

LA GAZETTE DROUOT

INTERNATIONAL



NUMBER 44

FEBRUARY 2015

PARIS FONTAINEBLEAU
Osenat



For the first time, the personal world of Pierre Bonnard is uncovered through the family collection of Antoine Terrasse. Paintings, Watercolours, Drawings

Antoine Terrasse's **Bonnard** collection.

Sunday 29 March 2015



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ART MARKET - MAGAZINE

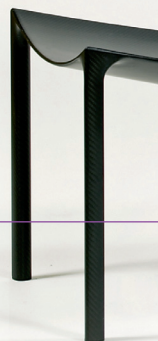


14 UPCOMING

From China to imperial Russia, and from botanical and travel texts to Renaissance masters, February offers a varied program in the salerooms.

52 MEETING

The 18th century: the Birth of Design... Bill Pallot, a Sorbonne professor and 18th century art specialist, and Didier Krzentowski, founder of the Galerie Kreo (Paris and London) and a specialist in design and contemporary art, exchange their views during an eye-opening tour.



44 EXHIBITION

A former trader who studied art, the star Jeff Koons is now on show at the Centre Pompidou in Paris in a retrospective dominated by giant formats and scintillating colours.



TRENDS 58

From stage costumes and gold records to archives, posters and signed photos, all sorts of celebrity memorabilia get fans salivating...





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The Comité Georges Mathieu, created at the behest of Madame Georges MATHIEU and subject to her supreme authority, possesses the artist's archives, and is now the only body authorised to sign certificates of authenticity. Authenticated works will be added to the preparatory files for the catalogue raisonné.

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The committee is run by
Monsieur Edouard LOMBARD,
with the assistance of
Madame Laurence IZERN.

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NEWS IN BRIEF





Galerie Dil, in Paris

Bernard Buffet, one of France's best-known post-war artists, has a staunch supporter in the Galerie Dil. Its director, Marc Boumendil, founded the Paris gallery in 2010 with the aim of promoting French figurative artists, often overlooked in favour of abstraction. The focus is on Bernard Buffet and Bernard Lorjou, to whom the gallery devotes a permanent exhibition designed to give visitors a sense of the period. Other prominent French painters from 1950-1990 regularly join this permanent display, including Chagall, Victor Vasarely, and Picasso, who saw Bernard Buffet as a rival and hated him for it. Galerie Dil has appeared at Art Elysées, a major art fair in Paris, for the past two years and, with a smartphone app and a central location, its offering is readily accessible to enthusiasts and potential buyers alike. www.galeriedil.com

W

View of Le Cannet

"Bonnard, Peindre l'Arcadie" (Bonnard: Painting Arcadia) is one of the star exhibitions of the Paris season at the Musée d'Orsay. Starting on 17 March, visitors can admire the interiors and intimate nudes the Nabi artist loved to paint. The retrospective will then travel to Madrid (Mapfre Foundation) and San Francisco (De Young Museum).



Collaboration between France and China

In 2015, the first Chinese museum dedicated to photography will open in Lianzhou, a town famous for its photography festival. The scientific project was carried out in collaboration with the Nicéphore Niépce Museum in Châlons-sur-Saône, France.

Duchamp at the Centre Pompidou

In 1977, the year of the Centre Pompidou's inauguration in Paris, the monograph exhibition on Marcel Duchamp attracted 91,241 visitors. 37 years later, 358,733 came to discover the paintings of "the man who turned away from [painting] to invent conceptual art," to quote Alain Seban, president of the Centre Pompidou.



Arman's multiples

In November 2014, the Arman foundation published the first volume of the catalogue raisonné of the artist's multiples, which lists and classifies over one hundred works. Prefaced by the authors Denyse Durand-Ruel and Marc Moreau, it is published in French and English. 180 pages, A4, 108 images, €40.

3.5 million

This is the number of people who visited the permanent collections and exhibitions of Paris's Musée d'Orsay in 2014. One exhibition, "Van Gogh/Artaud", which ran from March to July, attracted 654,000 people, a record.

3,5

Wei Ligang at work during his residence at the Ecole des Filles, an art space in Huelgoat, France.

HD



A Chinese duet

The aim of Galerie Française Livinec? To juxtapose works by modern masters with ones by young talent. Their new premises at 24 Rue de Penthièvre, Paris' golden triangle, will open on 12 February with an inaugural exhibition of forty works by the calligrapher and painter Wei Ligang, one of whose paintings will have entered the collection of the Musée Cernuschi the night before. A short distance away, the gallery's original venue at 29 Avenue Matignon will present five canvases by Ligang's world-renowned compatriot Chuang Che, a forerunner of abstraction.

www.francoiselivinec.com

W



H. Kammerling



UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS



France

Fashion, a Parisian affair

4 FEBRUARY

When it comes to fashion, France decidedly sets the tone, as it has for centuries. In the 18th century, the elegant women of Europe's courts looked to Paris, donning the celebrated dress à la française, ornamented at the back with delightful Watteau-style pleats. Here we can admire a model in brocaded Pekin with flounces dating from 1765-1770 (€5,000/8,000). Seen from the back, another model in brocaded lampas, made in Lyon a little earlier (1750-1760), features a ravishing springlike decoration of pink and

mauve convolvulus flowers (€4,000/6,000). We could also mention a riding-coat dress in cotton satin and charcoal grey silk from around 1787 (inspired by masculine costume, with a bodice), a Napoleon III day dress in taffeta, or even a velvet dress mantle produced in around 1880 by Charles Frederick Worth, the father of Haute Couture... In short, a whole chapter of fashion history will be on show in this sale staged by the Thierry de Maigret auction house at Drouot.

Stéphanie Perris-Delmas





Nicolas Coutépoﬀ, alias Nicolai Ivanovich Kutepov (1851-1907), "Hunting practices of Grand Dukes and Tsars in Russia", Saint Petersburg, the first two volumes published 1896-1900, the third in 1902 and the fourth in 1911, 4 large in-quarto volumes, bindings by Nikolai Semenovich Samokish. Estimate: €50,000 for the set.



А СЕ ТРУДЛАХОСМ ЛОВЫ ДІАМ.

Н. Самокіш...

A masterpiece in Russian publishing

4 FEBRUARY

The rapid modernisation of Russian society at the end of the 19th century fostered the emergence of a new society eager for Western culture and patrons for a new Russian art. Artists tailored the sciences and arts of the West to a particularly Russian attitude: using word, image and sound to serve the great destiny of Mother Russia, the history of which is still a source of inspiration. This was the reason for writing this monumental history of hunting in Russia. We know little of the life of its author, Nicolai Ivanovich Kutepov. He devoted a large part of his career to this subject, which covered the different kinds of hunting practised in Russia since the 9th century. He collected a phenomenal amount of documentation, including ancient texts, engravings, maps, costumes, drawings and written descriptions, and focused on hunting for pleasure and big game stalking alike. He was in charge of writing the reference article in

the "Brockhaus and Efron Encyclopaedia". The first two volumes, translated into French by Alexis Lupus, were published in a deluxe edition with distinctive silver corners. Given the importance of this publishing project, Kutepov called on several artists, including Viktor Vasnetsov, one of the members of the "Wanderers" group, and his friend Repin. (Their pupils Benois and Serov were later part of the "World of Art" movement founded by Diaghilev. These artists saw themselves as genuine art missionaries, highly attached to their roots and the rebirth of Russian art.) The last two volumes, although published in Russian only and less lavishly bound, complete a publication that is considered one of the most important in late 19th century Russian publishing. This extremely rare complete edition is being sold by the Damien Libert auction house, assisted by the expert de Broglie.

Anne Foster

Kangxi period

8 FEBRUARY

A battle of phoenixes and dragons rages among the blue and red flowers that decorate this bowl. Featuring the Kangxi mark on the base, it dominates the selection of Chinese objects on offer at this sale staged in Saint Cloud by the Le Floc'h auction house. This event is ideal for connoisseurs, with provenances from private owners and an impressive diversity. The 18th century Chinese bowl (€15,000/18,000), for example, is joined by a pedestal table attributed to Adam Weisweiler, the great 18th century cabinetmaker. This is one of a series of small tables made for the great marchand-mercier Daguerre and his wealthy clientele. The paired-column legs imitate bamboo canes: evidence of the taste for exoticism that flourished under Louis XVI. These pedestal tables were highly

popular with the nobility; differences between them often lie in their porcelain lacquer-decorated tops, in this case a delicate still life of flowers (€20,000/30,000). The Musée des Arts Décoratifs de Paris possesses a preparatory drawing by Daguerre who, as we know, took part in the design of furniture (such as the table from Château de Saint-Cloud now in the Louvre). Meanwhile, the paintings include a landscape by Maurice Utrillo that is sure to appeal to connoisseurs. Depicting the church of Saint Croix in Aubusson, it was painted in October 1935 during the Montmartre artist's so-called "colour" period. In this work, his palette has Fauvist tones that recreate a beautiful autumn day in the Creuse (€30,000/35,000).

Stéphanie Perris-Delmas

Round bowl in white porcelain with blue underglaze decoration and polychrome enamel depicting phoenixes and dragons among flowers, bearing the six-character Kangxi mark on the base in blue underglaze. China, Kangxi period (1662-1722).
H. 4 cm - Diam. 25.2 cm. Estimate: €15,000/18,000.



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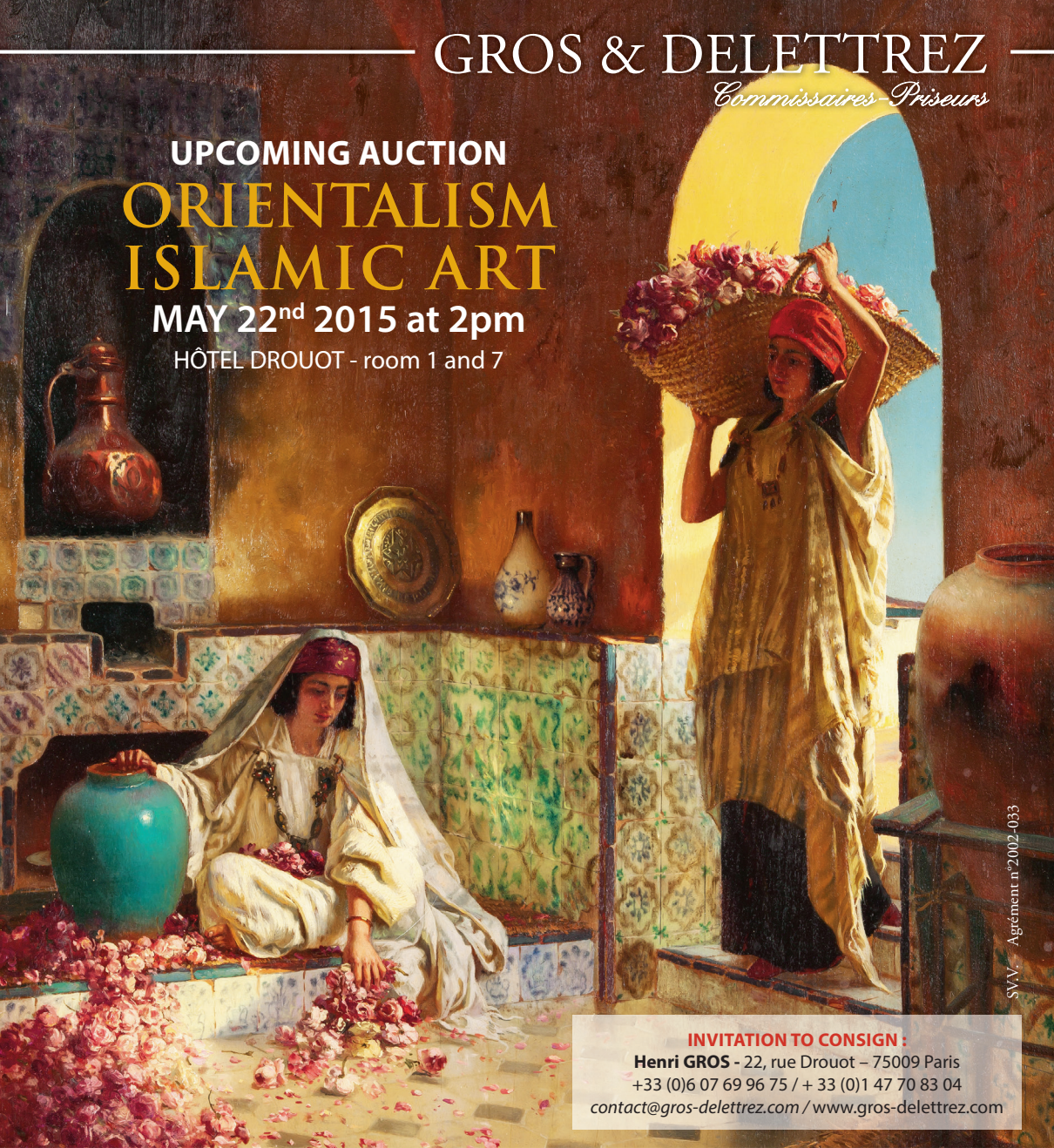
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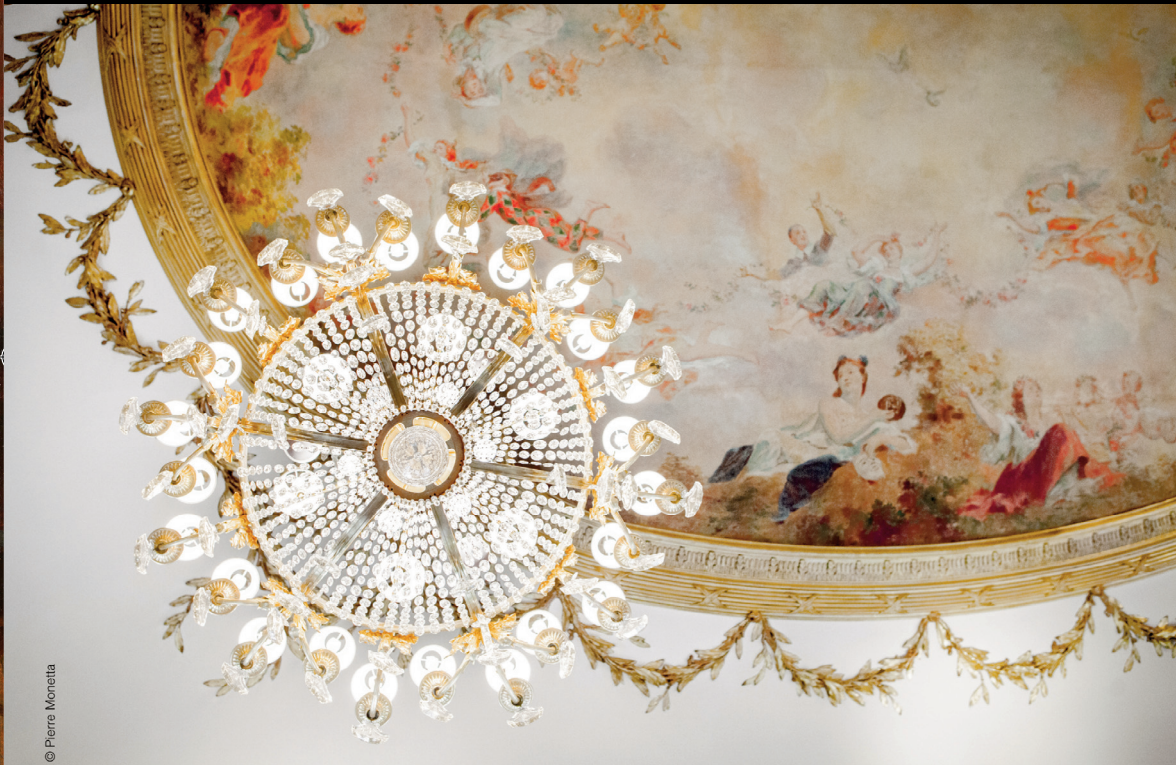
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Régine Desforges.

Desforges' passions

10 AND 11 FEBRUARY

Régine Desforges achieved a major success with her "La Bicyclette bleue" trilogy, whose first volume sold more than 10 million copies. The French novelist was far more than a best-selling author; she also ran her own publishing house devoted to erotic literature – named "L'or du temps" in tribute to André Breton – and wrote children's and cook books. On 10 and 11 February, the Pierre Bergé auction house is dispersing the novelist's pictures, furniture, objets d'art and library at Drouot: an occasion to find out more about Régine Desforges' passions and her more nefarious side. Connoisseurs will linger over one of erotic literature's masterpieces, "Histoire d'O", written by Domi-

nique Aury under the pseudonym of Pauline Réage in 1954, here embellished with an original etching by Hans Bellmer (€6,000/8,000). Another book in this vein is "Mémoires d'une liseuse de draps", written by Nelly Kaplan as "Belen", which was censored and banned from distribution (€800/1,000). The catalogue also contains a fine collection of autograph documents, including several letters of support in reaction to the publisher's problems with the law over the works published by "L'Or du temps" (€700/800), and others signed by Chateaubriand, Colette, André Hardellet and many more.

Stéphanie Perris-Delmas

Claude Tarnaud sale

11 FEBRUARY

Who is Claude Tarnaud? The author of "Cendres de l'eau", "De ou Le bout du monde", and friend of the Surrealists, the French poet belonged to the world of André Breton and his followers, whom he joined in 1947 at the International Surrealist Exhibition. One year later, when Roberto Matta was excluded, he left the group, but always remained relatively close to it: he collaborated in the "Phases" movement and its famous review, the heir to European avant-garde movements such as Dadaism, COBRA, and Lyrical Abstraction.

The sale staged on 11 February at Drouot by the Auction Art auction house will shed light on the little-known work of this man of letters and thinking, a traveller through and through. The 350 lots reveal Tarnaud's world, a macrocosm where we come across Karel Appel, Jean Arp, André Breton, Christian Boltanski, Daniel Buren and many others. There is a signed pencil drawing by Giorgio de Chirico of the

painter Pierre Roy (€8,000/10,000), considered by many the forerunner to the Surrealists. His compositions of mysterious objects inspired by memory and childhood foreshadowed the writings of André Breton and his "Manifesto". A collection of 80 of his watercolours and 78 original drawings of landscapes, interiors and seascapes dating from 1901 to 1945 is on offer (€20,000/25,000). But the true flavour of this sale lies in the drawings by artists' friends in numerous books and letters, such as "Dormir dans les pierres" by Benjamin Peret with illustrations by Yves Tanguy, published in 1927 (€6,000/7,000) and two diptychs by Zao Wou-ki. These two drawings follow of the Rorschach test, whereby the painter pours tea onto the paper, and then works on the resulting image in red gouache and pen. The two works are dedicated to Yo, the wife of the painter Mario Prassinis, with whom Zao Wou-ki stayed in 1957.

Stéphanie Perris-Delmas



Zao Wou-ki (1920-2013), diptych, mixed technique red gouache, blue ballpoint pen and tea projections, signed and dedicated, 1957, 26.5 x 34 cm.
Estimate: €12,000/15,000.



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© Nan Goldin

Nan Goldin, *Untitled (from the "Variety" series, #7)*, oversized cibachrome print, 1983. Estimate \$12,000 to \$18,000.

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Attributed to Antoine Caron

15 FEBRUARY

The Fontainebleau school painter Antoine Caron will be leading this sale of Haute Epoque art in style (Louviers, Jean Emmanuel Prunier auction house). This large canvas attributed to him, "L'Empereur Auguste et la Sybille de Tibure", can be compared to one of his works now in the Louvre. Dating from the second half of the 15th century, the painting depicts Augustus in a purple cloak on his knees before the Sybil, dressed in blue, who points to the Virgin Mary in heaven with the infant Jesus. The subject is based on "Le Mystère du Vieil Testament", a play that was performed in several French towns in the late 15th century, including Rouen in 1474. A pair of marble stone columns takes us to the Northern Italy of c. 1180 (€15,000/18,000). Also noteworthy is a cassone in gilt pastiglia with five scenes

Painted in tempera from the tale of Guglielmo Rossiglione in Boccaccio's "Decameron", which are attributed to the painter Lorenzo Monaco (€50,000/60,000). From Flanders, we can admire "Saint George and the Dragon", an equestrian grouping in polychrome wood and sculpted gold (h. 72 cm) made in around 1530 in Antwerp and presented at the Universal Exhibition in Liège in 1905 (€50,000/60,000). Connoisseurs will also be interested in "L'urne à l'aigle impérial", a Daum vase from 1892 in engraved, enamelled and gilded glass, based on a design made especially for the Universal Exhibition of Chicago, and mounted in silver and vermeil by the French silversmith Puiforcat for an eminent Russian dignitary (€100,000).

Caroline Legrand



Attributed to Antoine Caron (1521-1599),
"L'Empereur Auguste et la Sybille de Tibure", oil on
canvas, 132 x 174 cm (detail). Estimate: €100,000.

HD



Vase in famille rose porcelain, China, Republic (1912-1949), decorated with lotus flowers, foliage-scrolls, bats and shou characters on a gold background, with enamel ruyi friezes on the shoulder and neck and the (unauthenticated) Qianlong seal on the base. H. 23 cm. Estimate: €800/1,200.

Famille rose porcelain

2 MARCH

This date marks the dispersion of two collections in Morlaix, Brittany, by Dupont & Associés. The first features paintings with Fauvist tones, including those by Georges d'Espagnat and Émile Othon Friesz; the second a series of Asian objects, such as a libation cup carved from rhinoceros horn, decorated with a magnificent mountain landscape scene carved in relief. Its estimate of €40,000/50,000 is partly due to its age: the late 17th or early 18th century. A gilt bronze perfume burner in the form of a Foo Dog from the Qing Dynasty (€1,500/2,200),

and this vase in famille rose porcelain bearing the (unauthenticated) Qianlong seal, complete the selection of Asian pieces on offer. Meanwhile, the painting section includes notable lots like a 1922 signed still life by Friesz (€3,000/4,000), a beautiful bouquet of flowers by Georges d'Espagnat (€4,000/6,000) and a large "Cueillette des pommes" painted by the same artist in 1903, the year the Salon d'Automne was established and two years before the Fauvist revolution in which the painter took part.

Stéphanie Perris-Delmas

Redouté and others . . .

4 MARCH

What's the connection between the historian Gabriel de La Porte du Theil, the painter Pierre Joseph Redouté and the economist Richard Cantillon? The library of a château in the Sarthe region contains some choice volumes, shortly being sold at Drouot by the Kapandji & Morhange auction house. Travel, botany and economics are some of the main themes of the sale. We owe Louis-François Cassas, Gabriel de La Porte du Theil, Jacques-Guillaume Legrand and Louis Langlès the publication in 1799 of " Voyage pittoresque de la Syrie, de la Phœnicie, de la Palestine et de la Basse-Egypte", which conveyed a more realistic image of the people of the Middle East, mainly due to Cassas' illustrations. The book, consisting of 30 in-folio booklets with jackets, contains 192 plates by the painter. The estimate of €6,000/8,000 seems reasonable. Another star item in this library, "L'Album" by Pierre Joseph Redouté,

a large in-folio volume with its original yellow binding (€10,000/15,000), contains some remarkable depictions of flowers, a favourite subject of the official painter to Joséphine de Beauharnais, who shared his love of roses and lilaceous plants. Here the scientific iconography is just as remarkable as the aesthetic qualities: Redouté produced faithful portraits of his flowers. In quite another genre, but one that should interest budding and experienced economists alike, is the book by Richard Cantillon (1680-1734), "Essai sur la nature du commerce en general" (€6,000/10,000). Written in French in around 1730, it was only published after the death of its author, an Irish financier who made his fortune in Paris. Rediscovered in 1881 by William Stanley Jevons, this book is considered "the first systematic treatise" on economic science!

Stéphanie Perris-Delmas

Pierre Joseph Redouté (1759-1840),
"L'Album" large in-folio volume with its
original yellow binding . Estimate:
€10,000/15,000.

HD

>



Rosa Gallica Aurelianensis

La Duchesse d'Orléans.

P. J. Redouté pinx.

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Langlois sculp.

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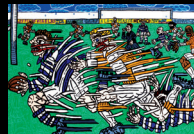
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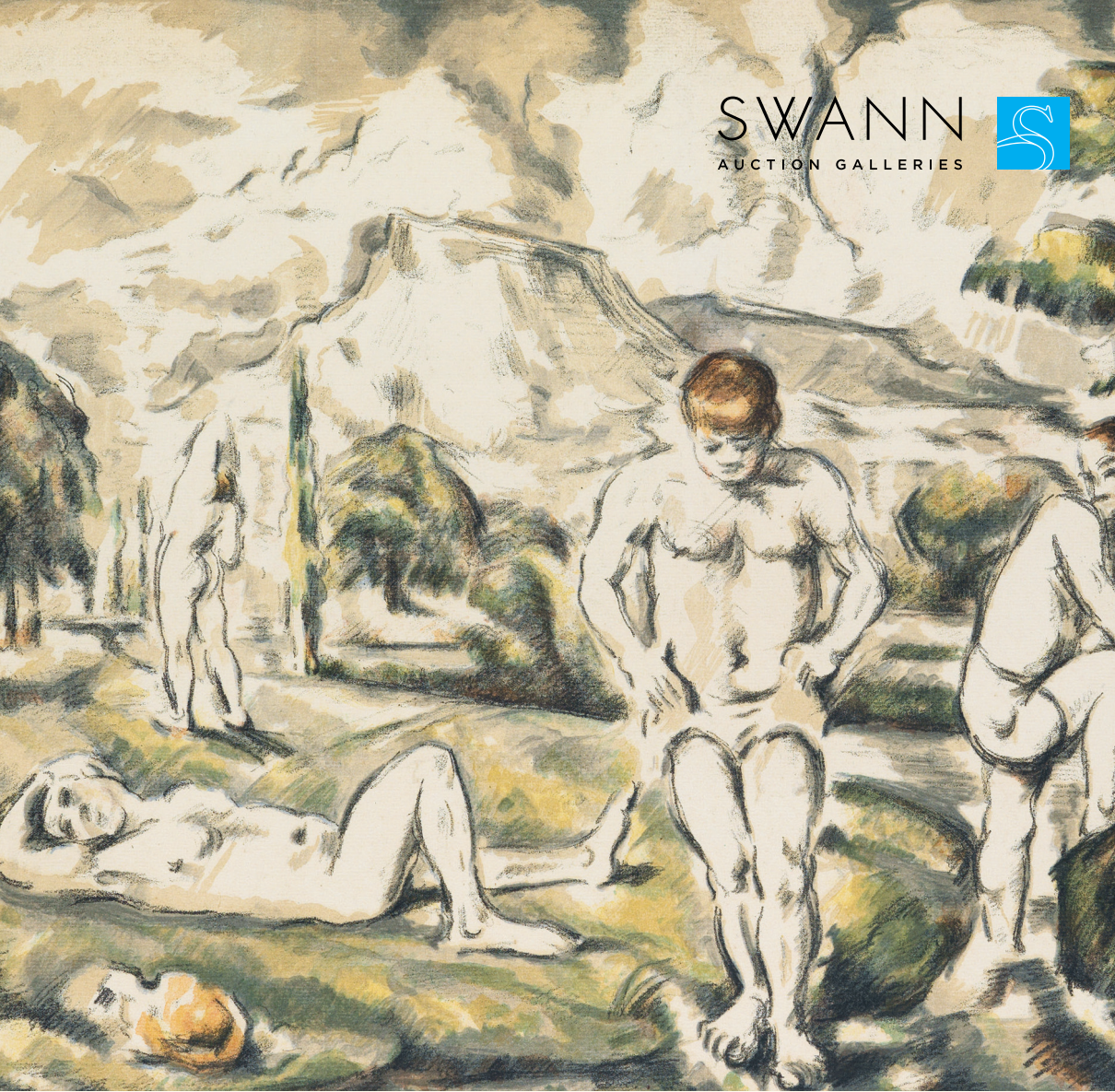
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Paul Cézanne, *Les Baigneurs (grande planche)* (detail), color lithograph, circa 1897. Estimate \$40,000 to \$60,000.

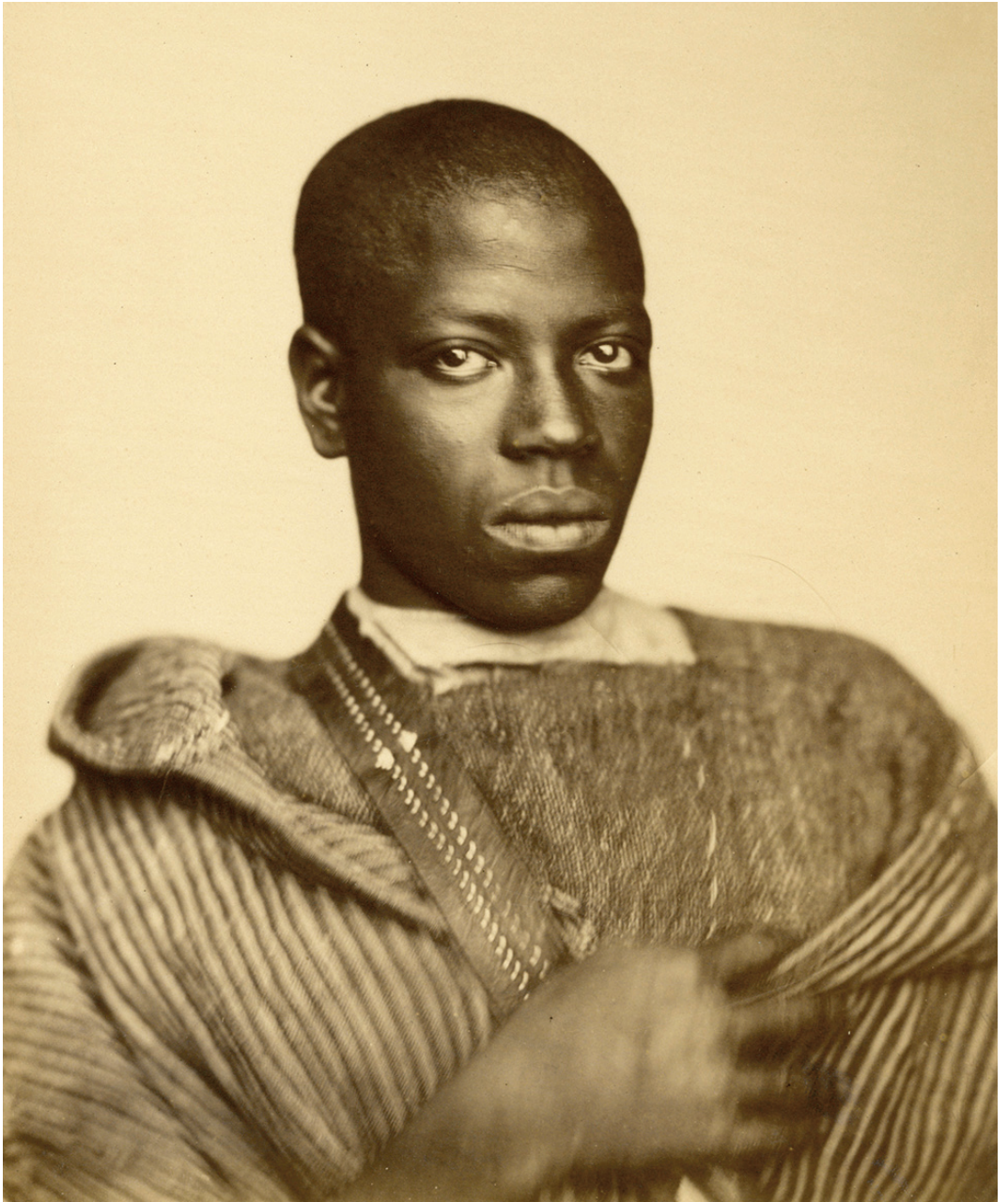
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Save the date

March in Paris has some tempting events lined up in the sale room. Here's a little appetiser. . .

19 MARCH  

175 years of photography

Pierre Bergé & Associés is getting ready to retrace the history of photography from 1837 to the present day. Nearly 1,500 photos assembled by a pair of passionate collectors – mainly fine prints and artists' proofs – represent the work of 138 photographers, from the most obscure to the most famous, starting with Daguerre. His "Portrait de M. Huet", immortalised two years before he unveiled his historic process, is expected to make around €700,000. You can also buy this print "merely" attributed to Gustave de Beau-corps, estimated €10,000/12,000 (*photo*). Note the date: 19 March at Drouot.

26 MARCH HD

From Desportes to Fragonard

Artcurial and Sotheby's are joining forces to disperse the Louis Grandchamps des Raux collection: a joy for those who love 17th and 18th century painting. It contains some fifty pictures by outstanding artists mainly from the French and Northern European schools. An opportunity to rediscover the work of Pierre-Antoine Lemoine, rarely seen on the market, with a still life (€150,000/200,000), or to fall for the charms of a young woman violinist by Anne Vallayer-Coster (€300,000/400,000 *photo*).





29 MARCH HD ○

The private world of Bonnard

With gouaches, drawings, paintings and sculptures, not to mention manuscripts and books, the whole world of Pierre Bonnard will be revealed through a hundred-odd pieces under the hammer of Maître Osenat, in Fontainebleau. This collection of mementos was brought together by Bonnard's great-nephew Antoine Terrasse, who wrote a monograph on his illustrious relation. The painter of everyday happiness is superbly evoked by this "Petite fille au chat, Renée Terrasse", painted in 1899 (€400,000/500,000 photo).

Sophie Reyssat



Vase of flowers, 1991, polychrome wood,
132.1 x 109.2 x 109.2 cm, version 3/3.
Sammlung Ludwig – Ludwig Forum für Internationale Kunst,
Aix-la-Chapelle. © Jeff Koons

A vibrant bouquet of various flowers, including daisies, sunflowers, and peonies, arranged in a white vase. The flowers are in various colors like blue, yellow, pink, and red. The word "MAGAZINE" is written in a white, outlined font across the top of the bouquet.

MAGAZINE

EXHIBITION

Jeff Koons in Paris

There is definitely a Jeff Koons "case". The crazy auction prices of the American artist's works and the support he receives from leading collectors (François Pinault first and foremost with the magenta "Balloon Dog" he exhibited a few years ago in front of his foundation on the Grand Canal in Venice) disrupt our perception of the work itself. The lenders and participants listed in the exhibition catalogue remind us of the financial stakes involved with an artist whom everyone has an interest in cherishing. The Jeff Koons "case" is also a paradox. From the "Puppy" and "Split-Rocker" floral sculptures to inflatable rabbits as shiny as silver giftwrap – giant toys for big children –, the artist has created a world that appeals to both the people and the powerful players of this world. "From Bilbao to Sydney, Kassel to Versailles, Riehen to New York, Jeff Koons' puppies and other small animals are docile. They create a sensation everywhere. They may not bark, but they speak to everyone, and get people talking. Who are they aimed at? Do they speak to the upper classes whose gardens they fill [...], to everyone who looks at them? Do they signal the end of [social]



© Douglas M. Parker Studios, Los Angeles, private collection © Jeff Koons



Jeff Koons, "Michael Jackson and Bubbles", 1988, porcelain.

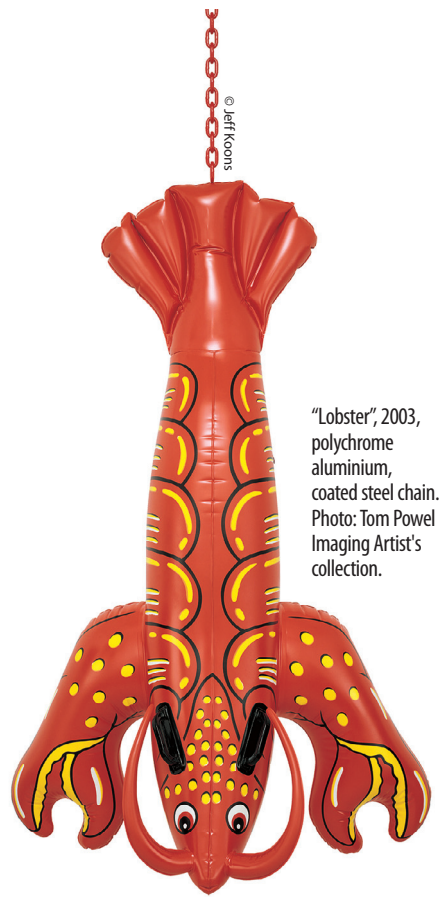
NOTE

"Jeff Koons", Centre Pompidou, Paris 75004.
Until 27 April. Catalogue edited by Bernard
Blistène and Scott Rothkopf, published by the
Centre Pompidou, 316 pp. "Jeff Koons, entretiens
avec Norman Rosenthal", 296 pp., Flammarion.
www.centrepompidou.fr



"Balloon Dog" (Magenta),
1994 - 2000, mirror-finish
stainless steel with
transparent colour coating,
1 of 5 unique versions.
Photo: Santi Caleca Pinault
collection.

'distinction'?" wonders Bernard Blistène, director of the Musée d'Art Moderne in the exhibition catalogue, without really deciding. Art for all, not for the elite. Drawing on the imagery of popular American heroes like the Incredible Hulk and Popeye, Koons seeks to reach as many people as possible, just as Dalí (another "lobster" artist...) and Warhol, to whom Koons often refers, did in their time. His art is meant to be joyous, accessible and instantaneous. When he was a child in Pennsylvania, people would place inflatable rabbits in front of their houses at Easter. Later, in New York, the artist saw inflatable flowers being sold in the streets. All trivial artefacts that inspired his future creations, which he produced in outside form in showy colours, constantly flirting with the kitsch. Does Jeff Koons have an inflated opinion of his art? "In working with inflatable objects, you are in contact with a certain form of eternity, of the beyond. Art in itself constantly seeks to dominate the energy of life, to become this energy or to go beyond it," he says in a book of interviews published by Flammarion. While it is not inflatable, the gilded porcelain sculpture "Michael Jackson and Bubbles" from the "Banality" series does make reference to modern icons. His work as a whole is certainly a time capsule. But from there to compare it with Leonardo's "Saint Anne", as the poster panels do... At Versailles, many Asian visitors rapidly turn their backs on his works to gasp in admiration at the chateau's exquisite tapestries and woodwork. The comparison with Old Masters chiefly concerns the way in which he works. Koons surrounds himself with a team of around a hundred, now indispensable because of his quest for technical perfection and obsession with finishings. In commercial terms, he's a genius. One of the exhibition notices describes the origins of "Celebration", a series that began with some greetings cards ordered by a gallery owner, which inspired first paintings, then sculptures. At the heart of the exhibition, a kind of cabinet is hidden behind a curtain, like a peep-show: here we see a forthright series on the intimate relations between Koons and his ex-wife, La Cicciolina. Is this art or smut? Françoise Giroud wrote of Madonna that she was "not even perverse". The provocative Koons like to shock, just as Madonna revealed



"Lobster", 2003, polychrome aluminium, coated steel chain. Photo: Tom Powel Imaging Artist's collection.

her breasts. But here he seems more pornographic than erotic, and more exhibitionist than subversive. Before turning to neo-Pop, Koons went through an almost "New Realist" stage with readymade vacuum cleaners glued to minimalist neon lights à la Frank Stella. He also produced "Equilibrium", featuring basketballs half-immersed in water, maintained in stability: a technical feat. In the end, the most troubling aspect of an output that decidedly isn't is probably the recurrence of reflecting surfaces in his work. When he was a child, his mother gave him a gazing ball. When viewers approach a large proportion of his works, they can see themselves, along with a part of the room. Are his pieces the mirror of a post-modernist society – and art – that turns in on itself in an endless loop? Does the artist literally provide food for reflection? Or is he laughing at us? We shall probably never know.

Alexandre Crochet

A fresh eye...

Let's say straight off that we were in somewhat of a quandary... The idea of seeing the Jeff Koons retrospective at the Centre Pompidou in Paris was not altogether tempting. On the face of it, the controversial reputation of the King of Pop Art, the dizzyingly-high prices of his works and their kitsch aspect – facile or not requiring much intellectual effort – did not predispose us towards a man considered by some an imposter, by others a creative genius who is nothing less than the greatest artist of his generation! But curiosity finally got the better of us. Especially since this was the first Jeff Koons retrospective in his thirty-five year career – one inaugurated by the Whitney Museum of New York, twenty-two years after the exhibition at the San Francisco Museum of Modern Art. In France, we had already had a taste of his work amid the glittering gold of Louis XIV at the Château de Versailles. That was in 2008-2009, when the event made a lot of noise, pitting the classic against the contemporary or derogatory. So, abandoning our prejudices, we went to look at these present-day icons, hoping to find the key to Koons's output, and what drives it.

There we learned that the student of the Maryland Institute College of Art in Baltimore, and then of the School of Art Institute in Chicago, had flirted with painting for a time. Unfortunately, we didn't have a chance to judge these early works – the only ones by the artist's own hand. The tour starts with the first ready-mades from the late Seventies: the "Inflatables" series – inflated toys in the shape of flowers or bunnies, bought in cheap stores, which the artist composed with mirrors – and the "Pre-New" and "New" series, where he exchanged coloured toys for household appliances associated with fluorescent tubes (a nod at the work of American artist Dan

Flavin). His teapots, gas cookers, toasters and vacuum cleaners gleam eternally in their glass cages. As shiny as new lorries, they embody the American dream of success and progress. As Duchamp's heir, Koons perfects the ready-made concept by making these everyday objects, or their identical reproductions, into genuine, brilliantly-fashioned archetypes. He delegates the actual production of his creative ideas to a phalanx of over a hundred assistants: an organisation not unlike that of the huge workshops of the Old Masters. And yet the artist produces very little: ten or so pieces come out of his laboratory each year, with the emphasis on the hand-made. These appliances from another time – the privileged witnesses of an era blessed because now in the past – evoke an ideal home show: a rather strange feeling that persists throughout the visit. The sensation of walking through a perfect world where everything is beautiful, rich and wonderful! The works in the "Luxury and Degradation", "Banality" and "Celebration" series draw on middle class iconography, which is thus shared by the majority of people, while also glorifying manufacturing excellence. Some are even technical feats, like "Hanging Heart", a monumental red heart which, despite its weight (one metric ton) floats as lightly as a fairground balloon. We can also mention "Hulk Organ", the impressively muscled green giant who becomes an inflated colossus bristling with bronze tubes. Here again, the illusion is total. By playing on the confusion of genres and materials, Koons questions reality and art's capacity for imitation. With each series, his work perpetuates and reinvents the Duchampian concept, constructing a universal art shored up by extraordinary expertise. So, what is Jeff Koons – imposter or creative genius?

Stéphanie Perris-Delmas



Hanging Heart
(Red/Gold), 1994-
2006, stainless steel
with polished mirror
surface, transparent
varnish and brass,
291 x 280 x 101.5 cm,
1 of 5 unique pieces.
Pinault collection.

UPCOMING AUCTIONS



12月18日
御制千手观音唐卡

苏富比拍卖行将在巴黎举办亚洲艺术专场。为此，卖行汇集了一系列亚洲古玩珍品，其中包括一尊康熙年间的铜制鎏金无量寿佛像和一幅1765年乾隆时期的御制千手观音唐卡（左图）。这两件重量级拍品的估价分别为30万-40万欧元和4万-6万欧元。绘画方面，按估价从高到低将看到张大千1939年作石图、黄宾虹的一幅山水和其另一幅齐白石于1948年作的山水画（估价35 000至45 000欧元）。值得一提的是，黄宾虹对中国传统绘画在现代的复苏起到了重要作用。



17日
手间

teau-Badin拍卖行将在德鲁奥拍卖中心... 玩精品，这只铜胎掐丝珐琅扁扁瓶就是其... 瓶底底注有“大清乾隆年制”字样，瓶身... 和果枝掐丝珐琅图案引人注目。精湛的工... 乾隆时期中国艺术的繁荣。估价30 000-40 000



12月17日
玉如意

如意如意，如人心意。如意自古便具有强烈的象征意义。祝福、长寿、富贵，如意在古代是一种具有所有这些吉祥寓意的物件，常被作为送礼佳品。如意所用材料的珍贵程度一般也和其主人的社会地位紧密相连。图上这柄清代如意以青绿软玉制成。是塔桑拍行（Tajan）12月17日巴黎拍卖会的一件拍品（估价30 000-50 000欧元）。当日将要拍上的还有一只乾隆年间制铜鎏金掐丝珐琅花卉灵芝四方瓶（估价20 000-40 000欧元）和一副双面山水白玉铺屏（估价8 000-12 000欧元）。

12月19日
来自中国北方

佳士得亚洲艺术部将在巴黎举行10周年庆典。乘此良机，佳士得精选了一批珍品上拍，其中包括一对乾隆年间制青铜彩瓷饕餮尊（估价10万-15万欧元）。本次将要上拍的另一件古玩瑰宝是图上这尊13世纪制彩绘木雕观音坐像（估价20万-30万欧元）。观音作为佛教菩萨之一最早源于印度，传入中国后备受尊崇，成为最流行的神佛形象之一。在中国可以找到众多神态生动自然的观音等身像，体现了宋朝艺匠们在人文主义方面的早期探索。在10-14世纪间，观音的形象和传说在中国北方迅速流行开来。

Stéphanie Perris-Delmas





GAZETTE DROUOT INTERNATIONAL

ALSO IN
MANDARIN

Was the 18th century the gateway to design?

This exhibition at Versailles aims to show how the creative output of the 18th century paved the way for design. Bill Pallot, a historian, collector, Sorbonne professor and 18th century art specialist, and Didier Krzentowski, founder of the Galerie Kreo (Paris and London) and a specialist in design and contemporary art, exchange their views during an eye-opening tour.

Bill Pallot: From pieces made by André-Charles Boulle for Louis XIV to ones designed by Georges Jacob on the eve of the Revolution, furniture and chairs are displayed here like works of art, away from their original settings, and placed at eye-level. This is the highly design-oriented approach adopted by Patrick Hourcade, with assistance from Jean Nouvel.

Didier Krzentowski: Contemporary designers work with two ideas. The first is the drawing, whose design – the second idea – can only be realised when techno-



ury
sign?



Konstantin Grcic (born 1965),
chaise longue "Karbon".

© Fabrice Gousset - Courtesy Galerie Kreo



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

logy has made progress and new materials are available. For example, when Rietveld designed his zigzag chair in 1920, he wanted to craft it from a single piece of wood, which was impossible at the time. Later, this could be done with carbon, which Verner Panton used in 1960 when he made his version of the chair.

B.P: Here is a cabinet attributed to Boulle from around 1670, with marquetrie featuring naturalistic birds and flowers.

D.K: Depicting nature is one of designers' preoccupations. For the "Frozen in Time" series, the Dutch designer Wieki Somers took inspiration from a book of photos of frozen landscapes, a climatic phenomenon that occurred on 2 March 1987 in northern Holland.

B.P: In the room dedicated to Boulle, notable items

include a desk from around 1710-1720, on loan from the Château de Vaux-le-Vicomte, which is the first example of the flat-top desk, and a wardrobe made for the king's bedroom at Trianon and delivered in about 1708: the first wardrobe on record. Boulle popularised the use of gilt bronze as well as the marquetrie that bears his name. Do designers still look for new materials?

D.K: Research finds new solutions and materials to meet the demands of the sports and military worlds, which really need the best, and designers benefit from these advances. They use carbon, and other amazing materials. And now we can fantasise about designs of the future using 3D.

B.P: Just imagine what André-Charles Boulle could have done with a computer! With the king's protection, he enjoyed considerable freedom in terms of invention

and production. At the time, there were strict rules for joinery. Guild regulations required a chair joiner to send his work on to the carver, then to the gilder, and finally to the upholsterer.

D.K: This production process still operates today. Designers, artisans and manufacturers meet up and work together. A particularly good example is the Bouroullec brothers' looped-cord chandelier that went via an assembly workshop to one specialising in leatherwork for its finishing touches.

B.P: The chest of drawers (now in the Louvre) delivered in 1737 by the marchand-mercier Thomas Joachim Hébert for Queen Marie Leszczynska's private study at the Château de Fontainebleau is the work of B.V.R.B., one of the greatest cabinetmakers of the 18th century – like the 20th century's Marc Newson.

D.K: No, not really – Newson is a designer. He comes up with designs, but does not make anything himself.

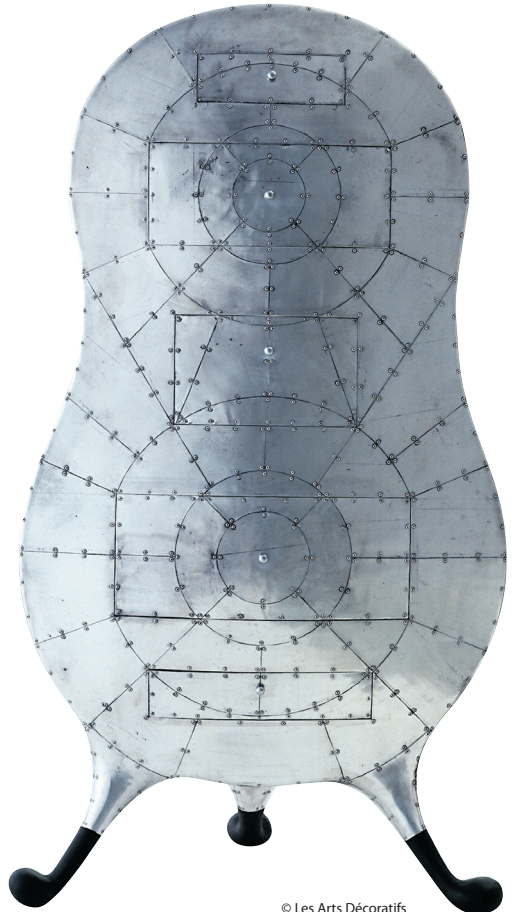
B.P: This is also the first documented cabinet with Japanese lacquer panels. Hébert had the brilliant idea of buying lacquer screens and chests (at exorbitant prices), which he then broke up and used to veneer his furniture.

D.K: Hébert foreshadowed the modern-day designer who works with new materials. Skin, for example, is hard and soft at the same time – we could easily imagine a wall and a door made out of a single piece of similar material in the not-so-distant future.

B.P: One room contains works by Charles Cressent, including a medal cabinet (Gulbenkian Foundation, Lisbon) with a remarkable decoration of gilt bronze figures. He created forms tailored to the tastes of his time – some of which, like this one, were not as

successful as he hoped. This object did not find a buyer at either of the Cressent sales in 1757 and 1765, and was listed in his post-mortem inventory three years later.

D.K: The same goes for Sottsass's typewriter. The designer, who was working for Olivetti at the time, made it in red instead of black, and called it "Valentine". He also made a little bag so it could be carried around – he basically invented the laptop! In the Fifties, design was geared towards industry, and the firms that sprang up



Marc Newson (born 1963), "Pod of Drawers", created from model, 1987, item n° 5 of 10 (limited edition), 1999. Australia, 1999, aluminium, wood and fibreglass, 130 x 71 x 40 cm. Purchase sponsored by Fabergé, 1998.

© Les Arts Décoratifs



François Toussaint Foliot (1748-1839), chair from the Pavillon du Rocher in Petit Trianon, 89 x 56 x 56 cm.
© RMN-Grand Palais Château de Versailles, Christophe Fouin

were predominantly production companies making cars, watches and so on. In the Seventies and Eighties, they became the prerogative of bankers. We live in a society that constantly remixes.

B.P: Innovative furniture was copied immediately – like the rolltop desk designed by Oeben for Louis XV, completed by Riesener, which has always remained in national collections and is now back in its place at Versailles. The rolltop desk became a must for every wealthy residence. Today, designers' creations are protected.

D.K: All of them.

B.P: We should also mention the marchand-mercier Poirier, who had the idea of commissioning plaques from Sèvres to adorn furniture costing a fortune. This was the case with the commode with a zigzag door, adorned with 90 plaques made of Sèvres porcelain held in place by gilt bronze latticework. It was made for Mademoiselle de Sens in around 1760. We can see that there was a patron behind every innovation. What about today?

D.K: The Mobilier National and especially the Sèvres factory are interested in contemporary pieces, as are some of their clients. Marcel Briant is one example, a man of humble beginnings who has assembled an unbelievable collection of literature, contemporary art and design. He is one of the few to own all Newson's works...

B.P: The second half of the exhibition is dedicated to seating, which evolved because of the search for comfort and a new lifestyle.

D.K: Comfort was primordial. Some chairs prefigured future designs, but most were developed for industry.

B.P: The armchair Foliot delivered in 1749 for the Duchess of Parma still has its original gilding and even its original upholstery, with gilt silver braid applied to red silk velvet. Made for the export market, this piece

TO SEE

"XVIII^e, aux sources du design" (The 18th century: the Birth of Design): masterpieces of furniture from 1650 to 1790, Château de Versailles, Place d'Armes, 78000 Versailles, until 22 February.

www.chateauversailles.fr



embodied the excellence of French - and particularly Parisian - expertise.

D.K: No designer would take on such a singular commission: for them, it would be pastiche.

B.P: Here we have an item that has truly gone out of fashion: Heurtaut's sofa with two movable "confident" seats. It required two half-feet, two half-armrest supports and two armrests.

D.K: People don't entertain in the same way anymore. Take the "Nid" from the Archizoom studio, for example, or Sottsass's "Ring", which date from the 1970s.

B.P: In addition to a series of drawings, this wax model, made under the Garde-Meuble de la Couronne in around 1780 and presented to Marie-Antoinette, includes several proposals, such as different types of feet and armrests. This was common practice at the time.

D.K: It's still the case today. Hella Jongerius makes her models out of wood, such as this stunning table topped with a sculpted frog, an integral part of the piece that

lends it an emotional quality: a concept very different from our society's throwaway culture.

B.P: The last piece of furniture is this large jewellery cabinet, which belonged to Marie Antoinette, and shows off all the techniques and materials known at the time. In the 19th century, furniture items like this were the jewels in the crown of the great Universal Exhibitions.

D.K: What an incredible tour! The title is really apposite – far more than I expected. New furniture models, new materials: the 18th century turns out to have been very innovative and it shared the same issues as contemporary designers. The "Gabriel" chandelier made by the Bouroullec Brothers for Versailles is a perfect example of the closeness of these two periods.

Interview by Anne Foster and Caroline Legrand.



Hella Jongerius (born 1963),
"Grenouille" wooden table.
© Fabrice Gousset - Courtesy Galerie Kreo

TRENDS

Memorabilia, souvenirs of stars

These sales, often friendly and good-natured, blend nostalgia with emotion, and represent an opportunity for auctioneers to meet new buyers who are unfamiliar with public auctions. Memorabilia sales are hardly new in themselves, but with a marked increase over the past few years, they are a trend to be watched closely.

"If I had a hammer"

In March last year, the Coutau-Bégarie auction house achieved a resounding success with the first in a series of sales dedicated to Claude François and French chanson stars in general. With sequin suits, shirts, figurines, records, letters and even some locks of Cloclo's hair, fans did not make the journey for nothing! In total, there were 300 lots with estimates ranging from €50 to €15,000, including the famous glitter- and diamante-

studded red jacket in which the singer of *Lundi au soleil* bade farewell to his Belgian audience in 1974. Knocked down for €36,850, this hotly-contested relic doubled its estimate – as did the sale as a whole, with a final total of €213,000. Drouot doesn't often play host to doppelgängers of celebrities, retired Claudettes and silver-haired groupies all at the same time! More than 250 people from all over France and Belgium had made the trip to look at or hope to carry off some of the treasures assembled for the occasion. In the midst of the anonymous buyers, other singers lent themselves to the bidding game, such as Jean-Luc Lahaye in dark glasses, and Pascal Obispo, wrapped up warm in a woolly hat, who bought a pair of glasses owned by Michel Polnareff. This headline sale was an opportunity to land historic pieces belonging to other stars, including Mike Brant, Mylène Farmer and Johnny Hallyday. Where some exceptional items were concerned, private individuals who had smashed their piggy-banks were facing



€21,343 Baldwin grand piano belonging to the singer Barbara (1930-1997). Orangerie of the Château du Cheverny, 2 June 2000, Rouillac auction house.



€36,850 Sequin- and diamante-studded red jacket by Camp de Lucca. Paris, Drouot, 25 May 2013, Coutau-Bégarie auction house. Msrs Fumeux and Lecœuvre.



professionals, such as Julien Lescure, owner of Claude François' Moulin de Dannemois, who had come to fill the museum dedicated to the artist, and Katy, an ex-Claudette who now runs guestrooms decorated entirely à la Cloclo. There was even a representative from a Brazilian museum, who had come especially to buy a banana belt worn onstage by Josephine Baker! People will do anything for the shirts in which their favourite singers have danced and sweated, or for rough versions of unpublished songs. After all, Claude François was a marketing genius ahead of his time, and designed most of his memorabilia himself to immortalise his personality cult with his followers. Given the success of this first edition, the auction house announced a second sale in March 2015. In addition to the usual "yéyé" and disco celebrities, this time the event will include costumes, accessories and objects owned by other icons like Luis Mariano, Serge Gainsbourg, Jacques Brel, Charles Trénet and Sidney Bechet. And an exciting movie sequence, as the auctioneers claim to have found the original, unpublished first screen test Brigitte Bardot did for Roger Vadim! Other auction houses are also jumping on the bandwagon, including Art Valorem, which organised a sale dedicated to Sacha Distel last November at Drouot. Around 100 objects including his wardrobe, telegrams, photos and even his driving licence were offered at low prices by his family, enabling fans to enter the intimate world of the creator of Scoubidou, who died ten years ago.

KEY FIGURE
\$200,000

The price obtained by a sequined glove owned by Michael Jackson at an auction in California on 20 December 2012.



€5,150 Hopkins Baltimore (1888-1972, straw boater hat adorned with grosgrain coloured blue, white and red, lined inside with leather and silk, inscription "Designed expressly for Maurice Chevalier". Paris, Drouot, 9 December 2013, Digard - Pestel-Debord auction house.

The road to the stars

The public's love for memorabilia is not specific to the French; the main country for this speciality is undoubtedly the United States. There, the fame of stars (unlike French celebrities – with a few notable exceptions!) spreads far beyond their native borders. It follows that the sums required to obtain souvenirs of Michael Jackson, Elvis Presley, Audrey Hepburn or Marilyn Monroe are in a different league. In April 2009, a Beverly Hills auction house organised the first posthumous, exclusive Michael Jackson sale in homage to the King of Pop, who had died five months earlier. In 2013, at a new dispersion of costumes worn by the star onstage and in videos, the leather jacket worn by Michael Jackson in the clip *Bad* soared to \$180,000 – six times its estimate! That day, the singer Lady Gaga alone snapped up 55 of the items on sale. One of Lady Gaga's false acrylic nails, which fell to the ground during a concert and was picked up by a fan, was sold for \$12,000 in May 2013 in an online auction... The UK is also well placed to fire the imagination of aficionados of every kind, whether it be the sale of John Lennon's

first car (€430,000 in July 2013) – a Ferrari 330GT if you please! – or the round glasses, pocket watch, leather sandals, bowl and plate that belonged to Gandhi (a set that went for \$1.8 M after its estimate of \$20,000 in March 2009). But life is not always rosy in the kingdom of celebrities, as witness one sale in May 2009. Following a court ruling, more than 900 objects and souvenirs of mime artist Marcel Marceau were sold at Drouot for nearly €560,000. At his death two years previously, the unforgettable artist with the stripy jumper left behind a mountain of tax debts that even his international successes could not pay off, it seemed. To avoid the whole collection being broken up, some well-known figures (Laurent Terzieff, Michel Leeb and Robert Hossein) formed an association to raise the funds to buy costumes and props, among other things. Aware of Marceau's international influence on the performing arts, and probably also alerted by this rallying of the masses, the Bibliothèque Nationale de France exercised its pre-emptive right on several occasions. But in other cases, the hullabaloo that accompanies a sale is due more to the profile of the "celebrity" whose property is going under the hammer. This was the case with the dispersion of the substantial library of over 3,000 books, along with objects and furniture, owned by the controversial lawyer Jacques Vergès, which took place in the apartment of the "serial litigant" himself, in Paris' 9th arrondissement in January 2014. This sale attracted a diverse crowd, ranging from the simply curious to enthusiasts with varying levels of expertise. The highlight of the event was the desk of the so-called "Terror's advocate", sold for €38,000 to a private individual. O memorable memorabilia...

Dimitri Joannidès



€17,150 Irving Penn (1917-2009), "Portrait of Maurice Chevalier, New York, 26 March 1948", silver halide print, 24.5 x 17.5 cm. Paris, Drouot, 9 December 2013, Digard Pestel-Debord auction house. Ms Esders.

Irving Penn, New York 1948

