

LA GAZETTE DROUOT

INTERNATIONAL



NUMBER 49

JULY-AUGUST 2015

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Olivier DEBRE (1920-1999), *"Stocksun baltique"*, 1986, oil on canvas.

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UPCOMING AUCTIONS THE MAGAZINE

UPCOMING AUCTIONS



17日
年间

17日
年间
Drouot-Badin拍卖行将在德鲁奥纳艺术中心
展出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，按估价从高到低还可看到
张大千1948年作的山水画(估价35,000至45,000欧元)，
齐白石于1948年作的山水画(估价35,000至45,000欧元)。
值得一提的是，黄宾虹对中国传统绘画在现代的复苏起
到了重要作用。



12月18日 御制千手观音唐卡

苏富比拍卖行将在巴黎亚洲艺术专场。为此，该行汇
集了一系列亚洲古玩珍品，其中包括一尊康熙年间的铜制
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
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值得一提的是，黄宾虹对中国传统绘画在现代的复苏起
到了重要作用。



12月17日 玉如意

如意如意，如人心意。如意自古便具有强烈的象征意义。配柄、长弯、首
圆，如意在古代是一种具有这些吉祥寓意的物件，常作为宫廷礼品。
如意所用材料的珍贵程度一般也和其主人的社会地位息息相关。图上这柄清
代如意以贵重金属制成，是塔希甫杰行(Tajan) 12月17日巴黎拍卖会的一件
拍品(估价30,000-50,000欧元)。当日将会上拍的还有一只乾隆年间御
制鎏金胎珐琅花卉灵芝纹四方瓶(估价20,000-40,000欧元)和一副双面山水
白玉插屏(估价8,000-12,000欧元)。

12月19日 来自中国北方

12月19日
来自中国北方
苏富比拍卖行将在巴黎举行10周年庆典。
为此，该行精选了一批拍品上市，其中
包括一对乾隆年间仿古铜鎏金佛像(估价10
万-15万欧元)。本次拍卖会上的一件古玩瑰
宝是图上这尊13世纪制铜的木雕观音坐像(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志生
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
的塑像和绘画在中国北方迅速流行开来。

Stéphanie Petit-Delaunay





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The last sales before the summer break offer a wide range of specialities, from numismatics to modern paintings and historic souvenirs to contemporary works, not to mention fashion, with the Ludo collection.



84 EXHIBITION

Leonardo in Milan. This event with several prestigious loans is a magnificent, in-depth celebration of the city's adoptive son.

48 RESULTS

Asian art made a little over €52M in Paris in June, confirming the French capital's place in this ever-healthy market. Furniture and paintings with good provenances also received some handsome bids.



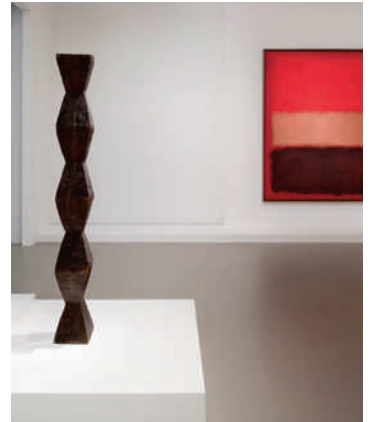


62 EVENT

The 56th Biennial of Contemporary Art has a world in the making as its theme: the works are surprising and sometimes unnerving, but they leave no-one unmoved. A qualified assessment, with highlights of the visit.

MEETING 68

"Keys to a Passion", the exhibition devised by Suzanne Pagé at the Louis Vuitton Foundation, is an intelligent, sensitive journey along the path to modernity. A singular experience...



74 ART FAIR

The great event in the modern and contemporary art market has just come to an end. "Restrained" and "lucrative" were the watchwords of the 46th edition.

EDITORIAL



Stéphanie Perris-Delmas
EDITORIAL MANAGER

For the last editorial of the season, we could have dwelt on good old chestnuts like the summer break and traditional sales by the sea, full of sun, sea and the easy life. But not this time! On the strength of this double issue and its corollary, the long break, we are going for something less glamorous: an assessment of the art market. A few figures, then... Those freshly published by the Conseil des Ventes confirm the sector's rosy health, posting a global total of €27.2 billion, including buyers' premiums, and a rise of 7% in the art and collectors' objects sector. Europe, with a result of €8.8 billion, came second, ahead of a still-declining China (€8.02 billion), but behind the USA (€9.2 billion), which has consolidated its pole position. And what about France? In 2014 it posted a fall of 1.2%. The results for this first half may not be brilliant but are nonetheless promising, with Drouot announcing a total sale result of €186.5 M for the time being. Decidedly encouraging. . .

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NEWS IN BRIEF



Pre-emption

The Musée du Louvre pre-empted two red chalks by François Boucher (1703-1770) during the Millon's sale on 19 June at Drouot, including "The Laitière" for €32,238. The two pieces probably come from the Huquier's sale in 1772.

100,000

On 21 June, the number of visitors to the exhibition entitled "Degas, un peintre impressionniste?" at the Musée des Impressionnismes Giverny - passed the 100,000 visitors mark! Organised in association with the Musée d'Orsay, the exhibition comprises around 80 works, examining the multifaceted identity of this famous artist.



Louise Bourgeois in Malaga

101 works by the acclaimed French artist are currently on display at the Museo Picasso in Malaga. With a wide range of sculptures and paintings from the 1940s to 2009, the exhibition is the most significant retrospective ever devoted to the artist in Spain. As such, one of Bourgeois' most famous pieces has been installed in the museum's courtyard: "Spider", a bronze from 1996 that symbolises the artist's mother.

Sol LeWitt at the Fundación Botín

Spain's most significant solo exhibition to date devoted to this pioneer of conceptual art opens at the Fundación Botín on 18 July. The event will focus on LeWitt's wall drawings, two of which will be making the transition from design to finished product for the first time. The American artist considered the creative process at least as important as the finished product, and the event, organised in partnership with the Yale University Art Gallery, will benefit from documentary material from the Lafuente Archive.

102,576 visitors

The exhibition of "American Icons" at the Grand Palais in Paris received 102,576 visitors over its two and a half months. Works from the San Francisco Museum of Modern Art, which has been closed for renovation since 2013, were on display.



Courtesy of the Estate of Sol LeWitt. Photo MassMoCA. Kennetfick.



Still Life (1993-2000). Photo Ai Weiwei. M+ Sigg Collection, Hong Kong. By Donation

Chinese art, in Whitworth

Forty years of Chinese art come together in this landmark exhibition in Manchester. Over 80 works will be on show, selected from the M+ Sigg Collection that was established as a record of contemporary experimental art in China. This is the first time the renowned Swiss private collection has been displayed in the UK on this scale, an honour that falls to the University of Manchester's Whitworth, which has recently undergone extensive redevelopment.

Patricia CASINI-VITALIS

an associate auctioneer since 1986
and a specialist in judicial sales,
has joined Hôtel Drouot



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Monday 20 July 2015: 2.30pm and 6pm

VINTAGE WATCHES

Sunday 19 July 2015: 6.30pm

LUXURY LEATHER GOODS COUTURIER JEWELLERY

Tuesday 21 July 2015: 11am and 3pm

LUXURY AND COLLECTORS' CARS

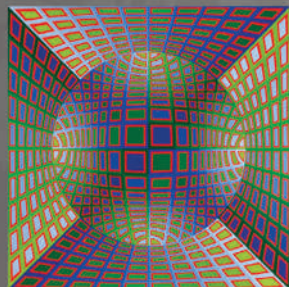
Thursday 23 July 2015: 11am
Yacht Club de Monaco, Quai Louis II

RUSSIAN ART

Thursday 23 July 2015: 3pm

MODERN AND CONTEMPORARY ART

Friday 24 July 2015: 7pm
Café de Paris, Salon Bellevue



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Courtesy of Moreau Kusunoki Architectes

Guggenheim Helsinki

An unprecedented competition to design a new Guggenheim museum in Helsinki has been won by a Parisian firm. Moreau Kusunoki Architectes produced a design for the new museum of art and design in harmony with its historic location along the waterfront. 1,715 proposals were submitted; the winning submission was chosen from a shortlist of six. The new building will be a cultural hub "where art and society [can] meet and intermingle", comprising not only galleries but also a performance hall, an educational space and cafés.

NOMINATION

René-Jacques Mayer has been appointed the new director of Ecole Camondo, a private academy for interior design and architecture in Paris. He will replace Pascale Boulard, who has held the post for over 15 years.

GLOBAL CORPORATE COLLECTIONS

Global corporate collections 2015

At the Art Basel preview on 17 June, AXA ART in partnership with Dutch Standard Editions presented a 700-page book showing around 80 corporate collections (from the 600 that exist around the world). They were carefully selected by international art experts, including Philipp Herzog Von Wurttemberg, president of Christie's Europe. A book of German company collections had already been published in 2012 by the same publisher. This time, the volume includes collections of companies from 25 different countries. For Deere & Company, Simmons & Simmons, AXA Group and so many others, the goal of corporate collections is to insure a stimulating working environment and to display the company's values.

Point Art Monaco

For its 5th edition, this art fair is joining forces with a Middle Eastern jewellery fair. The Grimaldi Forum in Monaco will host an array of international galleries from 22-26 July, uniting archaeology, antiques, furniture and paintings with jewellery. Berko Fine Paintings from Shanghai is staging a solo exhibition of work by Han Yuchen, who will be on hand at the event.

Cabochon ruby, invisible setting ruby and diamond ring. Sabbadini, Milan.



Courtesy Richard Long

Time and Space in Bristol

An exhibition devoted to Richard Long, who won the Turner Prize in 1989, will take place at Arnolfini in Bristol, UK on 31 July. The city has been nominated European Green Capital 2015, and Long's work honours the natural world as both subject and medium: one new work, for example, is made with mud from a local river.



© Dong Wengsheng, Courtesy M97 Gallery Shanghai

Dong Wengsheng at M97

An exhibition of Dong Wengsheng's experimental photography is entering its final month at the M97 Gallery in Shanghai. The artist, known for his "Chinese Gardens" series which introduce unexpected elements into otherwise traditional garden views, is now exploring photographic techniques. The pieces on display were created in a darkroom without using a camera, combining painting, writing and the chemical processes used to treat photographic paper – an apt development for an artist as much influenced by Chinese heritage as by modern physics.

"Draw me a collection..."

Until 3 August, the hushed saloons of the Maison Guerlain in Paris, 68 avenue des Champs-Élysées, are exhibiting works by the three artists nominated for the 2015 edition of the Daniel and Florence Guerlain Foundation's famous contemporary drawing prize. Jockum Nordström, Tomma Abts and Pavel Pepperstein mingle with "Mitsouko", "Shalimar" and "La Petite Robe Noire", iconic fragrances by the famous perfumer, whose name is still associated with present-day creation. Just like his grandfather Jacques Guerlain, Daniel fosters the art of his time, with his wife Florence. Over the past 15 years, their passion for drawing has resulted in a landmark collection of contemporary works. In 2012, they gave 1,200 of them to the Musée National d'Art Moderne in Paris. In 2013, an exhibition was dedicated to this donation, including works by the fifteen artists nominated for the first five prizes. Their collection still contains some 350 drawings, whose common theme is the presence and absence of man: a universal subject found in the drawings of Jockum Nordström, the 2015 winner. One of his works will be given to the Centre Pompidou, already home to "Väggmadame (The Lady of the Walls)", a 2011 watercolour and collage on paper in an intentionally naïve style reminiscent of Henry Darger. "A drawing always tells a story," says Daniel Guerlain. Works by the Russian artist Pavel Pepperstein, winner of the Kandinsky Prize, reflect his political commitment in a lively and colourful style. Meanwhile, the drawings of German artist Tomma Abts (who lives and works in London, where she received the Turner Prize in 2006) have apparently abstract lines that conceal a world bound by its own rules of movement and space.

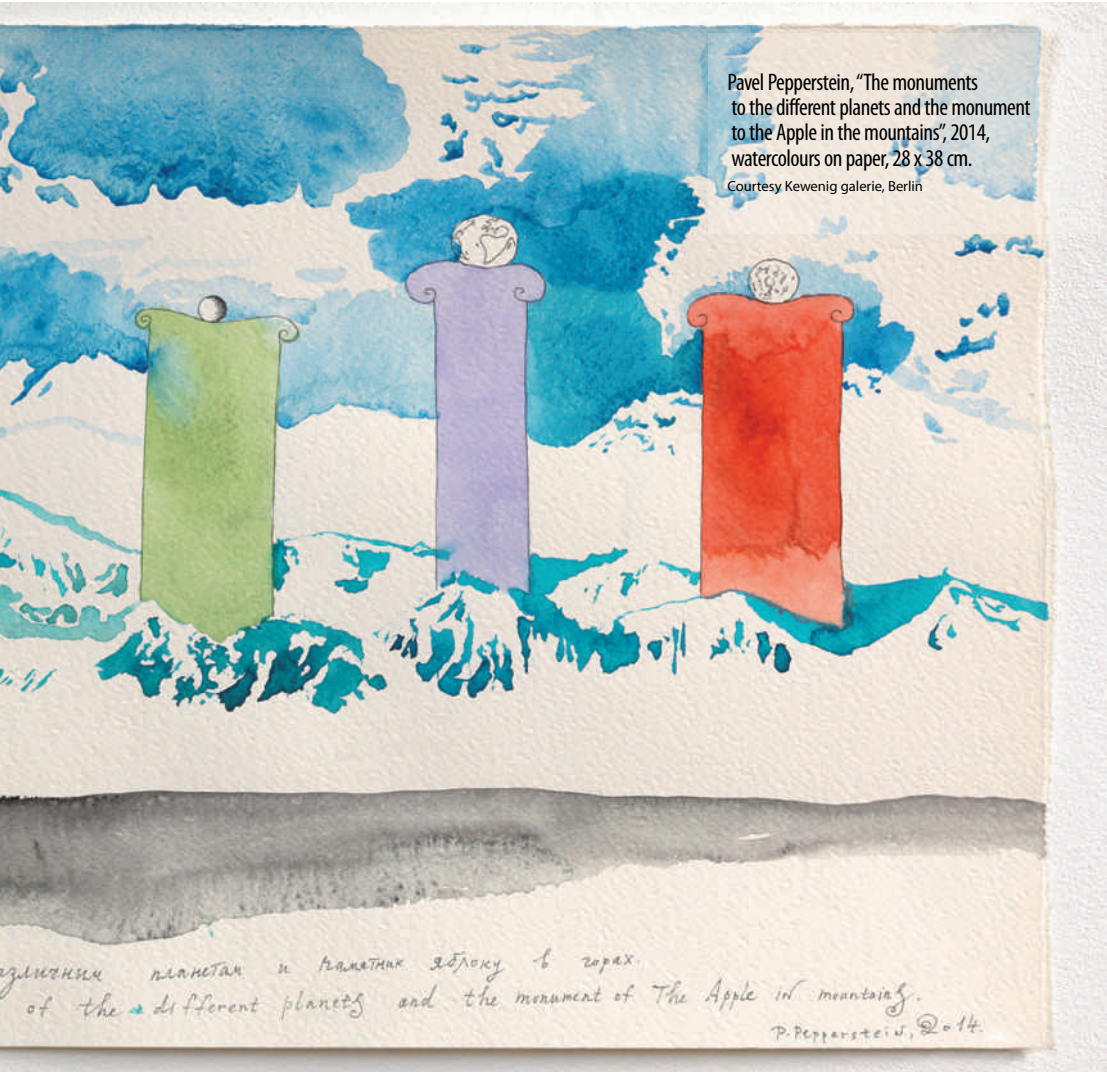
Stéphanie Perris-Delmas

NOTE

The Guerlain Collection (drawings from the Centre Pompidou donation) will be on show from 15 September at the Nordic Watercolour Museum in Särhamn, Sweden, and from May 2016 at the Kunsten Museum of Modern Art (Aalborg, Denmark), before the 2017 exhibition celebrating the tenth anniversary of the prize at the Musée National d'Art Moderne in Paris.



© André Morin



Pavel Pepperstein, "The monuments to the different planets and the monument to the Apple in the mountains", 2014, watercolours on paper, 28 x 38 cm.

Courtesy Kewenig galerie, Berlin

памятники планетам и памятнику яблоку в горах.
of the different planets and the monument of The Apple in mountains.
P. Pepperstein, 2014.



UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS

W

France

Favourable provenances

1 JULY

At Drouot on 1 July, the Paris auction houses Mathias, Baron-Ribeyre & Associés and Farrando are staging a classic sale of furniture and objets d'art with some favourable provenances, like this blue Chinese porcelain bottle vase set off by Louis XVI bronze mountings. It comes from the former collection of Blaise de Montesquiou, a donor to the Musée du Louvre, and author of several books. According to the sale's experts, the finely-executed bronze mountings compare with those of the vases in the Louvre's Marie Antoinette collection (€40,000/50,000). From the same provenance, a pair of Louis XV gilt bronze firedogs with lions have similarities with some firedogs attributed to Philippe Caffieri, now in London's Wallace Collection (€40,000/50,000). Connoisseurs will also linger

over an Italian cross from around 1520-1530, probably by Valerio Belli (Il Vicentino: 1468-1546), a medal maker and gem merchant who worked in Rome until 1530. This large cross in rock crystal consists of five plaques with the profiles of the four evangelists in intaglio on the back, and the figure of Christ in the centre. The intaglio work still has traces of gilding. Close to Michelangelo and Raphael, Belli could have been inspired by the drawings of Perino Del Vega, who assisted Raphael on the decoration of the Vatican loggias. The vermeil reliquary itself is the work of Pierre Germain, and carries the Paris stamps for 1762. Estimated at €80,000/120,000, this cross comes from the La Rochefoucauld family.

Stéphanie Perris-Delmas

HD



Bottle vase in Chinese porcelain, formerly covered with gold dust, decorated with foliage in relief, gilt bronze handles, Louis XVI period, H. 68 cm. Estimate: €40,000/50,000.



Parisii (1st century BC), people of the Paris region, class II gold stater, 7.21 g. LT.
Rare type. Superb condition.
Estimate: €8,000/10,000.



Gold coins from the Vermot collection

2 JULY

Numismatics is enjoying a glittering period in the French market. In the high season, not a month goes by in Paris without a resounding bid in the coin of the realm. On 3 June, an assay on the gold of an "écu au bandeau" resulted in €82,960 (Frayssé & Associés auction house), and five days later, a Catherine the Great ten-rouble gold coin garnered €170,240 (Phidias auction house). The 2 July provides a further occasion for collectors in the sale staged by the Beaussant-Lefèvre auction house and its expert Thierry Parsy. The programme includes part of the collection of industrialist and history buff Guy Vermot, for whom "every coin is an intimate witness of great moments in the past". For over thirty years, this enthusiast regularly scouted the famous Rue de

Richelieu district in Paris, and built up a landmark collection. The twenty-two antique gold coins he owned include a stater of the Parisii (a Gaulish people who lived in the Paris region) in magnificent condition, estimated at €8,000/12,000. Also noteworthy: an aureus from the reign of Galba (68-69), the sixth emperor after Augustus (same estimate), and one showing Lucilla, the wife of Lucius Verus (€6,000/8,000). The sale ends with items from various provenances: a collection of écus from the French Constitutional and First Restoration periods, a collection of French colonial coins and a series of Banque de France banknotes, including a Flameng 5,000-Franc note of 17-01-1918 (€2,000/3,000).

Stéphanie Perris-Delmas

Fornasetti, Ponti...

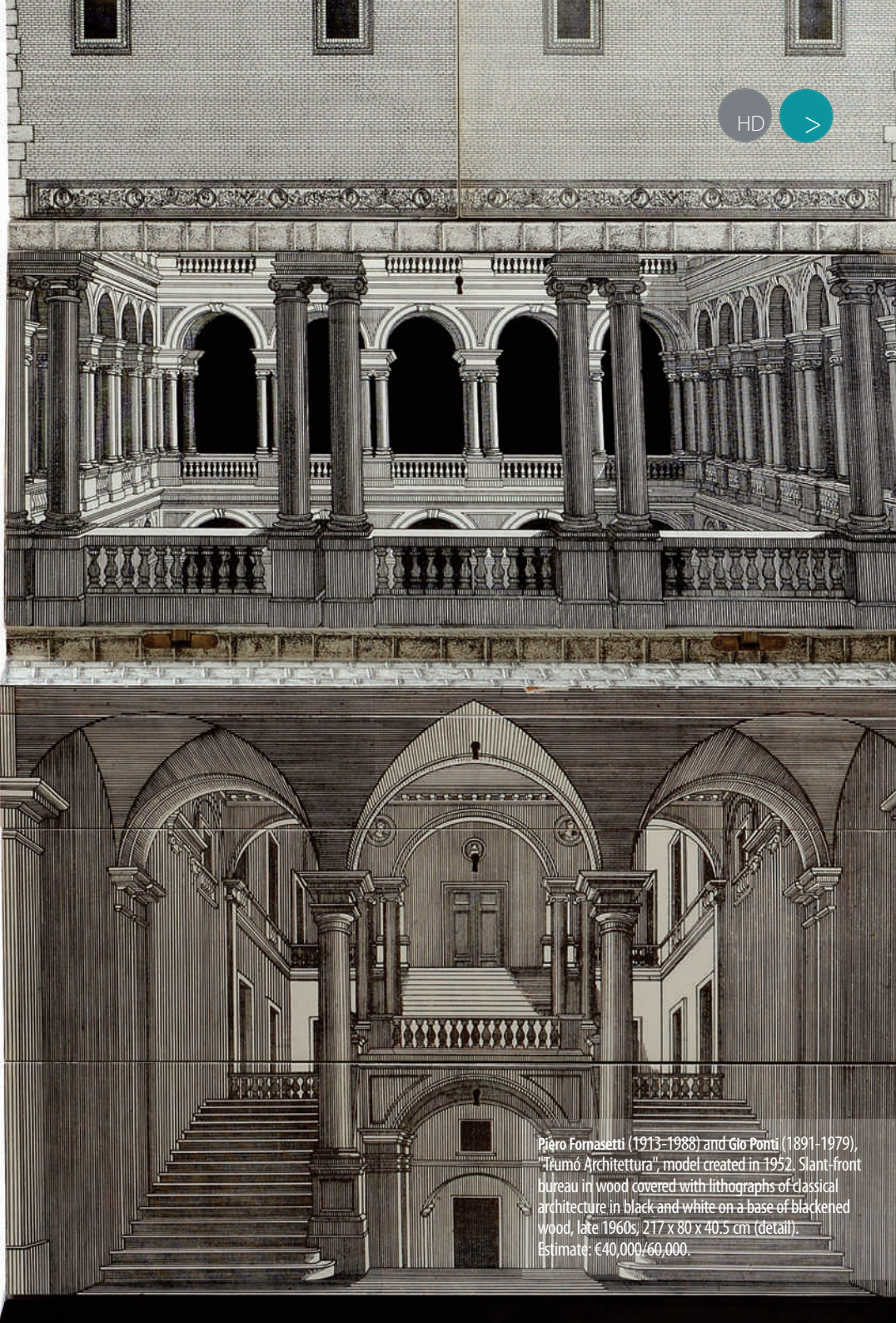
3 JULY

Piero Fornasetti's work is a huge theatre where reality dons the guise of fiction... Or it might be the opposite – you never know with this fellow. The only certainty is the artist's passion for drawing and line. Fornasetti began his career as an engraver. He founded the "Stamperia d'Arte Piero Fornasetti", and began publishing his own drawings and those of Carrá, De Chirico and Fontana. He discovered that he could transpose his work onto almost any support. Architect and designer Gio Ponti, also from Milan, who founded the review *Domus* in 1928, was struck by his scarves in the 1933 Milan Triennale. Together, they designed a series of lamps, magazine covers, ceramics and furniture. In 1951, they produced the "Trumó Architettura" (trumó meaning credenza or sideboard): one of the flagship pieces of their collaboration. Here the two colleagues, fascinated by architecture, from Ancient Rome to Renaissance palaces, reproduced doors,

windows and staircases with an interior lighting that invites you to wander around them. It is now in the Victoria and Albert Museum in London. Sold by Art Richelieu at Drouot, this is the second version of this sort of desk, from 1952. Around 20 copies of it were produced in the Fifties and Sixties, and a further ten or so in the 1980s. This slant-front bureau in wood, covered with black and white lithographs of architecture, has an upper section with two doors opening onto a metal hemicylindrical niche with hidden lighting and glass shelves. The sloping lid reveals an interior with pigeon holes and drawers, and the lower part has three superimposed drawers. This is a theatrical world, with its deceptive architecture and hidden doors designed to intrigue the viewer. A similar example featured in Los Angeles in the 1998 sale of the Fornasetti collection, consisting of 200 objects and items of furniture.

Anne Foster

HD



Piero Fornasetti (1913-1988) and Gio Ponti (1891-1979),
"Pumò Architettura", model created in 1952. Slant-front
bureau in wood covered with lithographs of classical
architecture in black and white on a base of blackened
wood, late 1960s, 217 x 80 x 40.5 cm (detail).
Estimate: €40,000/60,000.



René Lalique (1860-1945),
Palestre Vase, proof in white mould-
blown satin-finish glass, sepia patina,
created in 1928, h. 40.5 cm (detail).
Estimate: €50,000/60,000.

Lalique glass

4 JULY

The human figure is relatively marginal in the output of glassmaker René Lalique, and was in any case reserved for highly singular commissions. In 1902, he used the motif of athletes in action to decorate the doors of his Cours La Reine workshop in Paris, and ten years later used wrestlers to ornament the steps of Jacques Doucet's house. As for the beautiful young men here, we see them resting, chatting, shaking hands or showing off their muscles. Coming up for sale in Villefranche at Guillaumot-Richard, this vase was produced for the 1928 Salon d'Automne, alongside a liqueur cabinet in pink plum tree wood with a glass bas-relief decoration of satyrs and cherubs, an Oxford chandelier and various hangings and wooden panels. The Palestre Vase is extremely

rare and was not repeated in the catalogues of 1928 and 1932, or after 1947. This vase, which comes from a private collection in Lyon, is sure to interest Lalique collectors. After training as a jeweller, he began to create designs for leading Paris jewellery firms, including Aucoc and Cartier. In 1886, he set up on his own, attracting the custom of celebrated figures like Sarah Bernhardt. Much influenced by the British Arts and Crafts movement, he tried his hand at other specialties, chiefly glass. While he used this in his jewellery from 1890 onwards, Lalique became truly outstanding in the field with his mould-pressed glass, a technique he patented. The opening of his Place Vendôme store in 1905 marked a transition, with glass supplanting jewellery.

Caroline Legrand

Monory Blues

5 JULY

Jacques Monory's paintings are recognisable for their blues. Yes, blues in the plural, unlike Yves Klein. In a single painting that seems monochrome at first glance, you can make out a highly varied palette of cerulean shades. Everything conspires to produce this specific, unreal atmosphere: an immersion in an everyday world so different that it becomes impossible, as though we were separated from it by a screen. Monory stands out equally with his two- and three-coloured paintings, and even monochromes in another shade. Is it because he invites us to pose existential questions through a detour via familiar images? Coming from a generation of images, film noir and thrillers, Monory could well have gone into cinema, writing or acting. We can imagine him playing his heroes as a refined dandy, while giving them an ironic, terribly caustic twist – because the gaze the artist casts on his surroundings and the vagaries of his

life is far from indulgent. Painting gives him that necessary distance. He founded Narrative Figuration alongside Rancillac, Klasen and Télémaque, and took part in the legendary 1964 exhibition "Mythologies quotidiennes". (Since then, every work has carried a number.) Having worked with photography publisher Robert Delpire in the Fifties, he has an in-depth knowledge of the medium, its history and its resonance for every person. His painting is closely linked with photography, raising intimate moments or insignificant things to the status of (minor) history painting, and presenting them as "shows". In contrast, he takes legendary Hollywood images – curvaceous stars, wide-open spaces and seedy environments – and makes them into something ordinary from an everyday world. In the "Velvet Jungle" series, which occupied him from 1969 to 1971, following on from the "Meurtres" (Murders) series of 1968, angst seems to creep into the scene right through to the tiger diptych. "Velvet Jungle no. 7 will be sold at the next sale of the Versailles Enchères auction house.

Anne Foster



Jacques Monory (b. 1924), "Velvet Jungle no. 7",
1969, diptych, oil on canvas, 162 x 225 cm (detail).
Estimate: €30,000/40,000.

HD



Chu Teh-chun (1920-2014), "Composition no. 550", 1974, oil on canvas, signed on the bottom right, with the date and title on the back, 65 x 81 cm (detail). Estimate: €80,000/100,000.

Chu Teh-chun, 1974

5 JULY

For its summer sale, the Cannes auction house has brought together an eclectic selection ranging from abstraction to figuration. The star piece, by Chu Teh-chun, thus rubs shoulders with a colourful Jonone, an acrylic by Robert Combas and mixed medias on paper by Christo. The two pieces by this exponent of Land Art (each estimated at €30,000/40,000) are linked to the famous "Over the River" project, when he and his wife Jeanne-Claude covered the River Arkansas with silvery fabric, enhancing the Colorado landscape. The polar opposite of such monumental wraps, the work of Robert Combas returns in a broad swathe of coloured strokes to a liberated figuration full of imaginative humour. The 1988 painting "Rappeur et guerrier au soleil" comes from the former collection of Laurent Stouk, a Paris gallery

owner who devoted several books to Combas, as well as an exhibition at his Avenue Mavignon premises in 2013. You will need €38,000/42,000 for this. Meanwhile, Chu Teh-chun's composition, numbered 550 and featuring in the artist's archives, makes play with red, yellow and white on a dominant black. It dates from 1974. The painter had been living in France since 1955, and was now achieving his first successes. Introduced in abstraction by Nicolas de Stael's work, Chu Teh-chun developed a style described by Jean-Clarence Lambert as "poetry of the natural space". The Monticelli Foundation in Marseille is currently devoting an exhibition to the artist, whose price index never ceases to rise – as witness the most recent results posted in France and Hong Kong, where most of his buyers live.

Stéphanie Perris-Delmas

Ludo collection

8 JULY

Didier Ludot loves innately elegant women – the type for whom the great couturiers love to design sublime dresses. Three women inspired him to become a fashion antiquarian: his mother, the top model Bettina and Manuela Pavesi, a photographer, designer and collector, too, who died recently. Ludot can recognise the tiniest seam and the talent behind a cut, attribute the fall of a pleat and pay tribute to the various trades associated with the great houses: embroiderers, feather-dressers, lace-workers, and so on. In his preface, he writes: "I have a fervent admiration for the intrinsic beauty of a garment that comes down through the years and asserts this beauty ever more each day." We can appreciate this continuous bedazzlement in the 172 lots of this Paris sale staged by Sotheby's. Few could resist the classic timelessness of a champagne damask satin crepe dress by Paul Poiret (1924) from the wardrobe of his wife Denise (estimated around €1,800), or designs by Balen-

ciaga that could have been made yesterday, for which you will need between €2,000 and €6,000 – notably for a Brivet Swiss muslin evening gown entirely covered with ostrich feathers by Albert, from the 1965-1966 autumn/winter collection, which once belonged to Francine Weisweiler. There are also more daring compositions, like Yohji Yamamoto's black jersey cage corset from the 2006-2007 autumn/winter collection, valued at around €1,500, or a long "powder puff" black and white openwork sheath dress by Alaïa (1992) from Bettina's wardrobe, expected to fetch around €1,800. Also worth noting: a green bronze leather moulded bodice worn over a chiffon handkerchief skirt by Thierry Mugler (1979) at around €3,000. With all these princess-style gowns, informal get-ups, elegant city outfits and cocktail dresses, we can marvel at the talents of Christian Dior, Madame Grès, Pierre Cardin and Christian Lacroix, among others.

Anne Foster

HD



Marc Vaughan, Haute Couture, 1971, a white silk dress painted with polychrome abstract spots. Wardrobe of Mrs Marc Vaughan, model presented by her during the fashion show. Estimate: €1,000/1,500.

HD



Lorenzo Bartolini (1777-1850),
attributed to "Elisa Bonaparte's bust",
Napoléon 1er sister, white Carrara
marble, 55 x 37 cm.

Empire-themed sale

5 JULY

Military strategy has been much in the limelight during this time of historic commemorations, and the autographs and manuscripts opening this Empire-themed sale staged at Fontainebleau by the Osenat auction house offer a step-by-step record of the Russian campaign. As their guide, historians will have the future Marshal de Castellane, then an aide to Napoleon I, whose correspondence to his parents will be on offer at around €45,000. The Emperor's portrait awaits enthusiasts in the second session of the day. The trials of power have not yet left their mark on this youthful profile sketched by the Milanese artist Andréa Appiani: it probably dates from 1804, when Bonaparte was only First Consul (€10,000/15,000). Mementoes of the statesman's close circle will naturally feature, such as a bust of Elisa Bonaparte, Napoleon I's sister, attributed to Lorenzo

Bartolini. This official portrait in Carrara marble embodies the fashion of the time, with its sober, elegant neo-Classical style (€6,000/8,000). Furniture and objets d'art also illustrate a revisited taste for Antiquity that began in the last years of the Ancien Régime. Pierre-Philippe Thomire, whose talent served both Napoleon and the Bourbon family, will be a dazzling ambassador for this trend with a pair of gilt bronze footed vases with double patina, their bellies adorned with putti musicians (€15,000/20,000). Still historic, but from the fringes of the Empire, porcelain stands out with a pair of "Etruscan carafe" vases. Made in 1844 during the July Monarchy, these feature medallion portraits of Louis-Philippe and Queen Maria Amalia by Moriot after Winterhalter, which stand out against a blue background enhanced with gold and silver motifs (€80,000/90,000). **Sophie Reyssat**

10 JULY HD >

Rodin's "Le Baiser"

Rodin's "Le Baiser" is an idealised image of sensual love that met with instant success when it was exhibited in 1887, and has never looked back since – as witness the prices generally obtained by the subject, like the small bronze model sold last March at Saint-Brieuc for €338,800 (Armor Enchères). This is a far cry from the FF184,000 (€37,920.83 today) fetched by the piece here, also a fourth reduction cast by Barbedienne, in February 1994. It returns to the fray on 10 July in a sale staged at Drouot by the Kahn-Dumousset auction house, with an estimate of €150,000/200,000. The sensuality of the bodies and tender intimacy of the act make us forget the subject's tragic origins. "Le Baiser" was initially designed for the "Porte des Enfers", the sculptor's great work, and depicts Paolo and Francesca, characters from the Divine Comedy condemned to drift in hell. In 1888, the State commissioned a large marble for the 1889 Universal Exhibition.

The reduced version dates from 1898, when the sculptor signed a production contract for "Le Baiser" with the Ferdinand Barbedienne foundry.

Stéphanie Perris-Delmas





16 JULY HD >

Paris, the capital of fashion

The City of Light is still a beacon across the world where fashion is concerned. Christian Dior, Saint-Laurent, Balenciaga, Balmain, and Lanvin all feature in a highly original sale staged on 16 July in Paris by the Artprecium auction house. There is no taffeta here, and no organza or chiffon, for the fashion comes in shades of black and white, as drawings, with 500 patterns and models by the great couturiers. The collection comes from a couture boutique in Bordeaux, active between 1947 and 1987. Using these paper models, it produced the elegant women's outfits designed by the top names in fashion. They include New Look patterns from Christian Dior, the model of the Delphine dress created in 1957, and the Poppy skirt (between €100 and €200) as well as the Zélie dress in the photo (fall-winter 1954-1955, €150/200). In short, this brings haute couture within everyone's reach!

Stéphanie Perris-Delmas



Independent higher education establishment Drouot Formation offers a professional degree course.

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

www.drouot-formation.com

DROUOT FORMATION ACADEMY OF THE ART MARKET





18 JULY HD >

A Brittany air

This sale organised by the Thierry - Lannon & Associés auction house celebrates Brittany and its painters. Émile Jourdan, Maxime Maufra and Ferdinand du Puigaudeau were all part of the Pont-Aven school. The first is represented by an oil on canvas (€45,000/50,000, *see photo*) that shows the Port de Brigneau, close to Moëlan-sur Mer; the brushwork is postimpressionist in style, with its hatched elements, while the colours allude to Gauguin's Synthetism, and the painting can thus be compared to one in the Musée de Brest, despite being a little later. From Maufra, we have "Les Voiles à Camaret", an oil on canvas dated 1896 that comes from Durand-Ruel, the painter's dealer (€15,000), and from Puigaudeau "Chemin devant l'église du Croisic", an oil on canvas that featured in the "Puigaudeau" exhibition at the Musée de Pont-Aven in 1998. This port became an artistic centre thanks to Gauguin's presence there, and its reputation attracted foreign painters such as the Polish Wladyslaw Slewinski, whose "Pot breton aux fleurs jaunes", an oil on canvas painted in around 1905, is estimated at €15,000/20,000. Artists from the following generations are also represented, including Mathurin Méheut, Pierre de Belay and Jean Le Merdy, who died in February.

Anne Foster

In the world

On the Riviera...

MONACO

Nature abhors a vacuum! Taking advantage of Paris auction house Tajan's withdrawal from the field - their famous sales on the Riviera will not be taking place this year - the Hôtel des Ventes de Monaco is occupying the principality over five days. The prime destination of the season, Monaco attracts the biggest fortunes on the planet - the perfect target for these summer sales, in which jewellery goes up against vintage cars and modern and contemporary works. The former is Monaco's top speciality, and will be centre stage, notably with an art deco necklace by Graff set with 254 diamonds (€100,000/120,000). Fans of Dior jewellery will be able to treat themselves to a platinum ring adorned with a cushion-cut Burma ruby of 7.86 cts (€250,000/350,000), or a model in grey gold set with a cushion-cut diamond of 5.03 cts (€220,000/250,000). For the wealthiest among them, the ensemble can be completed with a rainbow phoenix necklace,

with a plumage of diamonds, sapphires and opals... *(photo)*. This is a programme that aims to please, also bringing together a selection of watches by Bréguet, Patek Philippe and Chopard. You will need €20,000/30,000 for the latter's imperial model: a chronograph in grey gold with diamonds. In the luxury leather section, a choice piece awaits elegant ladies of leisure: an off-white alligator skin "diamond forever" bag whose clasp is studded with 334 diamonds (3.56 cts). It is one of only thirteen in the world, resulting in an estimate of €55,000/65,000. Gentlemen are not overlooked: the beautiful mechanics department offers a choice between a Fiat 500 Elegance from 1965 (€75,000/95,000) and a Delahaye 135 M with a blue livery by Guilloré (€190,000/210,000). Last up, the end of this series of sales on 24 July is devoted to modern and contemporary paintings. The colourful selection includes Auguste Renoir and his "Portrait de jeune fille" (€100,000/120,000), Louis Valtat and the portrait of Madame Valtat (€80,000/120,000), and Vieira Da Silva's 1969 canvas "Communal". This final session will take place in the Salon Bellevue at the Café de Monaco, a prestigious location in the principality that a rival auction house has left vacant... **Stéphanie Perris-Delmas**



Dior jewellery, rainbow phoenix necklace,
unique model, diamonds, aquamarines,
pink sapphires and opals, holding
an emerald in its beak.
Estimate: €120,000/150,000.



A close-up photograph of an auctioneer's gavel, a wooden handle with a metal head, resting on a framed object. The framed object has a green marbled surface and a gold-colored border. The background is a plain, light gray surface.

AUCTION RESULTS

FIND AUCTION RESULTS ON THE INTERNET

W

< €200,000



A €151,250

Maurice Denis (1870-1943), "Perros-Guirec, Jésus chez Marthe et Marie", 1917, oil on canvas, 102 x 157 cm.

Paris, Drouot, 10 June, Beaussant - Lefèvre auction house.



B €162,500

Gustave Loiseau (1865-1935), "Falaises de Normandie", 1902, oil on canvas, 60.5 x 73 cm.

Paris, Drouot, 27 May, Daguerre auction house.



C €66,960

Robert Bouchet (1898-1986), classical guitar with original label, 1950, diapason 650 mm, width at nut 52 mm.

Vichy, 23 May, Vichy Enchères auction house.

HD

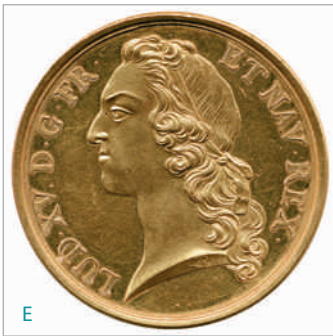


D

€187,816

Édouard Vuillard (1868-1940), "Paysages et intérieurs", 1899, complete set of twelve lithographs and cover, colour prints, print run of 100 copies, published by A. Vollard. World record for a series of prints by the artist.

Paris, Favart saleroom, 28 May, Ader auction house.



E



F



G



H

G €170,240

Russia, Catherine II (1762-1796), 10 roubles, 1763, St Petersburg, 16.46 g.

Paris, Drouot, 8 June, Palais Brongniart, Phidias auction house.

H €57,375

Trapani, late 17th or early 18th century, octagonal plaque in gilded brass, enameled bronze, coral and silver depicting the Immaculate Conception, 39 x 35 cm.

Neully-sur-Seine, 28 May, Aguttes auction house.

I €121,400

Toyo Ito (b. 1941), Matsumoto Four low table, 2015, translucent Plexiglas, one of six produced by Météa, including one of the artist's proofs.

Paris, Espace Tajan, 2 June, Tajan auction house.

E €82,960

Paris, 1740, golden "écu au bandeau" (test mint), weight 49.65 g.

Paris, Drouot, 3 June, Fraysse & Associés auction house.

F €190,000

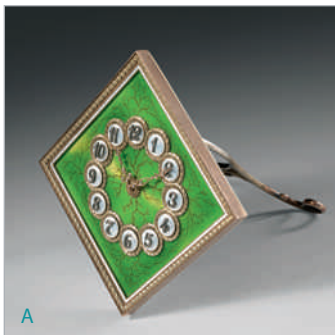
Charles-Edouard Jeanneret "Le Corbusier" (1887-1965) and Pierre Jeanneret (1896-1967), set comprising a canapé and two fireside chairs, teak and skin, circa 1955, 75.8 x 157.9 x 81.7 and 76 x 75 x 80 cm.

Marseille, 4 June, Leclere auction house.



I

€200,000 - €500,000



HD

A €237,880

Henrik Wigström (1862-1923) and Fabergé, St Petersburg, 1899-1903, small pendulum clock in yellow and pink gold, ivory, white enamel and green guilloche enamel, the numbers set with rose-cut diamonds, h. 14.5 cm.

Paris, Drouot, 19 June,
Thierry de Maigret auction house.

B €372,000

First Empire/Restoration period (1809-1819), sword from the French court, hilt in gold and lapis-lazuli, known as "the Hercules", signed by master silversmith Biennais (1764-1843), l. 100 cm.

Montbazou, 7 June, Rouillac auction house.

C €277,242

Roman art, 1st-3rd century, headless torso of the goddess Diana, white marble, h. 83 cm.

Paris, Drouot, 8 June,
Millon & Associés auction house.

D €403,518

Francis Picabia (1879-1953), "Espagnole", oil on card, signed, circa 1941-1942, 75.5 x 53 cm.

Lyon, 13 June, Anaf - Jalenques - Martinon
& Vassy auction house.





E €237,492

Attributed to François Quesnel (1543-1619), "Portrait de Louis de Beauvau à l'âge de vingt-neuf ans", canvas, 220 x 100 cm.

Paris, Drouot, 15 June, Auction Art Rémy Le Fur & Associés auction house.



F €278,000

Artemisia Gentileschi (1593-1652), "Sleeping child", brass, signed with location "Arte Gentilesca./Fecit. Napo", 12.5 x 17 cm.

Le Mans, 30 May, Isabelle Aufaivre auction house.



G €276,220

Egypt, New Empire, 19th dynasty (1314-1200 BC), pair of dignitaries, polychrome limestone, 47 x 63.5 cm.

Paris, Drouot, 30 May, Pierre Bergé & Associés auction house.



H €430,500

Mahmoud Mokhtar (1891-1934), "Au bord du Nil", patinated bronze, signed, stamp of the Susse foundry, 119 x 27 x 29 cm.

Villefranche-sur-Saône, 30 May, Guillaumot - Richard auction house.

I €325,000

Fu Baoshi (1904-1965), "Dong Shan Yi Zhi", 1947, ink and colour on paper, I, without frame: 51 cm.

Paris, Drouot, 13 June, Pescheteau-Badin auction house.



I

€500,000 - €1,000,000



A €625,400
Banksy (b. 1975) and Inkie (b. 1970),
"Silent Majority", 1998, aerosol painting on metal,
240 x 993 cm (detail).
Paris, Drouot, 1 June, Digard Auction.

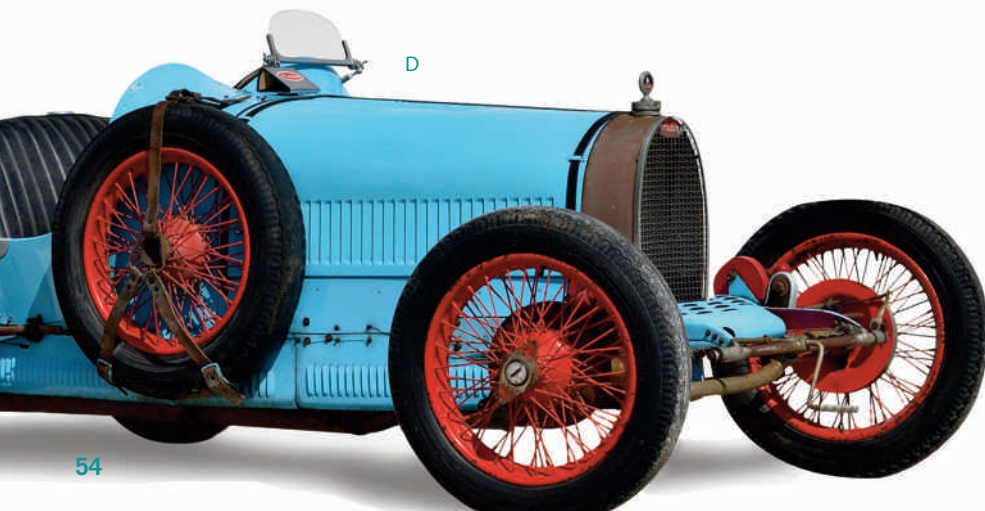


B €502,200
Lin Fengmian (1900-1991), "Mare aux lotus", ink and
colour on paper, 65.5 x 65.5 cm.
Paris, Drouot, 15 June, Morand & Morand auction
house.



C €537,200
Attributed to Jacques Dubois (1693-1763), Louis XV
period, flattop desk with European lacquer in the
Japanese style featuring polychrome and gilded
landscapes on a black background and gilt bronze
ornamentation, the top adorned with printed leather,
77.5 x 146 x 78 cm.
Paris, Drouot, 5 June, Ferri auction house.

D €920,000
1927, Bugatti type 37, 1500cc Sport, "Tecla 4", chassis
37291, engine 192.
Fontainebleau, 14 June, Osenat auction house.



€562,500

Aztec culture, Central Mexican Plateau,
recent postclassical, 1325-1521,
Chalchiuhtlicue, water goddess,
grey andesite with traces
of cinnabar, H. 42.5 cm.
Paris, Drouot, 19 June,
Binoche & Giquello auction house.



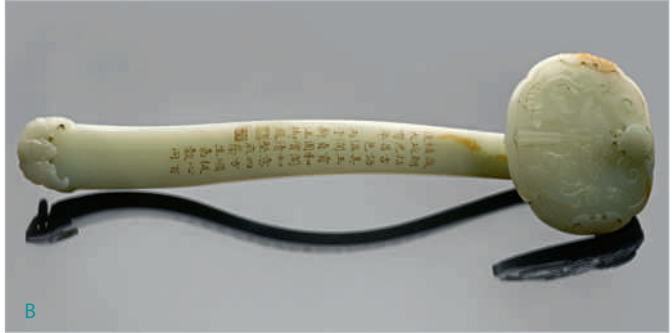
€562,500

Estimated between €1.7 and 2.5 million, the collection of Régine and Guy Dulon, parents of the great Parisian tribal art dealer Bernard Dulon, finally totalled €2,872,125. The lion's share went to the core of the collection, the pre-Columbian art the collectors began to amass in the 1950s. Four six-figure bids were posted. €562,500 went to the water goddess in the picture; the high estimate for this sculpture, which belonged to the Kamer collection in the early 1960s, was €300,000. A Teotihuacan mask from the Classical period (450-650) in brown-green diorite (h. 20 cm), sporting the pedigree of the former André Breton collection, fetched €312,500. As with the goddess, the lines of this mask are less severe than is customary in

pre-Columbian art. The former Kamer collection returned to the limelight with a hacha from the Veracruz culture (coast of the Gulf of Mexico) from the Classical period (550-950), in grey andesite with a polished surface (h. 32 cm). It depicts a helmeted warrior's head decorated with a double profile of a plumed serpent. A hacha from the same culture in brown-grey volcanic stone, again with a polished surface (h. 21 cm), went for €150,000. This one depicts a head crowned with the feathered hide of a parrot. Post-Impressionism was another of the Dulons' fixations: at €90,000, "Marie Vuillard assise", a little pastel by Édouard Vuillard from c. 1890-1891, doubled its estimate.

Sylvain Alliod

> €1,000,000



A €1,008,000

Attributed to Giovanni Battista Ruoppolo (1629-1693), "Nature morte aux cédrats, oranges, asperges et artichauts", brass, 40 x 55 cm. World record for the artist.

Paris, Salle Rossini, 5 June, Rossini auction house.

B €1,531,200

Jiaqing period (1796-1820), white jade sceptre dated 1816, l. 38 cm.

www.asium-auction.com - Asium, 11 June, Artprecium auction house.

C €1,240,000

Gaumont chronomegaphone, 1912, equipment for talking films with sound amplifier, contained in four boxes, numbered 11-005.

Montbazon, 7 June, Rouillac auction house.



This exceptionally well preserved chronomegaphone was accompanied by its original wooden cases and 24 films (both silent and with sound). It belonged to the Touraine-born Charles Proust, who acquired it in Paris in 1912 for 8,330 gold francs (€2 million in today's currency). Intending to export talking cinema to Mexico, he bought a ticket to cross the Atlantic on the Titanic - but to get there more quickly, he finally set sail on the Olympic. Without this twist of fate, this extremely rare model from the ancestry of talking cinema would now lie 3,800 metres under the sea! Occupying four cases and weighing a total of 450 kg, it had stayed in the family. Bidding soon became a duel between a Mexican enthusiast and a descendant of Gaumont's founder, who emerged triumphant. This was a world record for a piece of cinema apparatus from any category. The general public will now be able to admire it at the Musée Gaumont, in Neuilly-sur-Seine.

Chantal Humbert



€4,080,000
Sanyu (1901-1966),
"Fleurs dans un vase",
with inscription, 1930s,
oil on canvas, 72 x 53.5 cm.
French record for the artist.
Paris, Drouot, 2 June,
Claude Aguttes auction house.

Double French record for Sanyu

The two flower paintings by Sanyu demonstrated a remarkably stable price index, each going for €4,080,000 and thus setting a double record in France for the artist, thanks to Asian collectors. While these "Flowers in a vase" with an inscription from the 1930s stand out splendidly from their black background, the "Two hydrangeas in a white vase" (73 x 50 cm) from February 1931 use a softer palette of white and pink, enhanced by black foliage. Sanyu spent most of his career in Paris. Between 1929 and 1932, his dealer was Henri-Pierre Roché, to whom these two paintings belonged before going their separate ways: the one here went to Jean-Paul Riedel's gallery and then to a private owner, while the hydrangeas became the property of Thérèse Thomas, curator and author of the catalogue raisonné of Anna Boch. Roché had a stormy commercial relationship with the painter, who found himself in financial hardship after the crisis in the silk trade that had made his family's fortune in China. Roché was a colourful personality who knew Marie Laurencin, George Braque, Constantin Brancusi and Marcel Duchamp (with whom he founded the Dadaist magazine "The Blind Man" in New York). He has entered posterity thanks to two of his novels, "Jules and Jim" and "Two English Girls", both adapted for the cinema by François Truffaut. He loved women – and Sanyu's flowers.

Sylvain Alliod

RESULTS

In the world



A DKK 2,600,000

"Les dés sont jetés", from the carton by Le Corbusier, 1960 (The dice are cast). Woven signature by Le Corbusier - 60. Edition 1/5. Woven tapestry. Made by Tapisserie d'Aubusson, Ateliers Pinton Frères, 218 x 355 cm.

Copenhagen, 16 June, Bruun Rasmussen auction house.

B HK\$56,120,000

Blue and white 'dragon' hu-shaped vase, Qianlong six-character archaistic seal mark and of the period (1736-1795), H. 35.5 cm.

Hong Kong, 3 June, Christie's.

C \$4,197,000

"The Kelly Sapphire", magnificent sapphire and diamond ring by Cartier. Set with a cushion-cut sapphire (approx. 21.71 cts) flanked on either side by a trapeze-shaped diamond, ring size 6 1/2.

New York, 16 June, Christie's.



D \$106,250

Pair of George III ormolu-mounted mahogany urns, attributed to Thomas Chippendale, circa 1775, later plinth, H. 80 cm.

New York, 2 June, Christie's.

E 364,800 CHF

Cuno Amiet (1868 -1961), "Nu féminin," 1913, oil on canvas, with monogram, dated CA 13, 97 x 90.5 cm.

Basel, 20 June, Beurret & Bailly auction house.

F HK\$8,440,000

Pair of huanghuali lowback armchairs, meiguoyi, Qing dynasty, 18th century. 83 x 60 x 46 cm.

Hong Kong, 3 June, Christie's.

G 7,160,000 HKD

An imperial enamelled glass 'ladies in landscape' snuff bottle, palace workshops, Beijing, blue enamel mark and period of Qianlong, 6.2 cm.

Hong Kong, 1 June, Sotheby's.





G

HK\$7,160,000

At once a professional and a collector, George Bloch built up a spectacular collection in terms of both quality and quantity, from stamps (dispersed by Christie's in 1996) to modern paintings (some of which were sold by Bonhams in 2009). Since his death in 2009, Sotheby's has been in charge of the core of this collection: Chinese snuffboxes. This is such a huge assortment that its catalogue – a model of the genre – consists of no fewer than seven volumes, describing more than 1,700 objects! On 1 June, the auction house sold a little over 200 of them, for a total of HK\$35.23 M. The star piece was a model from the Qianlong period in enamelled glass, decorated in the imperial workshops with ladies in gardens (HK\$7.16 M). Two others from the same period, this time in painted enamel with floral and European decoration respectively, fetched HK\$2.84 and HK\$2.36 M, while a slightly later model, with carved decoration making skilful use of the white vein in a block of black jade, went for HK\$1 M: five times its low estimate. Though none of the other pieces approached these heights, they all found buyers, often at prices far exceeding their initial estimates, regardless of their material – be it porcelain (HK\$562,500), amber in the shape of a piglet (HK\$437,500), glass (HK\$500,000) or stone (HK\$437,000: a model with a simple polish). Like Japanese netsuke, Chinese snuffboxes make up a world of their own: one in which many enthusiasts are delighted to lose themselves.

Xavier Narbaitz



Chiharu Shiota, "The Key in the Hand",
Japan pavilion, 56th Venice Biennial 2015.
Courtesy of Chiharu Shiota



MAGAZINE

Venice, 2015 vintage

Wednesday 6 May, 2015. It is 10 a.m., and the press gathers in the blazing sun for the Venice Biennial, now celebrating its 120th edition, in the leafy gardens by the Canal Saint Marc and around the Renaissance buildings of the Arsenal. The works in the 58 national pavilions (half set up in the gardens, and half in the Arsenal and splendid Venetian palaces) and the collective exhibitions are visual responses to the theme set by curator Okwui Enwezor: "All the World's Futures". The Nigerian art critic, head of Munich's Haus der Kunst, was formerly director of the Kassel Documenta. But the curator wonders "how the artists [...] will get the public to look, listen and even take part, [...] given today's upheavals." The conclusion after hours of walking around the different locations is that the countless pieces respond to this question with

sombre, often backward-looking visions, which portend a catastrophic, politically-focused future almost without hope. Without yielding to this dolorous discourse, we look at who conveys it most successfully.

Environmental, dreamlike gardens

On the island of San Lazzaro, Armenia and its host of artists received the Golden Lion for Best National Participation (it is, after all, the anniversary of the genocide), while America's Adrian Piper won the Golden Lion for Best Artist. But our personal "Lion" goes to Japan, with Chiharu Shiota's flamboyant installation "The Key in the Hand" in the Giardini. Here, viewers move beneath a vaulted ceiling made up of over 50,000 used keys, hanging from red threads above two wrecked skiffs. Collected from homeow-



Céleste Boursier-Mougenot, "Révolutions",
France Pavilion, 56th Venice Biennial 2015.
Courtesy of the artist and Galerie Xippas, Paris;
Paula Cooper Gallery, New York; Galerie Mario
Mazzoli, Berlin.

Christian Boltanski, "Animitas", 2015,
HD video, colour, sound, 24 hours, filmed
in Talabre, San Pedro de Atacama, Chili, 56th
International Exhibition of Contemporary Art,
Venice Biennial, "All the World's Futures".



TO SEE

Venice Biennial of Contemporary Art,
www.labiennale.org - Until 22 November.



ners, do they unlock family stories, conspiracies and memories? Could they have belonged to migrants who abandoned their lives and homeland in search of a "better" place? The mystery remains, and the effect is undoubtedly poetic. In the basement, three videos question children on their memories since birth. If it existed, the "risk-taking" Lion would go to France with Céleste Boursier-Mougenot's "Rêvolutions" (a title with wordplay on "dreams" and "revolution": TN). In partnership with curator Emma Lavigne, the French artist creates a sylvan sound ballet. As she explains, "three mobile trees move slowly according to their metabolism, variations in sap flow and sensitivity to the passage of shadow and light. These chimaeras [...] are underpinned by an animistic view of trees." The environmental proposal is also political, as she goes on to explain: "It's about taking hold of the systems that control living beings and their movements so as to create a poetic work in which sensitive humans can inhabit spaces of freedom and unusual beauty." It is a contemplative, experimental piece that can be enjoyed both outside and inside the pavilion, where the pre-recorded music of the trees' flux is played in comfortable areas at the side. Nearby, the Holland of herman de vries invokes the five senses and four elements in a minimalist, aesthetic installation: "To be all ways to be". On the floor is "108 pound rosa damascena": a sensorial experience where the scent of rose buds arranged in a circle triggers various personal emotions. Meanwhile, "From the laguna of venice - a journal", mounted on the wall, is a group of natural

and human materials collected from the lagoon, offering a subtle reflection on Nature, more powerful than everything. Also noteworthy is the American building with the artist Joan Jonas, who received a special mention from the jury for "They come to Us without a Word": a blend of video, crystal objects, sound, light and images of children, animals and landscapes. In the Uruguay pavilion, Marco Maggi exhibits "Global Myopia": an assemblage of tiny stickers and shreds of paper stuck to the walls, which makes play with a fantastic Erco light show. This delicate dictionary of the infinitely small evokes archaeological traces of swallowed-up or impossible city-states. Our final favourite in the gardens is from Serbia, with "United Dead Nations" by Yvan Grubanov, evoking the memory of lost republics, empires and nations. Names of countries appear almost invisibly on the walls with their dates of birth and death, while flags are piled up on the ground, their intermingling colours spilling out over the floor. The work alludes to the concept of a "nation state" and to the Biennial's very nature, through this ephemeral community of artistic nations.

And the Arsenal... of war

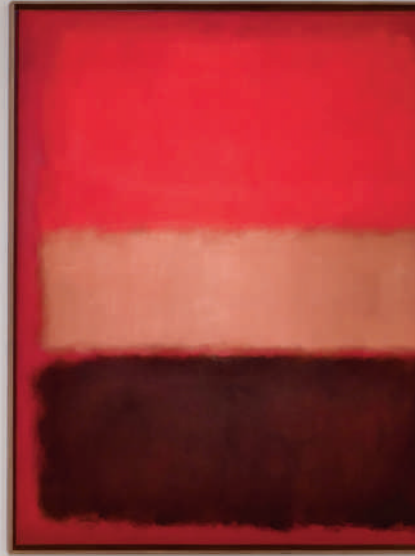
There is quite a shock in store at the Arsenal, where everything takes place in the rope factory. The staging of the main exhibition by Okwui Enwezor mingles all kinds of proposals in a disconcerting clamour. It is nevertheless worth seeing, if only for the quality of some of the pieces by the 136 artists on display. First up are Bruce Nauman's flashing neons, with their powerful interplay of colours and shapes, which reflect highly ongoing thinking. They are accompanied by Adel Abdessemed's "bouquets" of swords, like modern-day "Nymphéas". The next ten rooms are a political reflection of this "period of anxiety", according to the Biennial's president Paolo Baratta: a "parliament of shapes" that throws up a few surprises. The works by American artist Taryn Simon offer a sensitive look at the fleeting nature of agreements signed between countries, through a work on the carefully-arranged bouquets of flowers that deco-

rate historic rooms. A text, photos of flower arrangements, and some withered blooms of the same species as those in the photographs, set opposite each other, make up an appealing "political herbarium". Katharina Grosse's "Untitled Trumpet" is impressive for the aesthetic, colourful monumentalism of her catastrophic vision of the universe. Another sizeable jolt comes in the form of "Gone are the days of shelter and martyr" by the American Theaster Gates: a giant video showing two men raising and dropping heavy church pews in the ruins of a church in Chicago, to the sound of a Gospel chant. The bell of this phantom church is displayed at the entrance: an imposing tribute to the idea of loss and the community that attempted to restore it. In the midst of this storm of sculptural tragedies, Christian Boltanski's "Animitas" is a ray of sunshine. This film relays the regular music caused by the wind blowing through small bells attached to plants in the desert at Talabre, Chile. And Georg Baselitz's paintings are as convincing as ever with their expressive lines. Two other national pavilions are worth mentioning. Sarkis, an Armenian sculptor working under the aegis of Turkey, has staged an elegant takeover of the Arsenal's architecture with "Respiro": here the space is occupied by two neon rainbows and two mirrors covered with the watercolour fingerprints of seven children, while music based on the seven colours of the prism plays in the background. The installation is extended by stained glass windows on the walls typical of the artist's work, which combines ancient craftsmanship and current imagery. A much-needed opportunity to pause and "respire"! At the end of the circuit, the Italo-Latin American Institute gives lost ancient languages a new voice. This sound world of anthropological recollections features about twenty South American artists speaking about the rights of nature, harmony between peoples, and lost innocence. And is that not ultimately the brightest vision for our future? To once more find peace and a little of that grace, both of which seem to have decidedly fled Venice... The art at this edition may be imbued with all humanity's anxieties, but some pieces nonetheless have the power to soothe them.

Virginie Chuimer-Layen



Katharina Grosse, "Untitled Trumpet", 2015, acrylic on tissue, earth, aluminium pieces, variable dimensions, 56th International Exhibition of Contemporary Art, Venice Biennial, "All the World's Futures".



**Constantin Brancusi, Mark Rothko,
view of the installation, exhibition "Les Clefs d'une passion".**

© The Museum of Modern Art, New York © ADAGP, Paris 2015 for the work of Constantin Brancusi, © The Museum of Contemporary Art, Los Angeles © 1998 Kate Rothko Prizel & Christopher Rothko - ADAGP, Paris, 2015 for the work of Mark Rothko. Photo Fondation Louis Vuitton / Martin Argyroglo

Suzanne Pagé

I met Suzanne Pagé one evening in June, when summer had arrived early in Paris, in Avenue Montaigne, where several of the Louis Vuitton Foundation's departments are located. I went up to the second floor of the building, determined to make the most of my interview with the foundation's artistic director: the brains behind the extraordinary selection of works that is currently a hot topic for the who's who of Paris – and even beyond. The golden silhouette of the Madonna crowning the Chapel of Notre Dame de Consolation in Rue Goujon suddenly rose before me. "This view was a real eye-opener for me, like an 'Apparition' by Katharina Fritsch," says Suzanne Pagé, as she remembers discovering her Paris office eight years earlier. In 2006, the art historian moved over to the private sector after 18 years as head of the Musée d'Art Moderne de la Ville de Paris.



Suzanne Pagé



© The Museum of Modern Art, New York for works by Wassily Kandinsky. Photo Fondation Louis Vuitton / Martin Argyroglo

By then, her exhibitions – Matthew Barney, Georg Baselitz, Pierre Bonnard, Louise Bourgeois, Alexander Calder, Dan Flavin, Alberto Giacometti, Pierre Huyghe, Francis Picabia, Sigmar Polke, Gerhard Richter, Mark Rothko, not to mention "Expressionism in Germany", "The Thirties in Europe", "Fauvism or the Ordeal by Fire", "The Paris School" and "Private Passions", had established her as very much one of the world's top curators. So in 2006, Pagé began a new career. The woman who says "she has no need to possess anything" is now building up the Louis Vuitton corporate collection: an "ambitious, exhilarating project" unveiled to the public last October. Since then, 750,000 visitors have thronged to the Foundation to admire the ship-like building designed by Frank Gehry as a setting for a select collection, and for an exhibition that looks set to be a historic event.

How long have you been working on this project?

For about three years to reserve the most sought-after works, but really intensively for the last two years.

What was your leitmotif in setting up this exhibition?

Here it's not a question of creating a Malraux-style imaginary museum, but of showing the public the precise difference between the image of a work and the work itself. A painting has a highly singular sensibility, perceptible through its very materiality, texture, touch, and so on. The idea was to set up a dialogue between the viewers and the paintings, and to create the conditions for an empathetic approach to them. So the selection is deliberately limited in order to foster the real presence of the works in all their singularity, or even "aura". The sensitive approach is essential; it's more demanding, too, because it means seeking out the specific key of each work deep within it.



Wassily Kandinsky, view of the installation, exhibition "Les Clefs d'une passion".

The works in this exhibition are all landmarks. How would you define them?

They are indeed all landmarks in modernity, and several are considered "icons". It is significant that all of them established themselves as references at the very moment they dared to break the rules of aesthetics and society... Initially, they were always rejected. Take the first "Scream" by Edvard Munch, which is so violent, in the economy of its composition and colours. It was painted on ordinary card, with no finish to it – something the artist burningly needed to howl out; an explosive work like nothing that had gone before. Then there are Helen Schjerfbeck's self-portraits, where the artist looks at herself with defiant arrogance, daring to see her slow deterioration and express it in her work, flouting the social and aesthetic rules of her time. The boldness of these pieces, among many others, disrupted the course of the history of art. And that's

one of the aims of this exhibition: to remind us that there is no art without the history of art.

Tell us about the exceptional loans that made this exhibition possible...

Some paintings were totally unavailable, as they were too fragile to travel, but broadly speaking, we obtained what we wanted. The Munch Scream from the Oslo National Gallery was extremely sought-after (about 140 requests for the same date). However, I had already exhibited it in Paris in 1998, and the author of the catalogue text was the former director of the Munch Museum, which had lent it to us at that time. So our involvement went back quite a way. What carried the day was the exhibition's overall approach, of course. Another decisive factor was the opening of a new museum in Paris – and its magnificent architecture did the rest. Exceptional loans obviously include the four

Malevichs from the Russian Museum in St Petersburg, the two Mondrians from Otterlo, and Matisse's "La Danse": all key works at the museums involved. The same is true of the portrait of the dancer Anita Berber from the Stuttgart Museum – which is extremely fragile, because it is painted on wood. This made it tricky to obtain the loan, but it is an essential work in the extraordinary soberness of its flamboyant, suicidal eloquence. Otto Dix painted the dancer at the age of 26, when she was already wasting away. She died two years later.

Which was the most sensitive work to negotiate?

Almost all of them, because they are universal pieces, and were thus going to leave a gap in the museums loaning them.

What was the most satisfying aspect?

Bringing all these works together, and endeavouring to establish a dialogue between them while preserving the total singularity of each one.

What would you like visitors to remember?

A visit to a museum should never leave anyone unaffected. It is clear that a specific form of thought is communicated by a work of art through emotion – the product of something other than conceptual thinking. I would like this exhibition to broaden people's horizons, and reveal something they didn't know they had in them. Today, people visit museums endlessly because they are looking for meaning. When they look at the works before them, they discover another dimension. I like the idea of an uncompromising elitism for everyone, and extreme quality for each person.

Interview by Stéphanie Perris-Delmas



TO READ

"Les Clefs d'une passion" (Keys to a Passion)

Hardback, 125 colour illustrations, 288 pages, €45. Distributed by Hazan.

English version distributed by Yale University Press, New Haven and London.

Otto Dix, Kazimir Malévitch,
view of the installation, exhibition
"Les Clefs d'une passion".



Art Basel, 2015

If this was your first visit to Art Basel, you will have seen visitors with an improbable range of styles in the aisles of the fair: refined, over-the-top eccentric, sophisticated "Jansenist" or worse still, ordinary... All in all, the singular crowd that turns up in Basel once a year to take the pulse of the contemporary art market is a pretty accurate reflection of the works on show at 223 gallery stands in the main hall. But while not everything may be in the best taste, the event is still the high point of contemporary art – the big show; the place where you have to be, and be seen. The top galleries are all there, ready to defend their protégés tooth and nail. And as every year, it's the same litany: "Basel is the cornerstone of the seven or eight fairs we do every year," says Chantal Crousel from Paris; "It's the best fair in the world, by a long shot" adds Juana de Aizpuru from Madrid, who has been participating since 1981, and it is "where one finds a top-quality audience," according to Natalie Obadia. Set up on the first floor of hall 2, the section devoted to the most contemporary works, the Paris gallery owner was all smiles after selling a large painting by the Afro-

American Lorna Simpson (between \$170,000 and \$190,000), and some of her collages (\$18,000-\$24,000). Also sold: stained glass by Sarkis, a painting by Martin Barré, several vintage Agnès Vardas, and a drawing by Ricardo Brey. On the second day of the fair, the Lehman Maupin gallery parted with numerous pieces as well, including the three panels entitled "Golden (As Above So Below)" by the artist Teresita Fernandez, for a price negotiated between \$350,000 and \$500,000. Several pieces, including a sculpture by Kader Attia, went to Asian collections: a trend observed by several professionals. Her neighbour Chantal Crousel also got off to a good start, selling works by the young French artist David Douard (in a price range of €10,000-€20,000) and small formats by Heimo Zobernig (at around €3,500). The Austrian artist also found takers at Juana de Aizpuru, who was exhibiting eighteen drawings from between 1982 and 2015, providing a digest of the artist's work. The Perrotin Gallery made play with extremes, contrasting the colourful works of Murakami with the monochromes of the Korean artists Chang-Sup Chung and Park Seo-Bo. An installation by Tatiana

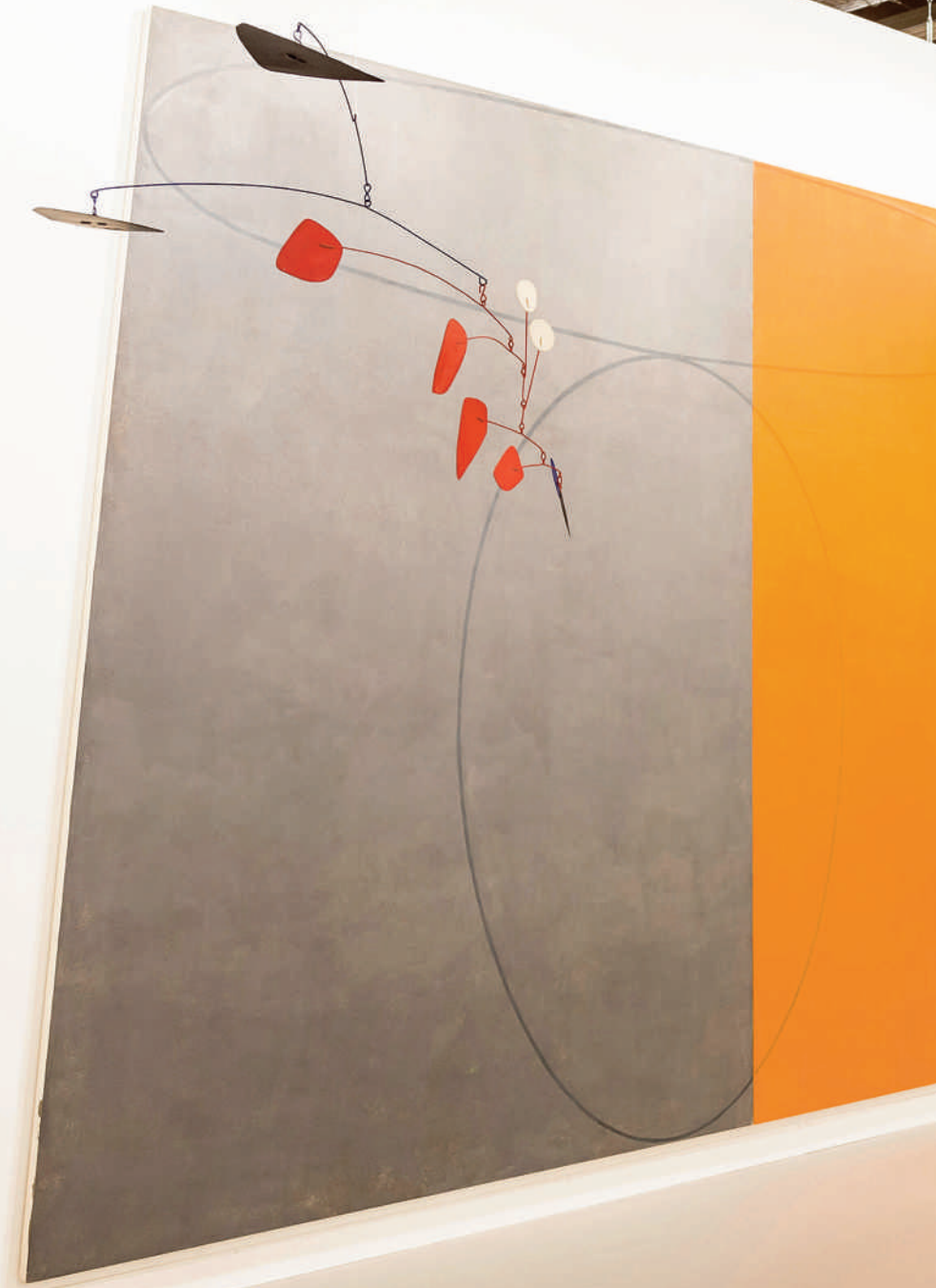


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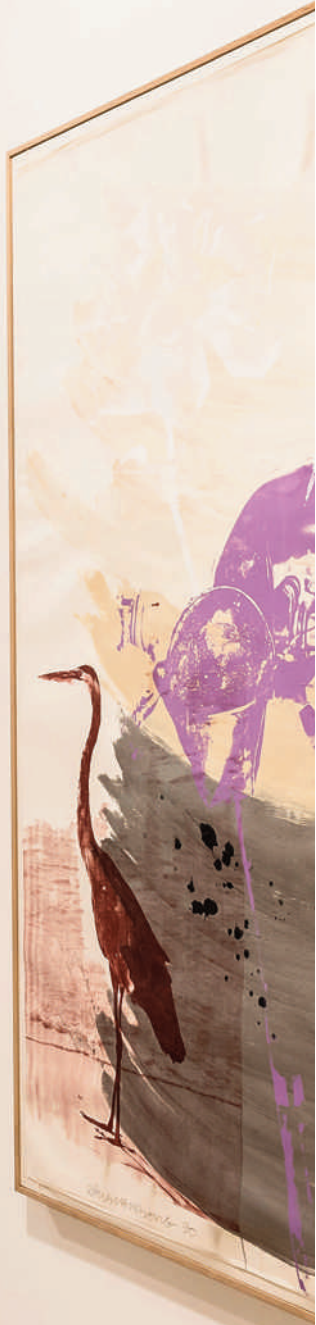
© Art Basel

Pascale Marthine Tayou,
"Plastic Tree", 2014,
"Unlimited", Galleria
Continua Basel, 2015.





Galería Elvira González
at Basel 2015.





Trouvé took pride of place on the first floor. The gallery owner was ecstatic. "This is our best fair ever. There have been so many sales that we are even going to renew the stand!" The more reticent Continua Gallery said it was negotiating two monumental works by Shilpa Gupta and Ai Weiwei, featured in the particularly staggering "Unlimited" section dedicated to large works. Here we discovered a poetic work by Pascale Marthine Tayou, "Plastic Tree", again at Continua. Worth noting in this vein: the delightful video *Happy Soul* by the Russian-born artist Sanya Kantarovsky, represented by the New York gallery Casey Kaplan – an instantly captivating piece. Meanwhile, the historic section of the fair, on the ground floor, containing works from 1900 to 1970, was by far the most visited. This featured a selection of rare works by Max Ernst, Joan Miró and Jean Dubuffet ("*Cité Fantoche*" from 1963) at Landau Fine Art. The gallery also offered a "*Nu endormi*" by Picasso, already seen in the most recent TEFAF. At Helly, we found three 1944 works by Joan Miró, and some Alexander Calder's. The American artist appeared at several stands, including that of Elvira Gonzalez, who was exhibiting a mobile from 1974, "*Black and Blue*". Likewise Jesús-Rafael Soto, who made several appearances, including at Denise René, who presented an

arresting yellow piece from 1966. Also outstanding were the solo shows dedicated to Motherwell at Bernard Jacobson, and to Rauschenberg at the Pace Gallery stand. The latter has represented the American artist's foundation since April. For Basel, it selected seven works from the Eighties and Nineties that had never been on the market before. By Wednesday, 80% had already been sold to American and Russian collectors for prices ranging from €500,000 to €1 million. The prospect of the future Rauschenberg exhibition at the MoMA in New York, and then the Tate in London, obviously had an effect, as collectors' craving for established or up-and-coming artists is always underpinned by the idea of return on investment. At Basel, passion still goes hand in hand with speculation.

Stephanie Perris-Delmas

KEY FIGURE

98,000

the number of visitors to Art Basel, 18 to 21 June
Messeplatz, Basel.
www.artbasel.com

Design Miami/Basel

Design lovers are like children. This indispensable luxury sometimes gives them the thrill of discovery and allows regressive experiments under the community's permissive gaze. So this tenth edition of the Design Miami Basel fair provided visitors with numerous playful moments, poles apart from the general doom and gloom in news around the world. One of the star pieces at Franck Laigneau's stand, devoted to furniture from the anthroposophical movement, was a Thirties wooden rocking horse carved with a gouge, with Cubist-style lines and fine proportions. The stronghold of this astonishing style, the Goetheanum at Dornach near Basel, is currently exhibiting several obsidian sculptures by the artist Jean-Michel Othoniel. Franck Laigneau is delighted with a "highly positive fair, with sales that will be finalised on our return, and a lot of interest in the Dornach style." In this playful vein, the Beirut Gallery Art Factum offered a leather swing by Karim Chaya, in an unlimited edition, at \$2,200. Much of the stand of the New York gallery

R & Company, one of the longest-standing exhibitors at the fair, was devoted to the "Therapeutic Toys" of German designer Renate Müller, including people-shaped skittles, balls and cheerful-coloured rhinoceroses and hippopotamuses in hessian or leather. This was design in the broadest sense of the word. The whole installation rather like a kindergarten made one want to sit on the ground and play, to dispel the stress of our whirlwind lives – apart from the sizeable prices of the pieces (recent or from the Sixties), with a good many going as high as \$125,000. The price of accelerated therapy? There was also a whiff of regression on the ground floor of the fair, in the "At Large" section, curated by hotelier and collector André Balazs. This area dedicated to unusual items featured a series of mobile and flexible structures, ranging from gold plaque-clad wooden houses, presented as "sculpture-architectures" by Parisian gallery owner Philippe Gravier, to part of Jean Prouvé's service station, exhibited by Patrick Seguin, by way of a wooden teahouse by Isamu Noguchi, and a Volkswagen camper van



© Photo A.C.

Works by Renate Müller
at the stand of New York's
R & Company Gallery.



© James Harris

straight out of the hippie years, but well laid-out all the same... Unless you fancied hunkering down in a troglodyte-like dwelling which (apart from the pop colours) enormously resembled the dragon-shaped house invented by Niki de Saint-Phalle, now in a private garden at Knokke-le-Zoutte in Belgium. In the somewhat uneven "Curio" section, one stand evoked a funny kind of nostalgia – for the Soviet period. The Moscow gallery Heritage unveiled some largely unknown furniture designed in 1937 by and for a community of executives at the Smolensk Agricultural Academy. Exhibited in large groups, these pieces sported high prices: several hundred thousand dollars each. More than their forms (dictated by a somewhat conventional Art Deco), their carved motifs – figures of valiant peasants, sickles, wheat garlands and so on – gave a highly original touch to these unusual products. According to gallery owner Kristina Krasnyanskaya, a European museum was negotiating at the end of the fair to buy part of the selection: one of the outstanding curiosities in this top-class edition. **Alexandre Crochet**



© James Harris



The Kreo Gallery stand with its wealth of lighting: one of the chief specialities of this gallery, which has branches in Paris and London.



Leonardo da Vinci (1452-1519),
"La Belle Ferronnière" (c. 1493-1495),
oil on walnut panel, 63 x 45 cm, Paris,
Louvre, Department of Paintings.

Leonardo in Milan

|| The most important exhibition on the master ever staged in Italy?" The press release is intriguing... At a time when Lombardy's capital is dazzling all eyes with Expo 2015, the choice of a theme shedding informative light on this protean genius, creator of the world's most famous portrait, is a strategic decision in the light of the World Expo. On site, the reaction is unequivocal: "Leonardo da Vinci 1452-1519" is undoubtedly a key event that puts all others in the shade – including Fascist Italy's 1939 exhibition, and the London National Gallery's in 2011. In 2015, this tour de force presents 225 items – drawings, paintings, sculptures, incunabula, machines and instruments – with illustrious provenances, including Queen Elizabeth II, the Louvre and other major institutions. Its literary and scientific discourse, the fruit of six years' work by curators and art historians Pietro C. Marani and Maria Teresa Fiorio, is published by the Palazzo Reale together with Skira. The artist, born in Tuscany but whose heart was in Milan, was a pupil of Andrea del Verrocchio, and began working at Ludovico Sforza's court in 1482. He was a Humanist who focused on drawing and painting, closely studied nature,

reflected on the relationship between art and science, and took a keen interest in the past and dreams in order to predict the future more accurately. To illustrate this ambitious approach, the intimately-lit exhibition is laid out in twelve rooms with ten themes. Some works will only be hung for a short time, as they are very delicate. Nonetheless, this exhibition of works on paper (from the "Codex Atlanticus" for example), numerous sketches and some of his finest paintings has a few surprises in store. Pride of place goes to drawing, as his "instrument for investigating the world" and the theoretical foundation of painting and sculpture "which gives shape to ideas", according to his writings. Whether in ink, pencil or silverpoint, it reveals a sure, spontaneous and highly modern hand, as in his first landscape, executed on 5 August 1473, where the trees are simple, quivering lines. With Leonardo, nature is a vast source of energy with dynamic, changing forces, as we see in his sketches of storms and floods (gems from the Windsor collection). His intuitive thinking became rigorous and mathematical for the construction of buildings, war machines and equestrian monuments. It became dream-like and Utopian



© Royal Collection/HM Queen Elizabeth II

Leonardo da Vinci, "Study of arm and hands (for the portrait of Cecilia Gallerani) and male profile" (1486-1488), silverpoint and white lead on pink paper, 21 x 15 cm.

TO SEE

Leonardo da Vinci, 1452-1519, "Il disegno del mondo", Palazzo Reale, Piazza del Duomo, 12, 20100 Milano, tel.: +390292800375, www.skira.net
Until 19 July. Catalogue.



for his drawn models of machines for walking on water or flying. While almost visceral and mechanical through his scrupulous study of human anatomy, his line also expressed "movements of the soul" in the body: a close reflection of the philosophy of the time. The superb "Study of arm and hands" (1486-1488), again from the UK's royal collection, evinces a delicate, almost living vibrancy. Furthermore, this exhibition mirrors Leonardo's world, where painting, the highest medium, dialogues with the other disciplines. Side by side, "La Belle Ferronnière" (1493-1495) converses with Verrocchio's "Lady with Bouquet" (1475-1478), a work that provides an unsettling version of the Louvre's mysterious beauty as a statue. Likewise, the panel of "Saint Jerome" (1485-1490) from the Vatican Museums echoes, in its own way, the sculpture of a "Sleeping Youth" (1474-1475) by his studio master. Further on, we realise that the artist had a single, all-embracing vision of knowledge – for example, the fluid, graceful curls of the Louvre's "St John the Baptist" (1506-1515) seem inspired by his studies on waves in rivers. The exhibition also examines the scope of his work and revisits the ever-present Leonardo legend in a synthetic way. The perpetuation of his "model", with its misty "sfumato" and pyramidal composition, can thus be seen vividly in several of his followers' Madonnas and Child and portraits, like the remarkable one of a "Young Man" (1495-1501) by Francesco Napoletano. A touch of humour slips in at the end of the circuit, notably with Marcel Duchamp's 1965 ready-made, "L.H.O.O.Q Shaved". The key pieces and extraordinary drawings – some of which are rarely exhibited – make this an extraordinary event in Milan's cultural scene. Don't miss it!

Virginie Chuimer-Layen



Leonardo da Vinci,
"La Scapigliata" (c. 1504-1508),
oil on wood, 24.7 x 21 x 1.1 cm.

Nobuyoshi Araki

Nobuyoshi Araki is a Japanese photographer and contemporary artist, who was born in Tokyo in 1940. After having studied photography, Araki worked at the advertising agency Dentsu. Given his large output of published books, Araki is considered to be one of the most prolific artists of all time, and is known for his erotic photography, which is considered by some as pornographic. One of his well-known photography books is “Sentimental journey 1972-1992”, a diary of his life with his wife Yoko before she died of ovarian cancer in 1990. This book features images of his and his wife’s married life, in particular their honeymoon. His photography was featured in the Sunrise anime series Brain Powered, and in 1981, he directed the film “High School Girl Fake Diary”, made by the studio Nikkatsu. Araki has photographed celebrities, such as the American musician Lady Gaga, and the Icelandic musician Björk, who requested him to photograph her for the cover and inner sleeve pages of her 1997 remix album Telegram. He also photographed models Saskia de Brauw and Sung Jin Park in Tokyo for

Italian luxury label Bottega Veneta’s spring/summer 2015 campaign. After having survived a bout of prostate cancer in 2008, Araki lost vision in his right eye in 2013, which he used as an inspiration to exhibit his works called “Love on the left eye” in June 2014 at the Taka Ishii Gallery in Tokyo. Araki has received numerous awards for his art, including: Sun Prize, Japan (1964); Society of Photography Award, Japan (1990); the seventh Higashikawa Prize, Japan (1994); Japan Inter-Design Forum Grand Prix (1994); and the Austrian Decoration for Science and Art (2008). Araki’s personal life and his artwork were the subject of a documentary, filmed in 2005 by American director Travis Klose, entitled Arakimentari.

NOTE

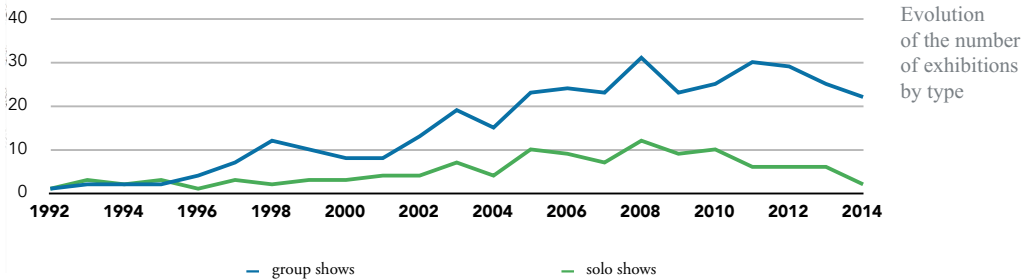
Araki’s work is currently on display in the following group exhibitions: “Icône(s)” at Maison Particulière, Brussels, until 5 July 2015; “From a New World to Come: Experiments in Japanese Art and Photography, 1968-1979” at the Museum of Fine Arts Houston, until 12 July 2015.

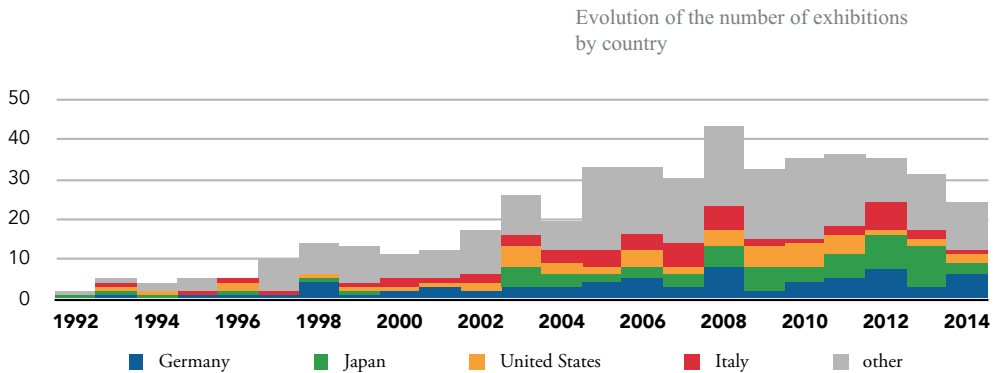
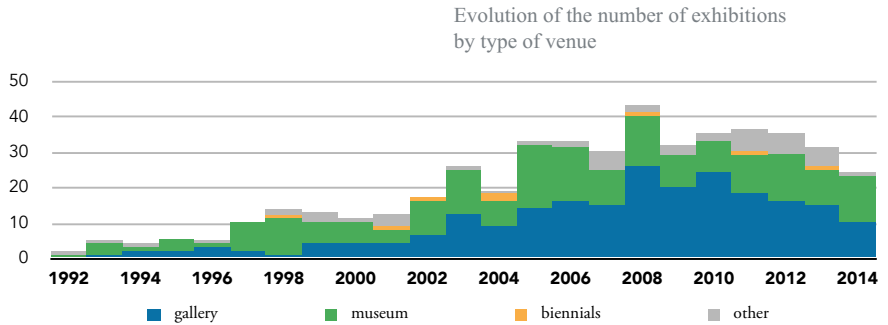


Nobuyoshi Araki, "Shiki In",
2005, acrylic on black and white
print. Jablonka Maruani Mercier

His work is also found in the collections of numerous institutions, including: Vancouver Art Gallery, Vancouver, Three Shadows Photography Art Centre, Beijing, Fondation Cartier pour l'art contemporain, Paris, Sammlung Wemhöner, Berlin, Hiroshima City Museum of Contemporary Art Hiroshima, Moderna

Museet, Stockholm, Fotomuseum Winterthur, and Tate Britain, London. Interestingly, it is in Germany that Nobuyoshi Araki has most frequently been exhibited, ahead of his native Japan, the United States, Italy, and France. Artists with whom he has been most frequently exhibited include: Robert Mapplethorpe, Nan Goldin,

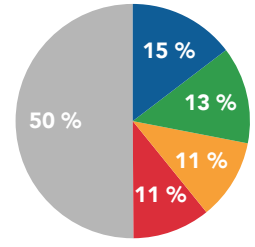
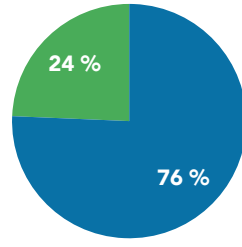
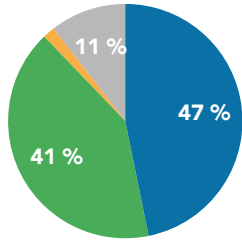




Andy Warhol, Daido Moriyama, and Thomas Ruff. He has been most frequently exhibited at the following galleries: Taka Ishii Gallery, Tokyo, Jablonka Galerie, Cologne, Rat Hole Gallery, Tokyo, Galerie Bob van Orsouw, Zurich, and Zonca & Zonca, Milan. The top two authors who have written about Nobuyoshi Araki are: Sean O'Hagan (The Guardian, 10 times) and Joanna Pitman (The Times, 6 times). Unsurprisingly, Japanese is the most common

language in which he has been written about, with the top three publications in which he has been mentioned being the Japanese newspapers Yomiuri Shimbun, Sankei Shimbun, and The Sanyo Shimbun, followed by a large proportion of articles written in English and German. Interestingly, a lot of publications about Araki have been published not only in Japan, but also in Germany, the United Kingdom, Italy, and Switzerland.

Distribution by venue type
 Distribution by exhibition type
 Distribution by country

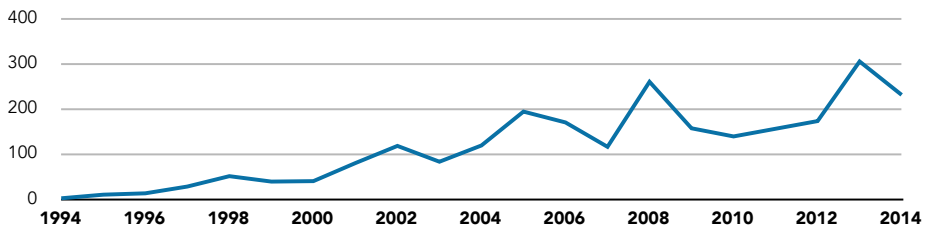


● gallery ● museum
 ● events ● other

● group shows
 ● solo shows

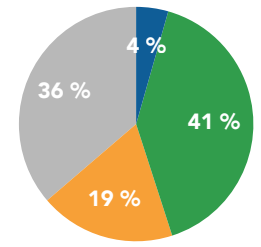
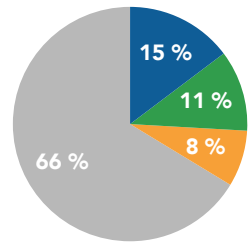
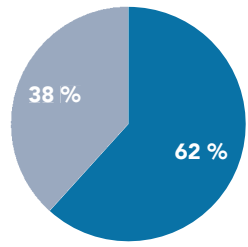
● Germany ● Japan
 ● United States ● Italy
 ● other

Evolution
 of the number of articles about
 Nobuyoshi Araki



Rate of sold lots vs. bought ins

Distribution of lots and revenue
 by auction house



● sold ● bought in

● Cornette de Saint-Cyr
 ● Christie's

● Phillips
 ● other



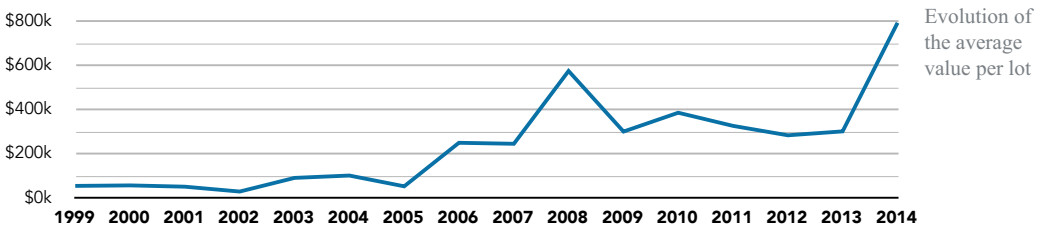
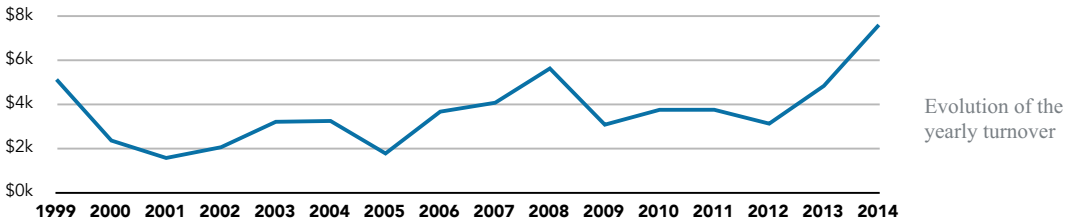
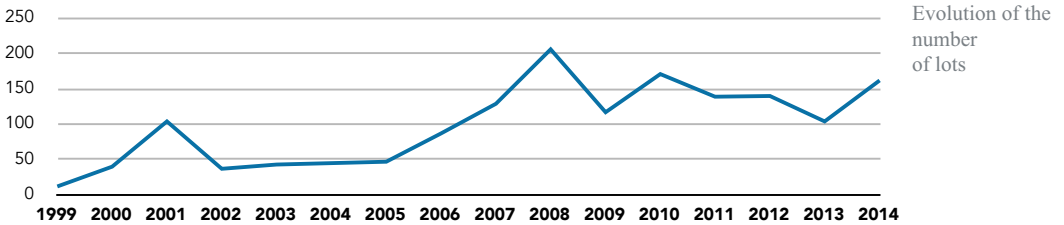
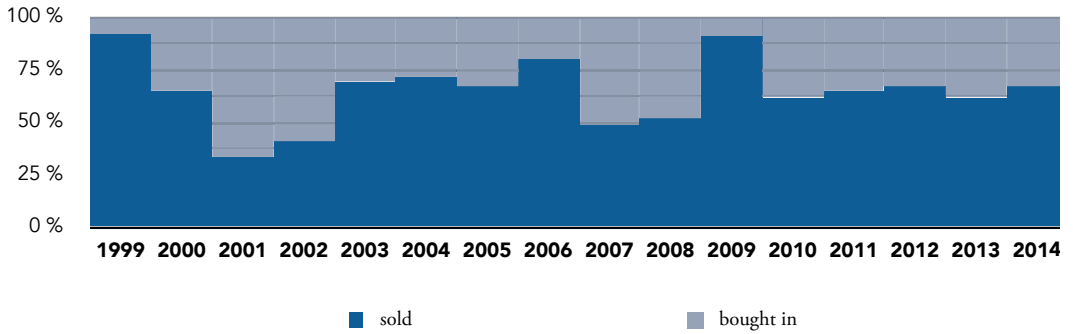
At auction, Nobuyoshi Araki's work has totalled over \$11,760,000, averaging at \$7,552 per lot offered and \$12,237 per work sold. The record for the artist's highest-selling work was set at Phillips auction house in New York in April 2014, when the photography "From Close to Range" (1991) sold for \$155,000, above its high-end estimate of \$120,000. This record comes only just above another photography, "A Film #2", which sold at Phillips de Pury & Company in London in April 2008 for \$148,552. Another important sale of Araki's work took place at Phillips de Pury & Company in New

York in May 2006, when Private Diary, for Robert Frank sold for \$110,000, above its high-end estimate of \$80,000. Unsurprisingly, photography represents 99% of both the turnover and of the lots offered at auction. Despite the fact that the majority of lots were offered in France, it was in the United Kingdom where the highest turnover was realised (31%). Interestingly, only 7% of lots were offered in Araki's home country of Japan, and only 4% of turnover was realised there. The average price of a work sold in Japan is \$1,734.95, whilst it is \$2,682.76 in France. This is unsurprising, as

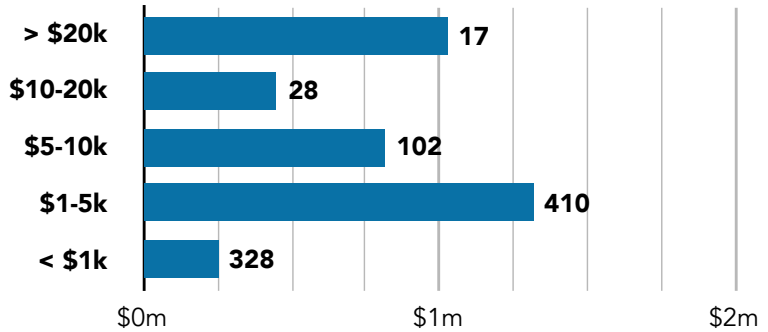


Nobuyoshi Araki, from the series
PalNting, 2010, acrylic on black
and white photography unique,
43.2 x 35.6 cm.
Galerie Bob van Oursow

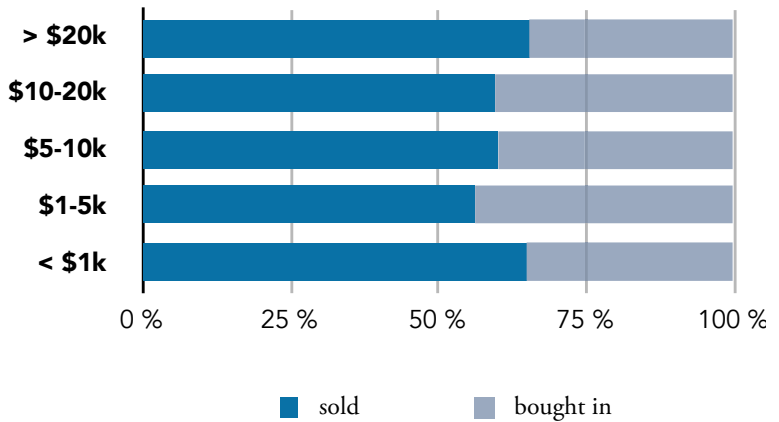
Evolution of unsold rate



Turnover and number of lots by price range

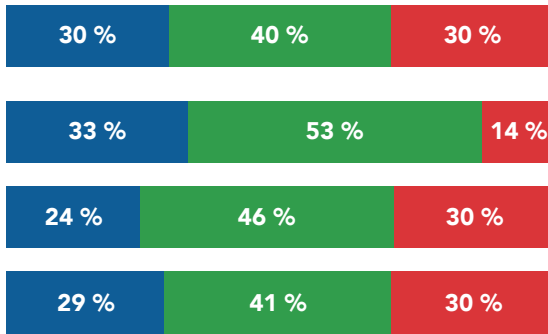


Rate of unsold lots by estimates range



the unsold rate is far higher in the latter than the former, being 50.09% compared to 21.5%. Works created in 1991 generated a large proportion of the artist's turnover in public sales; despite the fact that a relatively low number of less than 40 lots were offered this year, 140 were sold, generating \$500,000 of turnover. This is perhaps unsurprising considering that the artist's highest-selling work was created in this year. On the other hand, 1999 saw nearly 120 lots offered for sale, but less than \$100,000 of turnover was realised that year. The unsold rate appears to be relatively unstable: in 2001 and 2009 roughly the same number of lots offered (around 100), yet the unsold rate for both years were greatly, being around 75% in 2001 and 20%

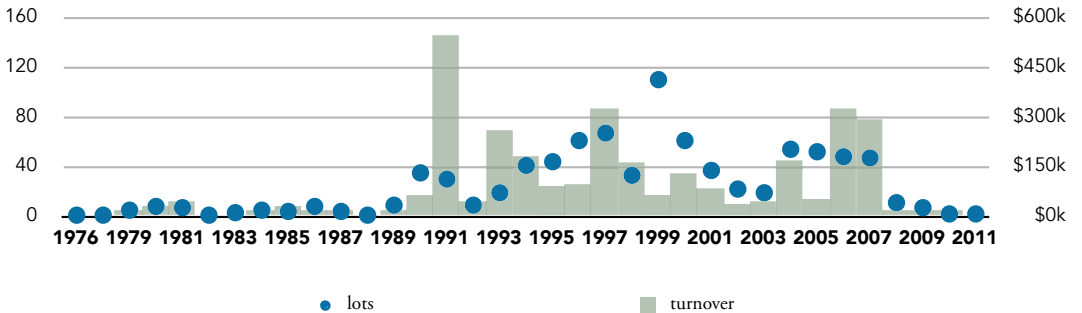
in 2009. The auction houses Phillips and Cornette de Saint-Cyr achieved the highest turnover with Araki's works. Meanwhile, Sotheby's held no auction of Nobuyoshi Araki's works. 30% of Araki's works sold at auction went for under their low estimate; 40% within their estimate; and 30% were sold above their high estimate. A higher proportion of the artist's work sold within its estimate at Cornette de Saint-Cyr than at Phillips or Christie's, perhaps suggesting that the predictions made by the French auction house were more accurate. This means therefore that whilst 14% of lots sold over their high estimate at Cornette de Saint-Cyr, 30% sold above their high estimate at both Christie's and Phillips.



Percentage of works sold below, within, and above estimates

Percentage of works sold below, within, and above estimates per auction house

Number of lots presented, and sales figures by year of creation



Auctions results from Artprice.com

GAZETTE DROUOT
DROUOT