,487,200

Desk delivered in 1685 for Louis XIV with a matching desk in première partie marquetry in the New York Metropolitan Museum). Pre-empted by the Château de Versailles for the Petit Cabinet du Roi.



E

HD



F

< €200,000

In France



A

HD



B



C

A €50,000

China, Qianlong era (1736-1795), terrine with copper and gold vitreous enamel, l. 49, h. 28 cm.

Paris, Drouot, 30 October, Ader auction house. Mme Jossaume, M. Portier.

B €136,400

Charles Le Brun (1619-1690) and collaborators, "Le Christ au jardin des Oliviers", oil on canvas, diam. 138,5 cm.

Paris, Drouot, 12 November, Drouot & its auctioneers, Daguerre auction house. Cabinet Turquin.

C €66,560

Charles Topino (1742-1803), end of Louis XV's reign, desk with rosewood marquetry, 112 x 74 x 42 cm.

Paris, Drouot, 26 October, Massol auction house.

D €183,000

Namikawa Sosuke (1847-1919), pair of tapered vases with enamelled iron, silver-plated neck and base, Japan, beginning of 20th century, 42 x 19 cm.

Laval, 14 November, Hôtel des ventes de Laval auction house. Cabinet Pétroff - Rançon.





€172,260 Tetsumi Kudo (1935-1990), "Your portrait", 1964, mixed media and sales voucher collage with miscellaneous objects in a Plexiglas box. 75.5 x 69 x 13 cm. World record for the artist. Paris, Drouot, 24 and 25 October, Digard Auction auction house. Maître Frassi, Cabinet Perazzone-Brun.

€172,260

The eagerly-awaited collection of Pierre and Jojo Restany, accompanied by several other provenances, totalled €1,460,382, smashing all estimates. There were a great many international buyers among the audience of over 500 thronging the saleroom during these two days, not forgetting over 200 online bidders on Drouot Live. The highest bid, €172,260, after a high estimate of €15,000, represented a world record for the Japanese artist Tetsumi Kudo, and went to a mixed media of 1964: a striking portrait of Restany. This largely exceeded the previous €53,840 garnered on 3 December with Artcurial by another mixed media, "Composition" (63 x 64 x 5 cm). The second six-figure bid, €146,740, went to one of the 300 copies of Yves Klein's "La Vénus d'Alexandrie", tripling its estimate.

Sylvain Alliod



A €91,760

François Boucher (1703-1770), "Vénus à la colombe", around 1740-1745, haematite, 24,7 x 36,5 cm. Paris, Drouot, 20 November, De Baecque & Associés auction house. MM. de Baysier.

B €126,000

Konstantin Korovine (1861-1939), "Pêcheur sur un lac", oil on canvas, signed, 69 x 84 cm. Cannes, 22 and 23 October. Azur Enchères Cannes auction house. François Issaly & Julien Pichon. Mme Sevestre-Barbé.

C €143,560

James Lee Byars (1935-1997), "Slit Moon", marble, case of black-painted oak, metal and glass 174,5 x 48,5 x 48,5 cm. Paris, Drouot, 27 October, Cornette de Saint Cyr auction house.



C

Unclassifiable artist James Lee Byars (1932-1997) achieved a European record (source: Artnet), €143,560, on 27 October with Cornette de Saint Cyr, at 6 Avenue Hoche in Paris. The estimate for "Slit Moon" was only €30,000. The crescent moon in Thassos marble in question is presented on black velvet in a display case of black-painted oak, metal and glass, which forms an integral part of the work. The American artist, whose works lies at the crossroads of minimalist and conceptual art, performance, Japanese-style aesthetics and allegory, always favoured hybrid artistic proposals, exploring the limits of the eternal and ephemeral.

Sylvain Alliod



€331,250 Pierre Bonnard (1867-1947), "Scène de famille", 1893, watercolour, lead and white gouache on vellum, 29,8 x 14,3 cm. Paris, Drouot, 13 November, Ader auction house. Mme Bonafous-Murat.

€200,000-400,000



HD



A €310,000

Jean-Honoré Fragonard (1732-1806), "Couple de bergers dans une étable", canvas, 48 x 58,5 cm.
Paris, Drouot, 12 November, Drouot & its auctioneers, Binoche & Giquello auction house. M. Millet.

B €384,000

Abraham Mignon (1640 -1679), "Un déjeuner", oil on canvas, signed, 75 x 62 cm.
Rouen, 22 November, Bisman auction house. M. Millet.

C €225,320

Germaine Richier (1902-1959), "La Sauterelle", large, 1955-1956, proof in bronze with dark patina, numbered HC3, Fonderie de la Plaine, 2013, 137 x 99 x 176 cm.
Paris, Drouot, 3 November, Mes Morand auction house. M. Schoeller.

€331,250

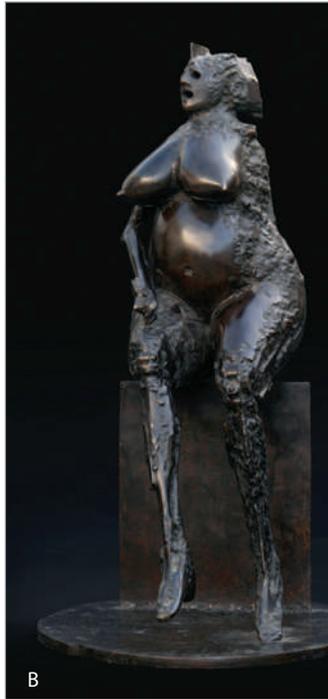
Late 19th century Japonism is speakingly illustrated in this 1893 mother and child by Pierre Bonnard, which fetched €331,250, achieving a French record for a work on paper by the artist (source: Artnet). This was one of the first preparatory drawings for a lithograph published in *L'Estampe Originale*. The models sketched out in broad, solid colours are Bonnard's sister Andrée, and her little son, Jean. She married the operetta composer Claude Terrasse, considered by some as Offenbach's successor, who made a name with his incidental music to Alfred Jarry's *Ubu roi*. But he had to wait until 1900 to achieve his first major success: *La Petite Femme de Loth*, an opera buffa written in collaboration with Tristan Bernard. He and

his wife had six children, including Charles, who himself had a son, Antoine, who inherited this water-colour as indicated on the back of the frame. The lithograph differs from this study, the most significant change being the bespectacled profile of the painter himself, who appears on the bottom right, looking at his nephew. With this addition, the "Mother and Child" becomes a "Family Scene": the title of the print. The rest is basically the same, particularly the two-dimensional treatment of Andrée's garment, inspired by a Japanese kimono. The child, meanwhile, wears spotless, skilfully creased baby clothes, again in two dimensions. Bonnard has clearly learned something from Japanese prints!

Sylvain Alliod



HD



A €275,000

Toshusai Sharaku (active 1794-1795), oban tate-e, okubi-e of actor Osagawa Tsuneyo II playing the role of Shizuka, in the play *Koi nyobo somewake tazuna* (The Beloved Wife's Particolored Reins), depicted 5 May 1794, proof, signed Toshusai Sharaku ga, cachets of publisher, Tsutaya Jusaburo, et kiwame censorship seal (approved).

Paris, Drouot, 18 November, Beaussant-Lefèvre auction house, Mme Jossaume et M. Portier.

B €250,400

César Baldaccini, known as César (1921-1998), "Ginette", 1958-1998, bronze with nuanced black patina, numbered 3/8, La Fonderie d'art Bocquel, h. 130 cm. World record for the subject.

Paris, 21 October, Hôtel Le Bristol, Marc-Arthur Kohn auction house.



C €292,360

Jilali Gharbaoui (1930-1971), "Écllosion", 1968, Oil on panel, 100 x 65 cm. World record for the artist.

Paris, 27 and 28 October, 6, avenue Hoche. Cornette de Saint Cyr auction house. La Marocaine des Arts auction house.

D €256,200

Auguste Rodin (1840-1917), "Le Baiser, quatrième réduction" or "petit modèle", bronze with brown-black patina, signed « Rodin » marked with « F. Barbedienne, fondeur » and the letters "VL" and "V", 25,3 x 15,7 x 16,4 cm.

Marseille, 31 October, Hôtel des ventes Méditerranée Marseille auction house.





Necklace of 39 natural graduated pearls set in a pearl clasp supported by two white gold rings decorated with diamonds. Diam. of pearls: around 7,9 to 11,6 mm, Laboratoire Français de Gemmologie classification: natural saltwater pearls. Paris, Drouot, 18 November, Pierre Bergé & Associés auction house. Mme Soupault.

€1,949,500

In an afternoon sale at Drouot on 18 November with Pierre Bergé & Associés, jewellery and fashion achieved a total of €5,001,673, where the lion's share was due to the jewellery and wardrobe of Mary Chauvin du Treuil, Baroness Alain de Rothschild (1916–2013). Good news for the Shoah Memorial, to which the Baroness's children (Béatrice Rosenberg, Eric and Robert de Rothschild) are donating the proceeds. Their mother always helped this institution – created during the turmoil of 1943 – to find funds to continue its historic and educational actions. As well as being a caring woman, the Baroness was a model of refinement and elegance, as can be seen from a portrait reproduced in the catalogue, where the whiteness of her dress echoes her five rows of pearls: two more than the Queen of England... And pearls were the most sought-after jewels in the sale, starting with this necklace, which garnered the

trifling sum of €1,949,500, after an estimate of only €180,000. Another, expected to make €150,000 at most, finally fetched €837,200. This contains 30 graduated fine pearls (8 to 11.2 mm) articulated with faceted rock crystal ferrules, and a clasp also set in a pearl. Together, two rings, each containing a fine button pearl (around 14.2-14.3 x 11.6 mm, and around 14.5-14.6 x 11 mm), achieved €180,320, when the estimate for each was €12,000. The Baroness was a keen admirer of the jewellery designed by Fulco di Verdura (1898-1978), a Sicilian aristocrat who made a career in America after working for Chanel. In 10 lots, these jewellery items totalled €846,568. Haute couture was much to the fore at the Besteigui Ball, for which Christian Dior designed an 18th century style shepherdess costume in wild silk and organdie for Baroness Alain de Rothschild, which went for €54,096. Sylvain Alliod

> €400,000



A



B



C



D

A €1,530,000

Sanyu (1901-1966), "Nu assis ou Académie de dos, sur tabouret", 1931, oil on canvas, 73 x 50 cm.
Paris, Drouot, 26 October, Aguttes auction house.

B €450,720

Sèvres, 1787-1788, an 'Etruscan' shallow bowl with handle, with polychrome decor, from the dairy service at Rambouillet. H. 8, diam. 28 cm.
Paris, Drouot, 18 November, Thierry de Maigret auction house. M. L'Herrou.

C €827,080

1958 Mercedes-Benz 300 SL roadster.
Paris, 23 November, Artcurial auction house.

D €903,000

Claude Lalanne, "Le Lapin de Victoire", 2005 a patinated bronze, monogrammed, signed and dated, numbered, Monogram CL, stamp Lalanne, 225 x 78,5 x 92,5 cm.
Paris, 24 novembre, Sotheby's .

E €960,909

Gustave Caillebotte (1848-1894), "L'Allée de la villa des Fleurs, Trouville", 1882, oil on canvas, 65 x 54 cm.
Paris, Drouot, 20 Novembre, Millon & Associés auction house. Mme Ritzenthaler.

HD

E

Estimated at no more than €150,000, this 1882 oil on canvas by Gustave Caillebotte finally went all the way up to €960,909. The picture was executed at Trouville, in the Villa des Fleurs, which the artist was renting for the first time with his brother Martial, an amateur musician and philatelist. While regattas were the main reason for their summer holidays, painting did not go by the board. This canvas invites viewers to a walk among thick foliage, a subject where the artist lavishes his talent on the perspective of the path, together with play on light and shadow that beautifully conveys the coolness of the leafy shade.

Sylvain Alliod





Lucien Clergue (1934-2014), "Jeune Gitan portant la statue de sainte Sara, les Saintes-Maries-de-la-Mer, 1959", modern silver halide print, 39 x 29.4 cm.



MAGAZINE

Lucien Clergue

Imaginary interview with Lucien Clergue. Early in 2014. An old gentleman, looking a little tired, finally greets us, after postponing several appointments, in a café close to the Académie des Beaux Arts, of which he was once president.

We know you are from Arles, but like "L'Arlésienne", you were pretty hard to pin down when Arles's said and done!

(Laughing) Ha ha, too easy – but I grant you that one! I am amazed that surprises you; after all the great artists you have met and talked to, because this is the only profession where, for those who make it and are lucky enough to live long, old age is a really active time! I've just come back from North America, where I was helping to set up two exhibitions of my work. What a hectic life, at nearly 80! But if your mind is set on something, the body goes along with it. In any case, I'm very lucky – touch wood. (Mischievously) You should have come to meet me at my house in the Camargue, and called this interview "La rencontre d'Arles"!

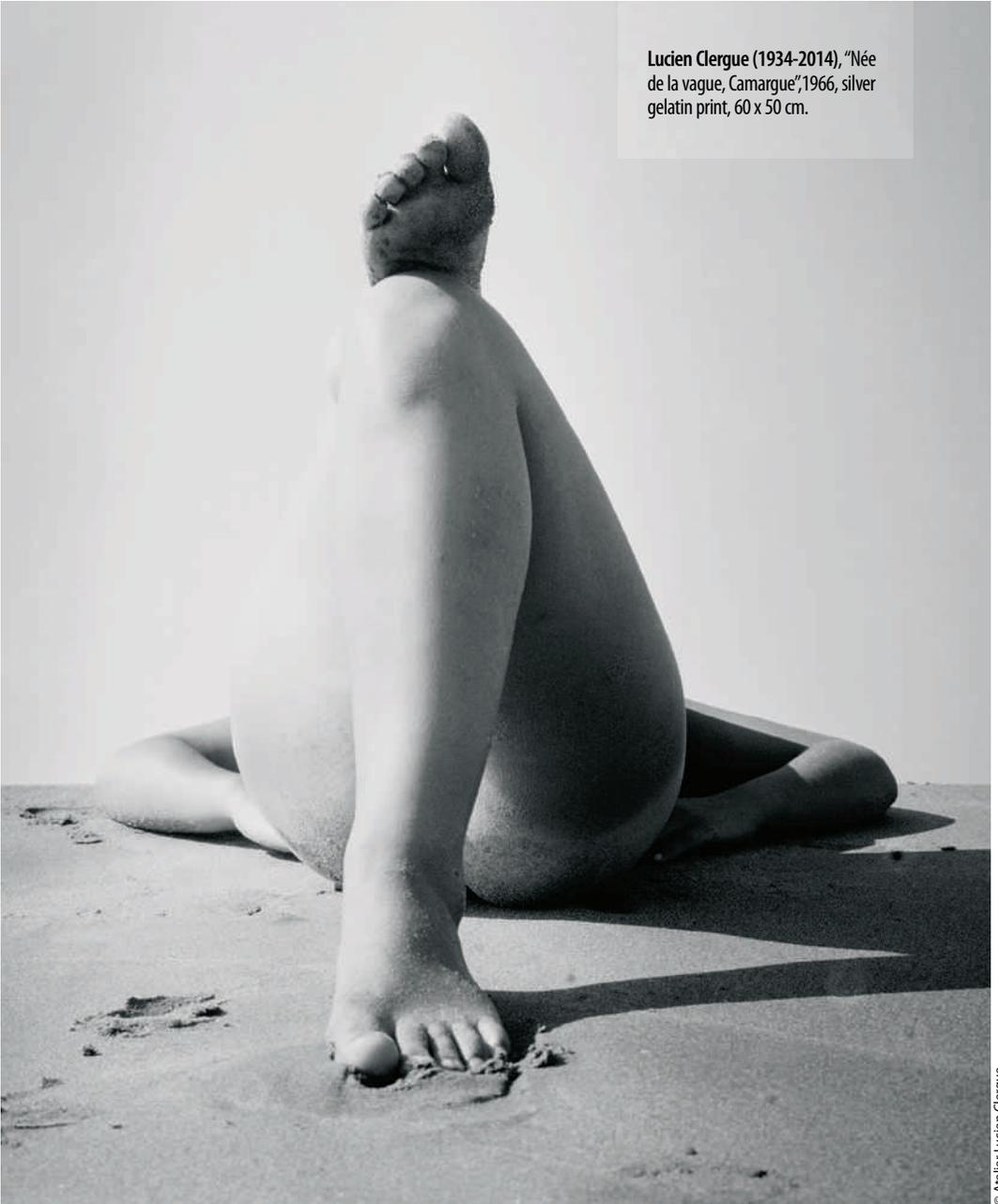
Very funny - I grant you that one too: one-all! This event you have created is an amazing success!

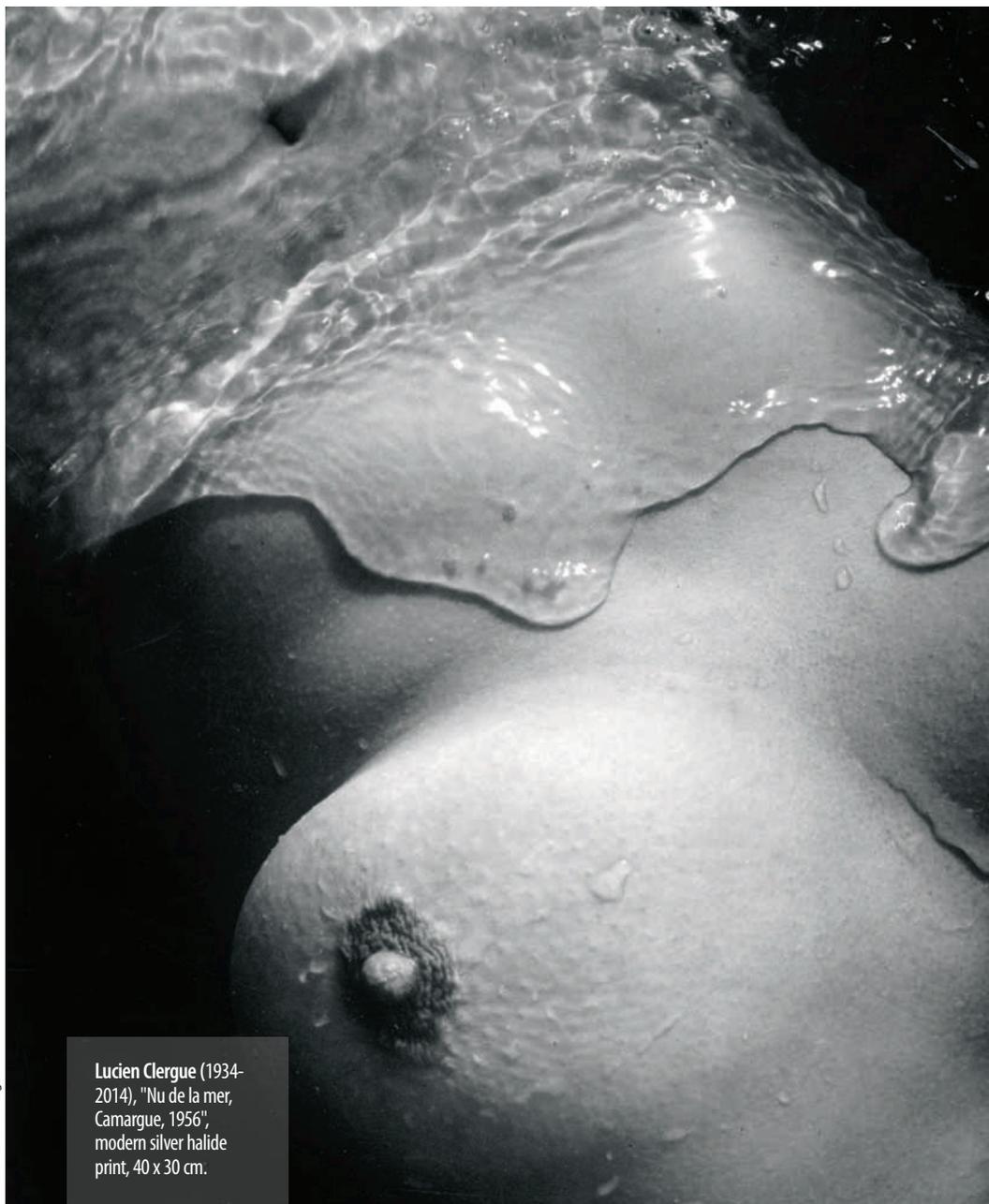
Yes, it is! The Rencontres Internationales de la Photographie has become the most important festival in its field. Retrospectively, however, I wonder whether I'm prouder of making it such a major event, or making my city the world capital of photography! In any event, the Rencontres d'Arles will go on long after I'm gone, and you can't imagine how much that means to me.

You are the first photographer to have been elected to the Académie des Beaux-arts. An official embalming, or a real opportunity for your art?

I knew you could be cutting, and I see you're true to form! But you know, first of all it was an exceptional opportunity, because it enabled me to prove, at my humble level, that photography really was an art in itself. Although this was in doubt thirty or forty years ago, it is now a certainty, you'll say. It's true – there seems to be huge enthusiasm for this mode of expression: look at all the museums, fairs, trade shows and magazines entirely devoted to it. But it's still quite a deli-

Lucien Clergue (1934-2014), "Née de la vague, Camargue", 1966, silver gelatin print, 60 x 50 cm.





Lucien Clergue (1934-2014), "Nu de la mer, Camargue, 1956", modern silver halide print, 40 x 30 cm.

cate business, and its foundations still need consolidating. In France, you can't deny that the photographer-artist still has a long, long way to go. Aside from all that, I can see why you think I've turned bourgeois in joining the "Immortals"; but rest assured, I'm not fooled!

How did you... develop as a photographer?

(Thinking for a moment) I was eleven at the end of the war, and the medium already intrigued me. In the Fifties, armed with a small camera, I began to take pictures of bombed-out ruins, very intuitively. I think death was very important in my work, even unconsciously... And then I learned, grew, observed and progressed, always with the same goal in view: perfecting the language of the image; not making it subservient to the written word or ideas, but letting it say what it wanted. My female nudes among the waves and my Camargue landscapes came a few years later, and yet every time I photograph a woman, I get the impression that I am pushing back the frontiers of death. That's surely because looking at their bodies is a reassuring response to all the anguish in the world.

When did you really take off as a photographer?

I set up as an independent photographer in 1959, with support from Picasso and Cocteau, who helped me take that crucial step. Through them, I met several first class collectors who enabled me to remain totally independent. When I think back, it was an extraordinary luxury not to have to work in an agency to make ends meet! But all that was only the practical aspect and a question of management, even if those early days naturally shaped my approach to photography. I want to emphasise that artists like Picasso, Cocteau, Dalí and Saint-John Perse were enormously influential in making me sensitive to poetry in general, and Surrealism in particular. It's not enough to be born in Arles and discover universal, timeless values in expressions of folklore like bullfighting, gypsies and circus acrobats. You also need to enrich this heredity with an expressiveness that really says something, and has profound artistic meaning. You talk about my election to the Académie, but the most fulfilling recognition I ever had was from Picasso! And that counts for far more than anything else.

It eclipses all the medals, academies, claptrap and all that sort of stuff – because Picasso is Picasso!

Would you have felt outmatched if he had also been a photographer?

(Puzzled) I like you, but honestly, that's a pretty stupid question! In my view, the only danger posed by the people around you is when they constantly hark back to your early works – all those people who pigeonhole you and then want you to stick to that image, if you see what I mean. But it's really important to swim against the current – "against the wave", as I might say in my case – with regard to not only trends, but also your own career.

Those very waves that made your reputation as a "photographer of nudes"...

Yes. But all the same, for the general public, I don't have the status of a Doisneau or a Ronis! Their pictures are extremely popular, in the true, noble meaning of the term, mainly because they have been printed as postcards and posters. But that kind of distribution borders on overexploitation, and sometimes their images no longer have the tang of the new. For my part, I've always cultivated a form of independence, which has enabled me to satisfy an ambition that is primarily artistic – not photojournalistic or strictly commercial, for instance. As far as I know, I didn't photograph women's bodies lapped by the waves to sell them to calendar merchants! No, I worked and sculpted them on the negative to bring out their fragility, their sensitivity to light, and their suffering as well. Models play just as important a role in pictures as the person who presses the shutter button. (Musing) I don't think I'll be called the "photographer of nudes" forever, because I've told so many other stories in each new film.

Interview by Dimitri Joannides

TO SEE

"Lucien Clergue. Les premiers albums" National Galleries of the Grand Palais, 3, avenue du Général-Eisenhower, Paris 75008, until 15 February 2016

www.grandpalais.fr

W

Collection Pictet

She has it all: beauty, a keen eye, an impressively varied career and considerable experience. Danish-born Loa Haagen Pictet had a brilliant academic career before deciding to focus on museum work. After qualifying at the Fine Arts School of Copenhagen, then the Kunstmuseet Køge Skitse-samling, she curated several exhibitions on contemporary architecture, and the first Ferdinand Hodler retrospective in Denmark. In 1977 she went to live in Geneva after marrying the architect Charles Pictet, thus joining a great family well-known in financial spheres. After writing several scientific articles and collaborating with an art gallery as its director, she became curator of the International Red Cross and Red Crescent Museum in 2003. The following year, she was asked by the Pictet bank to decorate their Geneva headquarters, then under construction, and suggested starting a collection. As well as meticulously seeking out its new acquisitions, she is now president of the IACCCA (International Association of Corporate Collections of Contemporary Art), which involves forty representatives of corporate collections, including those of the Deutsche

Bank, the National Bank of Canada, Shiseido, the Standard Bank, the MAPFRE Foundation, La Caixa and the Fondation Cartier pour l'art contemporain. In this new role, Loa Haagen Pictet has an even firmer position at the heart of companies and their cultural patronage.

What is the line taken by the Pictet collection?

I wanted it to convey a modern image of the institution, reflecting its traditional values and attachment to its Swiss roots. This is why we have concentrated on the Swiss scene from 1800 to the present day: a period that fits with the history of the bank, founded in Geneva in 1805. The collection features not only Cuno Amiet, Ferdinand Hodler, Giovanni and Alberto Giacometti, Olivier Mosset, Niele Toroni, Meret Oppenheim and Rémy Zaugg, but also international artists who have special links with Switzerland, like Jean Arp. It now contains nearly 600 pieces, and is displayed in sixteen of the group's twenty-six offices, including London, Hong Kong, Singapore, Geneva and Paris. The idea is to provide a welcoming setting for our clientele, together with a workplace environment that encourages people to think out of the box – because we are convinced

HD

Ugo Rondinone (b. 1962), "No. 246
Vierundzwanzigsteraugustzweitause
ndundeins", 2001.





© Pictet Collection, Geneva

that creation is an excellent way of staying alive to a constantly changing world. The aim is also to support the art scene, its institutions and the creation of art works. Today, we are really proud to have one of the world's one hundred biggest corporate collections.

How far does it play a role in a communication policy?

It's very much in resonance with the bank's core business: asset management. As it is not trend-influenced or at all speculative, it chimes in with the institution's responsible behaviour in the finance sector. And in it we can read a parallel story – the way the bank has

developed in the past, its sensitivity in the present and its perception of the future.

How is it linked to the Prix Pictet?

They are two separate entities, even if they both illustrate our commitment to the cultural sphere. The prize was created in London in 2008, four years after the collection was started, which certainly encouraged this open attitude to another world – in this case, photographic reports on sustainable development. As a curator, my role was to ensure consistency between the prize and our cultural vocation. I also took an active part in the first five editions as a member of the jury. And we



John M Armleder (b. 1948),
"Liberty Dome CP, XI - Liberty
Dome LD, XII", 2006.

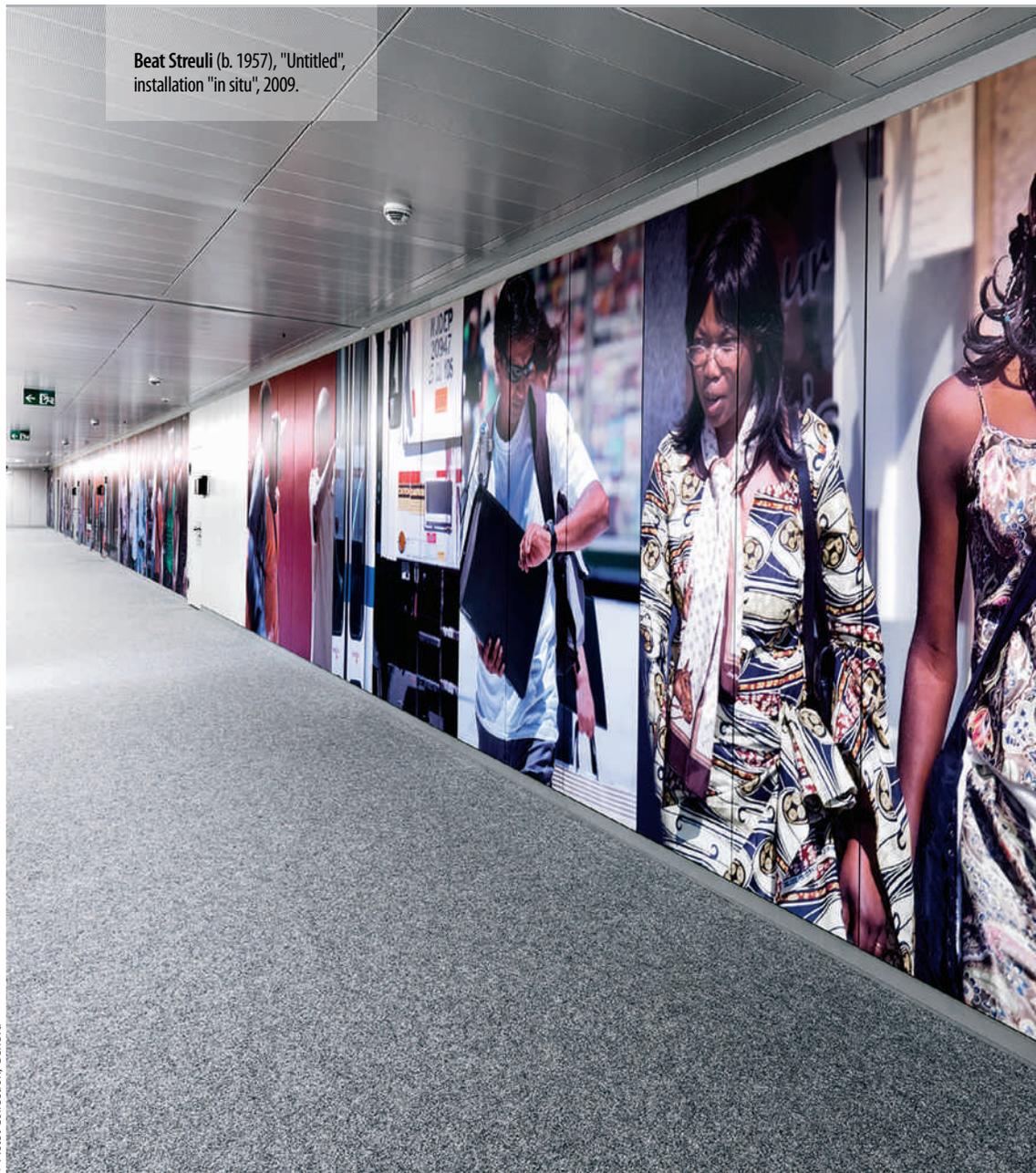
have acquired several works – by Michael Schmidt, Luc Delahaye and Mitch Epstein, for example – which joined a specific group of works, the Prix Pictet Photography Collection. This collection features several artists who were already working on the fringe of photo reporting, like Jules Spinatsch and Beat Streuli, a major figure in street photography.

You became president of IACCCA in 2014. What is its aim?

The association was founded in 2007. It consists of around forty curators of corporate collections, and is an international network that provides a platform for

experience-sharing. Our aim is to perpetuate a commitment to culture and contribute to its recognition and visibility. The IACCCA functions as a continuous training forum for its members, who work together in task groups on subjects: the societal responsibility of private establishments, collaboration with museums and the ICOM (International Council of Museums), and so on. We are also interested in mediation and educational activities, both within the association and for external audiences. In joining the IACCCA in 2011 as a curator, I was able to meet colleagues and discover other groups formed by private companies. We have jointly set up a

Beat Streuli (b. 1957), "Untitled",
installation "in situ", 2009.





network that simultaneously includes collections and the establishments that launched them. We are currently planning an exhibition based on our members' collections; this will be staged in a museum, thus reaching a broader public. IACCCA was recognised as a partner in 2012 by the ICOM, and is now working on a code of ethics in the same way as museums, but tailored to the entrepreneurial sphere. We are also interested in the question of image rights, where taxation is higher for us. So we have teamed up in order to negotiate as a group. But the main focus is still the expansion of collections and the place of art within a company.

IACCCA involves establishments whose patronage is chiefly focused on contemporary creation. Why this particular line?

A company has to live in the present, and always seek innovation. The art of our time is a constant source of inspiration – an encouragement to question the world in order to understand how it is changing. Artists are seismographs of our times; they express concerns that are often the same as those of the business world.

What is your ambition?

When each work finds its true place, in close dialogue with its environment, that's a marvellous moment. Art needs to have an existence within the company and beyond it.

What defines a good collection?

Quality, quality, quality... It involves not size, but the choices made. Bringing together the best works by the top artists – the ones that are likely to endure. This approach fosters the acquisition of major pieces that form part of a meaningful, long-term artistic entity.

Interview by Geneviève Nevejan

TO KNOW

Work by the finalists of the Prix Pictet 2015 will be exhibited until 13 December at the Musée d'Art Moderne de la Ville de Paris.

www.iacca.com



Land of the Morning Calm

To fully appreciate the section of the exhibition "Korea Now!" dedicated to design and crafts, you need to leave a number of Western assumptions in the cloakroom.

Firstly, there is no room for industrial design, even in a country where multinationals like Samsung and LG are inundating the planet with high-tech products. In the short film that goes with the exhibition, designers' views are frank: its coldness breaks the relationship between user and designer. So in Korea, design takes poetic and intimate forms. Next, forget the modern principle that design always breaks with tradition. "With no past, there is no present" is the saying you should keep in mind as you stroll around the large hall of the Musée des Arts Décoratifs and its adjoining rooms... And it holds true for the selection of around a hundred artists, many of whom were born in the 1980s, and are thus open to highly specialised innovations as well. According to Karine Lacquemant, one of the two curators of this design and craft section, "You can see that young designers are in an experimental phase. There is past and future, East and West – a mixture of everything. It was hard to make a selection, because there were so many

possible artists, all very different. I think this is explained by the very chequered history of this country, which is now more liberated and wants to branch out in every direction." The most unrestrained selection is unquestionably the one devoted to jewellery, which features a vocabulary of somewhat organic, highly varied forms, and surprising materials such as Velcro, literally transfigured by Kim Yong-joo. To quote Karine Lacquemant, "Jewellery is not subservient to tradition. Because of the use of the hanbok, a long dress with a full skirt that covers the whole body, there is no jewellery culture, as in the West. It is limited to the chignon comb and the norigae, the equivalent of the Japanese *inro*." The majority of jewellers come from Kookmin University, a school with a glowing reputation in the field of applied arts.

Poetic and spiritual

After the Japanese occupation, the division of the country and the Korean War (1950-1953), the arts and crafts industry was incorporated into the university system to promote traditional culture. State diplomas for arts and crafts were introduced in the Sixties, as was the



View of the exhibition, "Korea Now! Design, craft, mode et graphisme en Corée", Musée des Arts Décoratifs.



Lee Ka-Jin, "Vases Gouttes d'eau", 2015,
porcelain celadon (under glass)
Lee Eun-Bun, "Plats Feuilles d'Iris",
2015, porcelain celadon (on the wall).





designation of "intangible cultural heritage", the equivalent of Japan's national treasures. Young graduates were classified into two categories: designers and manufacturer/designers. To clarify the dense landscape of Korean design, visitors can visit three large boxes in the main hall of the museum, reminiscent of the hanok (the traditional Korean house), each illustrating a creative positioning: the modernisation of a traditional technique, firm roots in tradition, and an open attitude towards new territories. The first trend is illustrated with five lacquer jars by Chung Hae-cho, produced especially for the event, in Korea's national colours: red, black, blue, white and yellow. These also represent the five cardinal points, with yellow indicating the centre. Here the artist covers a styrofoam core with layers of hemp fabric, then applies around thirty layers of lacquer, carefully sanding each one. An attachment to the purest tradition is illustrated by Kwon Dae-sup's large vases or "Moon Jars" (2014) in white porcelain, made according to the traditional technique of the Joseon period (1392-1910). The fashion for white porcelain appeared during this dynasty, and was reserved for the court; its austerity reflected the Confucianism then in vogue. Meanwhile, the third trend can be seen in the work of Choi Byung-hoon (b. 1952), considered the father of contemporary design. In 1977, he created the Society for the Creation of Decorative and Applied Arts, with the aim of fostering the revival of Korea's decorative arts. Regular visitors to the François Laffanour gallery are familiar with his sculptural work, illustrated here by a spectacular free-form wooden table, with one side resting on two large superimposed pebbles. The artist takes inspiration from the dolmens at the sites of Gochang, Hwasun and Ganghwa, but more generally, his approach is based on a Daoist search for harmony between man and nature. Religions, spiritual practices and harmony have an important place: the term "Moon Jar" harks back to a tradition which consisted of going to admire the various shades of white in the moon after the harvest, which the artist endeavoured to recreate. In the rooms leading off the great Hall, the exploration continues through materials: Otchil lacquer, Najeon mother-of-pearl work, Hanji paper, metal, cow's horn, glass, bamboo, and of course, ceramics. In nearly every section you see highly minimalist pieces

alongside more decorative ones, whose roots go back to the Koryo dynasty (918-1392) with its Buddhist spirit. Hwang Sam-yong's work using abalone mother-of-pearl, with its particularly iridescent colours, produces a "Pebble" bench (2010) mingling two trends... Made of lacquer and mother-of-pearl, the very simple form sets off the shimmering radiance of the material, cut up into paper-thin slivers. Metal plays an important role in Korea, where chopsticks and containers are made not of wood or lacquer, but of brass with a high tin content, which gives it antiseptic properties. With his "Bangjia Yugi" table service (2015), Kim Hyeong-jun makes use of traditional forms, but lightens them to a maximum in terms of both weight and line. The sculptural "Watering IV" teapot (2014) by Kim Dong-hyun, in brass and silver, is inspired by a fennel plant, while Kim Seo-yoon, with her magnificent brass "Bending" bowls (2015), seems to have made the blueprint of a leaf, delicately pinched at one end. The same duality is found in the ceramics, such as the "Water Drop" series by Lee Ga-Jin, which revisits the celadon tradition in the purest possible way, while Ree Soo-jong imprints his stoneware jars with an extremely expressionistic "buncheong" decoration. The Japanese were so fond of this type of decoration that they would kidnap Korean ceramists in the late 16th century, and make them produce bowls for their shoguns, who were great lovers of the tea ceremony. While today's designers are highly influenced by tradition, most of them go to perfect their training abroad, returning to their country later to set up business. But in the field covered here (work by individual designers in limited series), creators are still dependent on the foreign market, as the national market is too restricted, despite the presence of galleries like Seomi International and LVS. Likewise, one of the event's partners, the Korea Craft & Design Foundation (KCDF), is a public establishment that has its own gallery in Seoul. To end with, an exception that proves the rule: Park Won-min (exhibited at Carpenters Workshop), whose further studies at the Design Academy of Eindhoven have made him a more distinctly Western artist; he proposes an orthogonal piece of furniture in the De Stijl vein, where resin makes play with a transparency as spiritual as it is poetic ... Ah, that inimitable Korean touch!

Sylvain Alliod



Bahk Jong-Sun, Trans bench , 2014,
Kim Eun Hak, table and lamp collection
Incomplète, 2015.



DR

AMA

— Art Media Agency —
IN PARTNERSHIP WITH

PARTNERSHIP

The Photography Market

Photography, particularly in the digital age, lends itself to reproduction and publishing more easily than any other medium, rendering it the most accessible art form.

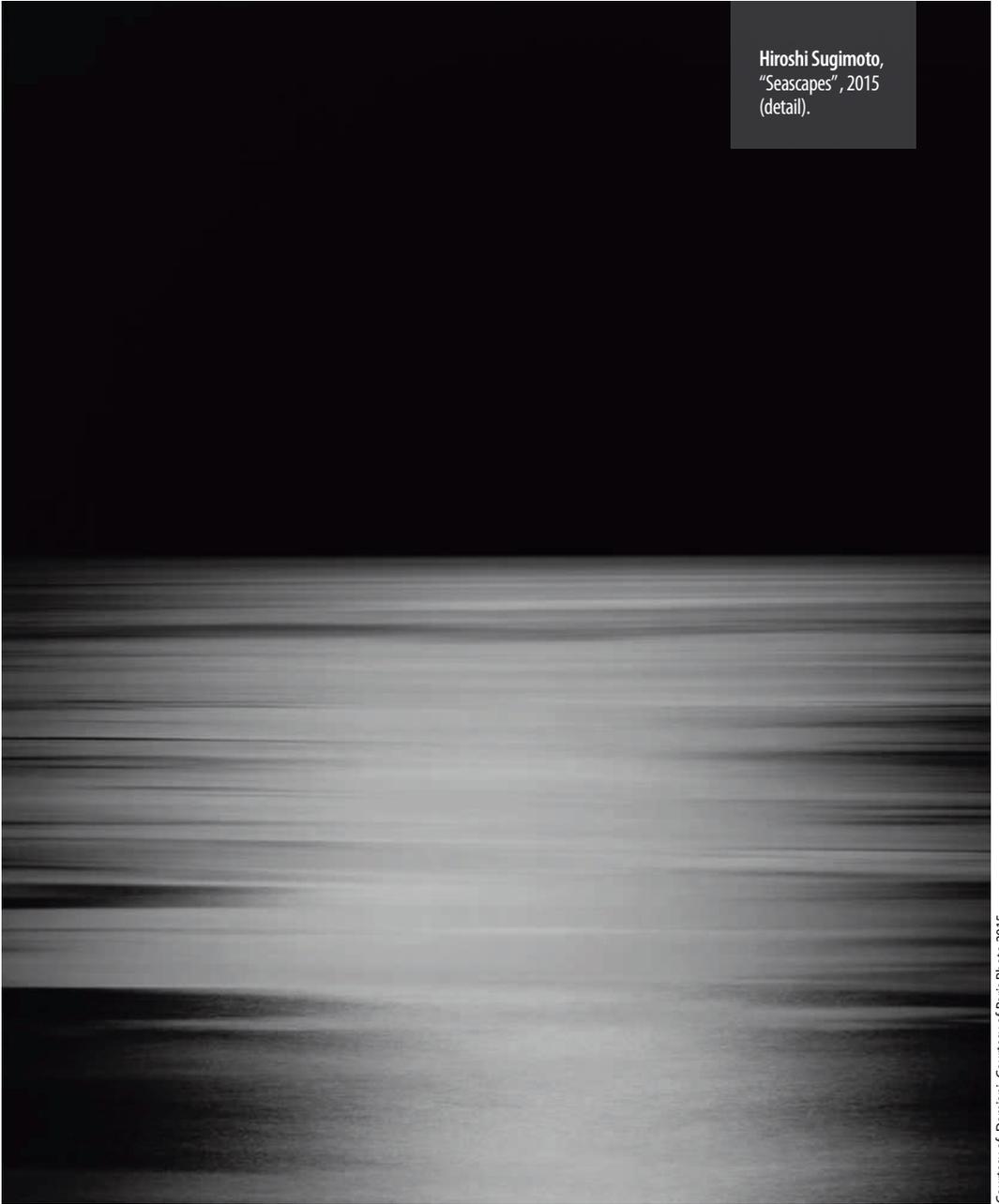
And so, the notion of rarity, which contributes greatly to the value of such works of art, (in so far as they are works of art, as according to European legislation, a photograph is a work of art if there are fewer than 30 copies made) seems to be lacking in the medium and only able to be introduced artificially. Adding to the still young history of photography, this accessibility has made it a generally less prestigious and less significant market than the classical art market. But on the eve of the 19th edition of the world's largest photography fair, Paris Photo, running from 13 to 15 November 2015, the photography market is undergoing great change. The market emerged in the 1970s, mostly with historical, black and white photographs. In 1971, Sotheby's launched the first photography department of an auction house, two years before the foundation of the International Center of Photography (ICP) in New York. It was not, however, until the 1990s that the interest of the public and collectors in photography began to grow significantly, with many

institutions engaging in the promotion of this medium. The decade saw the inauguration of the annual exhibition "Photo LA" (1991), Los Angeles, Paris Photo Fair (1997), the opening of the Tokyo Metropolitan Museum of Photography (1990), the Tel -Hai Open Museum of Photography (1992), Israel, the Fotomuseum Winterthur (1993), Switzerland, the European House of Photography (1996), in Paris and the National Museum of Photography (1996) in Copenhagen, Denmark. 2005 marked a turning point with the first millionaire auction for a photograph (Richard Prince, Untitled (Cowboy) (1989), \$1,248,000 in November 2005, at Christie's, New York). Ten years later, the market is continuously expanding. In the current context, what becomes of the question of accessibility: still an obstacle or could it be an asset? And does this expansion not call for a reevaluation of borders, whether it be for the global market or for the medium?

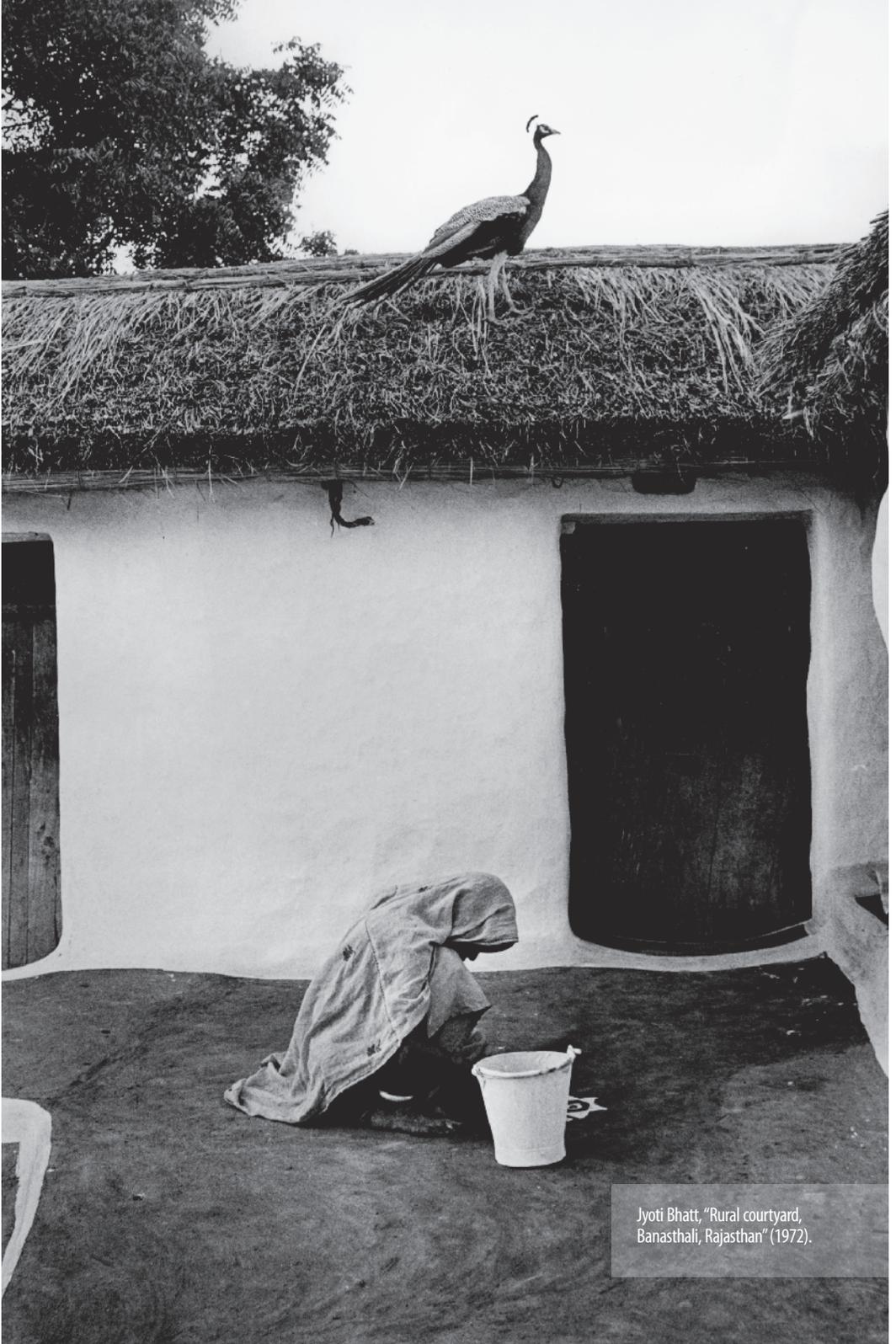
An expanding market

The photography market is still far from achieving the revenues reached by the plastic arts such as painting and sculpture. The 91 millionaire auctions since 2005 only

Hiroshi Sugimoto,
"Seascapes", 2015
(detail).



Courtesy of Damiani, Courtesy of Paris Photo 2015



Jyoti Bhatt, "Rural courtyard,
Banasthali, Rajasthan" (1972).

represent 10 artists, of whom the majority is Anglo-Saxon. Thus, many renowned photographers do not achieve the high prices in line with their great reputations, as in the plastic arts. By comparison, of the top 100 contemporary artists of 2015, 58 of them had conducted at least one millionaire auction that year and 6 had exceeded ten million. In photography, even a very famous work, such as *Identical Twins* by Diane Arbus is only estimated at \$300,000 at Sotheby's ("*Back to Black: Photographs*", November 13, 2015, in Paris). The record of an artist of the caliber of Robert Mapplethorpe amounted to \$643,200 for the Warhol portrait from 1987, sold at Christie's New York in 2006, and only £85,250 for David LaChapelle, with Deluge Museum (2007) sold at Sotheby's London in 2009. Still modest compared to contemporary art, the photography market reached a turning point in the 2010s, led by a small group of elite, giving it more and more credibility, with the support of institutions. A figure such as Andreas Gursky, (with 26 millionaire auctions culminating in the sale of *Rhein II* (1999) for \$4.33 million at Christie's New York in 2011, and solo exhibitions at such prestigious institutions as MoMA, the Centre Pompidou and the Moderna Museet) leads the way along with Cindy Sherman, Jeff Wall, Hiroshi Sugimoto, Gilbert & George, Thomas Struth and Jeff Koons, who holds the auction record price for a self-portrait photograph at \$9.4 million. Besides the artists, the platforms devoted to photography are comparable to large-scale celebrations of contemporary art: Paris Photo brings together 173 exhibitors, as does the FIAC, while Fotofever - also in Paris, from November 13 to 15 2015 - welcomes 90 exhibitors. Since 2010, the expansion of the photography market, particularly contemporary, has accelerated sharply. The specialized fairs are flourishing, and not just in the West: Fotofever (2011); Unseen Photo Fair (2012), Amsterdam; the Triennale photography RAY (2012), in Francfort-sur-le-Main; Paris Photo LA (2013); Vienna Photo Book Festival (2013); Photo Independent (2014), Los Angeles; Photo Shanghai (2014); Photo London (2015); and Zona Maco Foto (2015) in Mexico City. The creation of these platforms was made possible by the launch of new specialised galleries in the 2000s, such as Les Douches La Galerie (Paris, 2006), present at Photo London and Paris Photo, the emerging

Agency (Paris, 2010) at Fotofever; the German-Swedish gallery, Grundemark Nilsson (2007), at Unseen and Paris Photo; M97 Gallery (Shanghai, 2006) at Photo Shanghai, Paris Photo and Paris Photo LA; G/ P Gallery (Tokyo, 2008) at Unseen; and OPF Gallery One (Los Angeles, 2006), at Photo Independent. And the effects on the market are considerable: in 2015, photography represents 4.6% of the global turnover generated by contemporary art at auction, against 4.1% in 2014.

An accessible art: an obstacle, an asset, a commitment

At first glance, accessibility linked to the original reproducibility of photographs appears to be the major limitation to the development of a high-end market - compared to the plastic arts - for this medium. However, law defines a work of art by the limited number of copies, not by the uniqueness of the object. "A work can be original without being unique," explains Cécile Schall. The founding director of Fotofever also recalls that the sculptures produced in several editions from the original mold do not inspire as much distrust on the part of collectors as photography. The public has this image of a photo as something that can be printed as many times as you want, just as anyone can do at home. But a limited edition is an original work in one case as in the other. A chain of stores like YellowKorner specifically takes advantage of the reproducibility of the medium to render the art market more and more democratised, that is to say economically affordable. The chain was founded in 2006 by Alexandre de Metz and Paul-Antoine Briat to increase the number of photo prints for sale. With more than 70 galleries in the world and an online gallery, YellowKorner sells, on a large scale, works by emerging and established contemporary artists standing alongside great names in the history of photography. Cécile Schall sees it as an asset that must, however, be taken for what it is; "This large dissemination of images is positive for the market. But we mustn't confuse the sale of art photography, whose editions are not really limited, with the sale of photographic works, which are fewer than thirty copies." Then YellowKorner is built on a publishing model, which remunerates the artists much less than the galle-

ries, at 5% against 40%. If you look at the development of the photography market over the last ten years, it doesn't appear that the accessibility of the medium has really held it back. The proliferation of fairs and auctions sales of Contemporary photography make appear on the market an increased artistic photographic production in which distinctions and hierarchies emerge, by the force of things, and more and more as the supply increases. What doesn't prevent Fotofever, Unseen or Photo Independent, for example, is to claim the financial accessibility of emerging photography, which these fairs have chosen to defend. "We adapt the stands to the galleries' budgets, for greater diversity," added Cécile Schall.

Reconfiguration of borders

While Western photography - with some exceptions, such as Hiroshi Sugimoto - seems to monopolize for now the high-end fringe of the market, the visibility of artists from the south and from Eastern countries seem to be on the rise. Whether it be platforms like Rencontres de Bamako, LagosPhoto or even the new Biennale des photographes du monde arabe contemporain, in Paris, until 17 January 2016, or artists like the Polish Piotr Uklanski, the Czech Jitka Hanzlova - laureate of the Contemporary Photography Prize at Paris Photo in 2007, or even the late Kiripi Katembo (the congolese photographer died at the age of 36 years in August in 2015) the increased presence of these images from South and Eastern Europe seems to announce the rise of an artistic elite that is both more important and more diversified on the global photography market. Besides this presence, the different opportunities of the art world are also being offered to non-Western talents, like the Iranian photojournalist Newsha Tavakolian, hailed by the 2014 Carmignac Prize and exhibited by the Kehrer Gallery at Paris Photo, his compatriot Niloufar Banisadr, the subject of a retrospective at the 55Bellechasse Gallery in 2015 and exhibited at Fotofever, and South African photographers Sibusiso Bheka, Tshepiso Mazibuko and Lindokuhle Sobekwa presented at the 2015 International Photography Festival of Ghent in Belgium. However, it should not be assumed that non-Western artists on the rise must wait for their salvation by the Western platforms. The still

young southern hemisphere art dealers and Southern fairs have also launched to conquer the national, regional and international photography market. The fair Zona Maco Foto, an extension of Zona Maco, testifies to this as the responsiveness of a country like Mexico faced with the increased interest of collectors and institutions around the world for the medium. For its part, the Mexican gallery Patricia Conde, launched in 2009, follows an exemplary path: Madrid Foto, Lima Foto, Paris Photo, Paris Photo Los Angeles, Zona Maco Foto ... and a return at the Grand Palais this year. An opportunity for both the artists and the dealers of the country in question. An Iranian photographer seen as Abbas Kowsari can count on the support of the recent Ag Gallery - founded in Tehran in 2015 to defend the contemporary Iranian photography - which exhibited in particular the Unseen artist, last September. Similarly, the Indian artist Jyoti Bhatt, known for his photographic documentation of rural India, seen at Paris Photo at the stand of the Tasveer gallery, founded in 2006, which entirely devotes its exhibition space to the artist. The message is clear: the Indian gallery shows that it can best promote an Indian artist on a European fair. Finally, in search of new possibilities and perhaps also to enrich photographic art whose market is growing, the reconfiguring borders are also those of its format and of the near-uniformity of it, that is the border that seems to separate it from the plastic arts. For Cécile Schall, we must take into account the "creative potential of the medium beyond the printing, which inspires more and more artists who were not photographers originally." Installation or sculpture based on photography, for example, may offer new features to make alive photographic work and push the boundaries of its usual size, like in the work of Brno Del Zou - particularly with *The Fall*, *Photosculpture* (2015) - exhibited by Courcelles contemporary Art at Fotofever. And this diversification of ways of working the materiality of the photographic image is not without inspiration. We can observe it, among others, in circular formats from the 1990s and 2000s of Lei Han, exhibited by the M97 Gallery at Paris Photo, or in the installations and montages of Nobuyoshi Araki, exhibited by the Galerie Alex Daniëls at Unseen in September 2015 and by several galleries in Paris Photo. The exhibition itself can integrate specific devices that can enrich the



Natasha Caruana, "Alchemy of the Sun", BMW Residency 2014.

© Natasha Caruana

experience that comes from photography, like the works of Jeff Wall which are hung beneath lit-up neon lights. A more tenuous link can be made to contemporary art, which is sensitive to the interest that non-specialized galleries are showing to photography, such as the Mai 36 Galerie, in Zurich, to the Grand Palais until 15 November 2015. Today the market of photography focuses enthusiasm and clears a route wider and wider so that more diverse creative voices can express them-

selves, from cultures around the world. If its reproducibility and accessibility which can be left in the shadow of the elite contemporary art market, its large diffusion has equally done its strength, without detracting from its artistic qualities that the creators have not finished exploring. The participants in the art world cannot remain indifferent to the explosion of the photography market, which has smashed its borders to pieces. The energy of the eighth art is not in doubt. **Sébastien Perrin**

HD



Xu Beihong (1895-1953)
"Female Nude", 1924, drawing.



徐悲鸿
甲子


Xu Beihong and the Chinese modernity

Last April, an exhibition in Shanghai dedicated to the Chinese artist Xu Beihong came to an end. This is the creator of the celebrated galloping horses, revelling in their freedom, whose prices ride high at auction. The artist is essentially seen as the greatest figure of modern Chinese painting. This three-stage travelling exhibition, which attracted over 430,000 visitors, featured loans from major French institutions like the Petit Palais, the Musée d'Orsay, and above all the Ecole Nationale Supérieure des Beaux-arts de Paris, while China contributed 69 works from the Xu Beihong Memorial Museum in Beijing. It illustrated the artist's career in the light of his period in the French capital and what he absorbed from it. Working on a plan for a Paris leg of the exhibition, Philippe Cinquini, the historian at its origin, and heritage curator Emmanuel Schwartz look back at the artist's

career: one that speakingly illustrates the role played between the two World Wars by the Paris Ecole des Beaux-arts in young people's artistic education, and thus in Chinese modernity.

Why this exhibition, and why Xu Beihong?

Philippe Cinquini. Because he is the greatest modern Chinese artist! He built up the art system of his country, and Chinese academies are based on his model. He was a great artist, and a great teacher as well. Presenting a comparison of a figure like this with French masters was no easy thing in China, where they tend to stage monograph exhibitions. It involved laying out a specific historical context, specifying the artistic and aesthetic issues, and describing Xu Beihong's time in France: how the artist positioned himself in relation to the art taught at the school, and how he absorbed it into his own painting.

Exhibition views are of the one in Shanghai.



@ Antoine Icard

What took him to Paris?

P. C. In the immediate aftermath of the First World War, the Ecole des Beaux-arts represented a "classic" Paris bathed in the lugubrious light of victory, a long way from the world of open-air cafés. It meant the challenge of drawing: first from antique models, then from life – all light years from Chinese tradition. It also meant a confrontation with the body and nudity: yet another shock to the Chinese attitudes of the time.

What did he learn in Paris?

P. C. For example, take the theme of the body in tension, halfway between beauty and violence, set in motion through history painting: this was exactly what Xu Beihong decided to explore in order to take its "secrets" back to China, including that of large painted scenes.

He also went into portrait, landscape and animal painting. And then we saw the Xu Beihong "miracle" in action on his return: his ability to introduce and transpose techniques taken directly from Western drawing and oil painting into Chinese ink painting – precisely what he had learned from his French masters. He then invented his "types": a new way of representing people, objects and animals, and used them to create a grammar for a new Chinese painting. We all know his famous ink-brushed horses, whose prototype appeared in the late Twenties, when he had barely arrived in Paris...

What was your role in this project?

Emmanuel Schwartz. I studied the time Xu Beihong spent in France, and we chose works that had meaning for the Chinese. But to be honest, before working on



this exhibition, I hadn't realised how important the Ecole des Beaux-arts was for China. A large number of Chinese students came to study in France between the World Wars, until the war with Japan. They often stopped off in Tokyo, where they attended schools founded by the Japanese, themselves educated in Paris. It was ironic, because by then, after Gustave Moreau, the teaching of painting at the Ecole des Beaux-arts no longer had the breadth and quality of David's and Ingres' time. These foreigners came to study at an institution that, in terms of painting (sculpture was not yet affected), was completely out of the scene!

What do you mean?

E. S That the French Republic exported modernity to China through the most reactionary kind of painting

imaginable! The teachers of those times were decent men, but they did not have the scope and eloquence of David, or the intellectual capacity of Gustave Moreau. These foreign students came here to experience Paris as the capital of art and literature, an intellectual capital, which is sadly no longer the case today.

Can you tell us about this way of teaching?

E.S. It was based on example. Works by the long line of Prix de Rome winners were exhibited in public. And this was dangerous, because budding artists had to imitate what they saw if they wanted to be one of the select few. With Chinese students, this situation did not apply. First of all, they didn't take part in the Prix de Rome because French citizenship was required to

compete. Secondly, they arrived with another culture, which they adapted. Over there, The Ecole des Beaux-Arts teaching was considered innovative. The Chinese talked of it in terms of realism. It profoundly changed their vision of art.

What are your views on this?

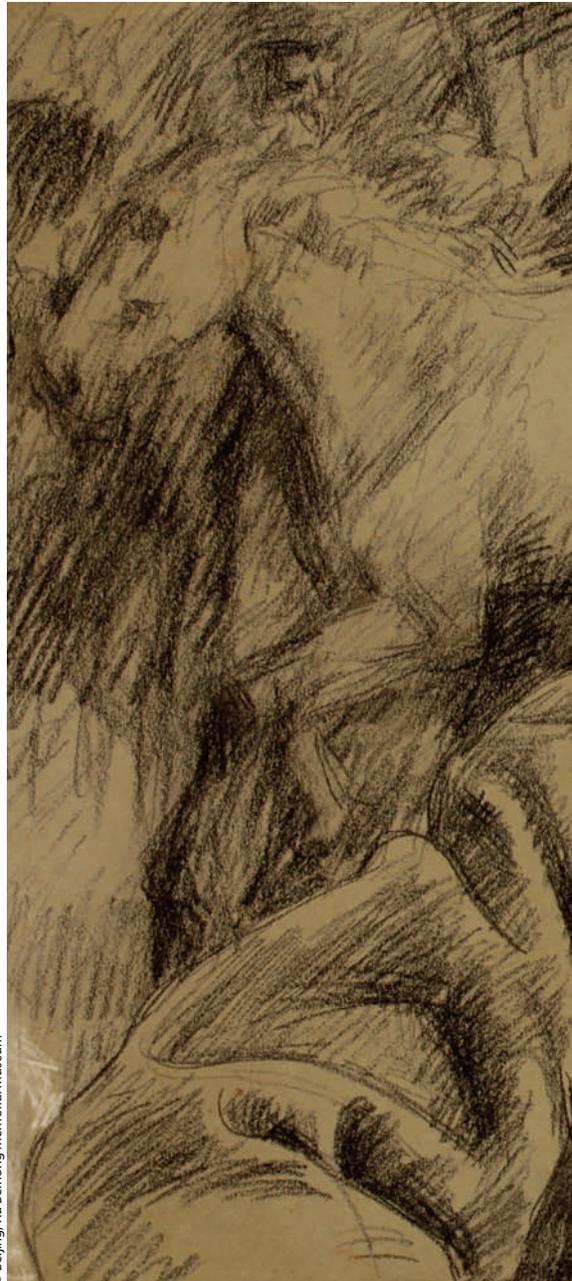
P.C. So-called "academic" painting was very interesting in the early 20th century – far more than you might think – and had an international influence. The idea behind the exhibition is that Chinese cultural development drew more from France than other countries. France's cultural output had a considerable influence on China: it was a driving force in modernisation and what is known as the Chinese revolution.

So the question of Chinese modernity permeates the exhibition.

Questions regarding the modernisation of Chinese art through a foreign influence are a basic problem that has not been resolved. Contrary to what we can see in the West, it is not expressed so much in contemporary Chinese art, which, in fact, "does not really exist", as in a reinterpretation, rewriting and reappropriation of the modern period from the end of the Qings to the end of the Minguo period – so between 1850 and 1950. One of the keys to interpretation, which is difficult for Westerners to grasp, is that there is no separation in either principle or action between politics, society and culture. The idea of the independent, supreme artist – a kind of autonomous demiurge – has no meaning in China. The difference in Westerners' appreciation of modern Chinese masters lies in this disparity.

Interview by Stéphanie Perris-Delmas

“A Master and his Masters: Xu Beihong and French academic painting”, Shanghai Culture & Art Cinquini Development Co. Ltd. The exhibition was initially staged at the Beijing World Art Museum, then moved to the Henan Museum, and lastly the China Art Museum in Shanghai.



© Beijing, Xu Beihong Memorial Museum



Xu Beihong: Self-portrait,
1922, drawing.

Statuette with bent knees, arms crossed over the belly, decorated with a ring of cones attached by plant fibres, pupils highlighted with rings of shell, face covered in orange pigment; a small structure pierced with a hole completes the sculpture. This type of statuette depicts a tribal ancestor and could have been kept in the "Men's House". Mid-20th century, wood, pigments, shell, plant fibres, 24.5 x 10 x 10 cm, 445 g, Sepik East Province, Oceania.





MUSEUM

Sepik, the art of Papua New Guinea

On numerous occasions during the 19th century, travellers journeying along the island coast of New Guinea, north of Australia, noted how, at a precise location, a change in the sea's colour and floating bits of wood indicated the presence of an immense river, though its mouth was invisible. It was only in 1886 (the year after Germany's annexation of New Guinea) that Captain Eduard Dallman, accompanied by German naturalist Otto Finsch, located the mouth of the river later known as the Sepik. The two explorers only covered fifty of the river's one thousand kilometres, but this was enough to measure its extent and the wealth of the populations living on its banks. Dallman and Finsch named it the 'River of Empress Augusta' after Princess Augusta of Saxe-Weimer, the

wife of the German Emperor, Wilhelm I. This expedition was the first of many. The most significant in terms of discovering and collecting objects were those carried out under the aegis of German museums. Three stand out in particular. The Hamburg expedition spent thirteen days exploring the river in May 1909. One of its members, Otto Reche, published a study in 1913 that is a standard reference work to this day. Otto Schlaginhaufen's expedition in July the same year collected pieces that are now in Dresden. And in 1912-1913, an expedition that included chemist and anthropologist Adolf Roesicke, geographer Walter Behrmann and lawyer-cum-ethnologist Richard Thurnwald was organised by Berlin's Ethnographical Museum. Many of the objects in the Musée de Quai Branly exhibition were amassed during these three historic ventures.

They illustrate the state of these societies during this period of contact, which was also one of rapid change. However, more specific knowledge of some of the region's ethnic groups was only acquired with the research carried out between the two world wars, the work of ethnologists Margaret Mead and Gregory Bateson, and the results of the field surveys coordinated by Basel University and Basel Museum. Even today we know little about the exquisite marquetry work produced by the indigenous communities living along the Sepik. The Lower and Middle Sepik regions covered in the exhibition include thirty-eight separate linguistic groups living in a vast tropical swampland. This fertile area was abundant in fish and sago palms, providing the population with a staple diet. Such resources allowed for a surplus of food, which was used during major ceremonial cycles (such as the ritual initiation of young boys), when sometimes considerable quantities of objects and goods were produced.

The village as metaphor

Despite major differences between the indigenous groups, the Sepik cultures shared many features, such as the organisation of their villages. Built on the banks of the river or its tributaries, villages were divided into districts, which contained family homes, and an avenue, where large houses devoted to the men were grouped together. This layout reflected the social structure, based on the strict separation between the male and female worlds, and between the public areas, where everyone could move around freely, and the areas reserved solely for initiated men, where ritual objects were kept. The structure of the village can hence be read as a metaphor for the discovery of the objects, split between those for public display and those belonging to the male domain, for private use, often giving rise to complex interpretations. The visitors move through the exhibition as though through an idealised Sepik village. Two large dugout canoes stand at the beginning of the circuit, symbolising the visitors' arrival via the great river. The first area contains objects from dwelling-houses, where the





Men's pendant, consisting of a pointed breastplate made up of rows of carved pig's teeth, and dog's teeth attached to a braided natural fibre band decorated with cowry shells, early 20th century. Braided plant fibres, pig's teeth, cowry shells, shellfish shells. 8 x 18 x 4 cm; 466 g, Kambaramba Village, Oceania.



Flute mouthpiece attributed to the Biwat ethno-linguistic group, acquired in 1976; formerly in the collections of Arthur Speyer, Lorenz Eckert, Patricia Withofs and Ernst Beyeler; wood, fibre, cassowary feathers, teeth, cowry shells, nassa shell, tortoiseshell, white and red ochre pigments, 73 x 50 x 30 cm.

women were mistresses of their homes, and in charge of the everyday objects. A second room evokes the large houses reserved for men, whose scale, grandeur and splendid carved and painted motifs so impressed all the explorers who came up the river. Very large objects are displayed here: carved poles, drums and panels – either painted or, more remarkably, crafted with feathers. The last area is dedicated to ceremonial life, in particular the initiation rituals marking a fundamental transition in young boys' lives. Through these rituals, they were introduced to the spirit world, becoming hunters, growers and fighters all at once, in order to attain manhood. As they go from one area to the next, visitors discover key figures from the valley cultures: the founding ancestors who created the culture and gave the people engraved or painted objects and motifs. For the riverbank inhabitants, these ancestral figures, who belonged to the river, could not be seen immediately, but came to be gradually understood in all their complexity over time. The exhibition ends with a number of intricate objects whose forms and variations were seen by the Sepik people as manifestations through which the ancestral figures revealed themselves.

An art of transformation

Anthropologists were struck by the artistic quality of the objects collected as soon as they saw them. Konrad Theodor Preuss, an ethnologist working for the Berlin Ethnographic Museum, was the first to study the objects of New Guinea. He was followed by his colleague Felix von Luschan, who in 1911 proposed a research programme in this uncharted territory on "The Art of the Sepik", which eventually came to nothing. In France, the Surrealists were the first to take an interest in these objects. They were fascinated by their unrestrained imaginative qualities in terms of form, and above all the pervasive theme of zoological metamorphosis: not the somewhat banal chrysalis-to-butterfly kind, but stranger, more unexpected and poetic transformations – from a crocodile into a pig, or from a cassowary into a woman. This unstable, constantly-changing world was the ulti-



Face mask collected by Otto Schlaginhaufen on 2 August 1909, wood, rattan, white, red and yellow ochre pigments, 67 x 7 x 37 cm, Simar/Abramar village, latmul ethno-linguistic group.

© Dresden, Museum für Völkerkunde, Photo: Hans-Peter Klut

mate sign of the ancestors' presence. These objects bear witness to the appearances assumed by the ancestors, just as they try to reflect this process. Given this shifting reality, the eternal question of "What is it?" would probably seem naïve to the Sepik people: it is too simple. These people always relished the boundless variety of traditional modes of expression. For them, an image was never static; it most often concealed another, more pertinent image, closer to a primal, mysterious state, but always elusive. Beyond the power of these objects to make us marvel, the lesson we can learn from the Sepik artists, male and female alike, is the instability of this ancestral world.

Philippe Peltier

Sepik, Arts in Papua New Guinea, Until 31 January, quai Branly, Paris. www.quaibrantly.fr



GAZETTE DROUOT

DROUOT