

LA GAZETTE DROUOT

INTERNATIONAL



NUMBER 48

JUNE 2015

GAZETTE

DROUOT

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DROUOT

GALERIE DU CARLTON

BERNARD BUFFET



EXHIBITION FROM 15 JUNE TO 15 SEPTEMBER 2015

**HOTEL CARLTON
LA CROISSETTE
CANNES**

**TEL.: +33 (0)4 93 38 01 81
galerieducarlton@gmail.com**

DROUOT

DROUOT ESTIMATIONS

DROUOT-RICHELIEU - ROOM 1 - WEDNESDAY 24 JUNE, 2PM



DROUOT ESTIMATIONS

Auction house authorisation no. 2002-337 from 10 July 2002

**PAINTINGS – DRAWINGS and PRINTS – SCULPTURES – ISLAMIC ART – FAR EAST – CERAMICS
20TH CENTURY DECORATIVE ART – OBJETS d'ART and FURNITURE – TAPESTRIES and RUGS**



Bernard BUFFET (1928-1999). *Elizy, Le vieux pont et l'église en hiver*, 1975. Oil on canvas, signed top-right and dated. 89 x 130 cm. Titled on the back, which also has a charcoal drawing and the archive number AJ17 from the Galerie Garnie, which has confirmed that it issued a certificate (now lost) in 1996. **Expert:** M. Marc OTTAVI - Tel. +33 (0)1 42 46 41 91

Maître ANCELIN, authorised auctioneer
For more information please contact:
Maître ANCELIN: +33 (0)1 48 01 91 07

Catalogue available on www.drouot-estimations.com

Public exhibitions: Tuesday 23 June, 11am-6pm
and Wednesday 24 June, 11am-12 noon.

Telephone during the exhibition: +33 (0)1 48 00 20 01
Commission: 24% incl. tax.

DrouotLIVE^{MOO}
SALE BROADCAST ON
WWW.DROUOTLIVE.COM

Augustus SAINT-GAUDENS (1848-1907). *Amor * Caritas.*

Bronze proof with brown patina, signed and dated bottom-left "MDCCCXCVIII" (1898) on the plinth. Cast during the artist's lifetime. 102.5 x 44 x 8 cm.

Provenance: Private collection. Bibliography: Anne Pingot - Antoinette Le Normand-Romain - Laure de Margerie, *Catalogue sommaire illustré des sculptures*, Musée d'Orsay, Paris, 1986.

Comparable works: Musée d'Orsay, large version in bronze, 1885 Leblanc cast – Barbedienne (264 x 127 x 30 cm) – Other bronze versions are kept at museums in Brooklyn, Cincinnati, Cleveland, Detroit, Los Angeles, Providence, Saint Louis and Washington. (The large versions are in museums in Chicago, Cornish and New York). **Specialist:** M. Frédéric CHANOIT
Tel. +33 (0)1 47 70 22 33



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ART MARKET - MAGAZINE



24 UPCOMING

Specialities are blossoming on the French market this June: Asian art competes with automobiles, Old Master painting with Egyptians antiquities. The highlight of the season is the sale of "Chosen Pieces" from the Château d'Haroué, owned by the Beauvau-Craon family.



68 RESULTS

Sales in the last few weeks in France have been peppered with impressive bids for Cartier, Lucas-Robiquet and Maillol, while on the international stage, Picasso and Van Gogh landed the top results.



78 INSIDE THE MUSEUM

Pierre Bonnard. The Musée d'Orsay is staging a retrospective, with a subtitle providing the main theme. This travelling exhibition will next appear at the MAPFRE Foundation in Madrid, and San Francisco's De Young Museum.

FICTION 87

An imaginary interview with Jeanne Lanvin. It is Spring 1946 at the company headquarters. The businesswoman receives us in her work room, decorated from top to bottom by Eugène Printz.



92 REPORT

Art collecting in the West is well-established, but emerging markets in Brazil and China are on the up. AMA reports on the findings of the Art Collector Report 2014.

EDITORIAL



Stéphanie Perris-Delmas
EDITORIAL MANAGER

It will go down as an outstanding event in the annals of the art market – a famous house sale in the line of the ever-glorious Beychevelle, Ferrière and Castel Duino dispersions. But this "Chosen Pieces" auction staged at Drouot on 15 June could also be a fine exercise in nose-thumbing... Because Princess Mimie de Beauvau-Craon has decided to entrust Remy le Fur and his Paris auction house with selling forty-five masterpieces from her family collection, housed in the 18th-century Château d'Haroué, near Nancy. This château was "ruled over" for a while by one Laure, President of Sotheby's France and wife of the seventh Prince de Beauvau-Craon. In June sixteen years ago, for the first time on French territory, Sotheby's sold the collections of the Château de Groussay, owned by Charles de Beistegui. As we know, this feat of arms, which foreshadowed the end of the auctioneers' monopoly, was achieved by Laure de Beauvau-Craon. When the saga of the art market meets the roller coaster of the European aristocracy!

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Jean Antoine Houdon
Diana, France, 1777
€ 50.000–100.000

Antiques



Old Master Paintings

Jan Brueghel the Younger
Still life with flowers in a sculpted vase, circa 1630
€ 500.000–1.000.000



19th Century Paintings

Isidor Kaufmann
Talmud student
€ 70.000–140.000



Impressionist & Modern Art

Marc Chagall
Les Amoureux au Bouquet, 1960
€ 250.000–500.000



Art Nouveau & Design

Josef Hoffmann
brooch, Wiener Werkstätte, 1908
€ 100.000–200.000

FL AUCTION

Auction house authorisation no. 2002 - 306

MONDAY 8 JUNE 2015, 2PM - DROUOT - ROOM 1

AUTOGRAPHS - PRINTS – DRAWINGS AND OLD MASTER PAINTINGS – ANTIQUE AND MODERN JEWELLERY – JAPANESE AND CHINESE ART - ANTIQUITIES - OBJETS D'ART – FURNITURE FROM THE 17TH, 18TH AND 19TH CENTURIES – TAPESTRIES - CARPETS

Next sale: Monday 15 June 2015 - Room 5 URBAN ART - DESIGN – 20th century



Incense boat and pair of lidded vases, ribboned onyx and gilt bronze, late 18th century/first half of the 19th century. Boat: H 23.5 - L 25 cm. Vases: H 22.5 cm.
Specialist: R. de L'Espée, M. de la Chevadière - T. +33 1 42 46 10 46



China - Qianlong Period (1736 - 1795). Important circular porcelain basin. Diam. 60 cm - H. 44 cm. Ref: Sotheby's sale on 30 November 2011 in Paris. Specialist: Cabinet Portier
T. +33 1 48 00 03 41/45 - SCP Studer-Fromentin.

Rectangular flattop desk, ebony veneer and brass, partial marquetry, Regency period.
H 78 - L 177.5 - D 82 cm / SCP Studer-Fromentin.



Rare temple in incised gilt bronze with silver coating, Italian work, Neoclassical period.
H 116 - L 42 - D 41.5 cm / SCP Studer-Fromentin.
Specialist: R. de L'Espée, M. de la Chevadière T. +33 1 42 46 10 46



Public exhibitions:

Saturday 6 June 2015, 11am-6pm - Monday 8 June 2015, 11am-12 noon

Telephone during the sale: +33 1 48 00 20 01

DrouotLIVE

FL AUCTION

Philippe FROMENTIN – Philippe DESBUISSON - Blandine FABRE – Associate auctioneers authorised to conduct sales
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PRESTIGE OBJECTS

Saturday 6 June 2015, 2.30pm

Hôtel des ventes de Nation



OLD MASTER PAINTINGS – MODERN PAINTINGS – RUSSIAN ART – ANTIQUE FURNITURE – DECORATIVE ART OF THE TWENTIETH CENTURY – SCULPTURES – CERAMICS – OBJETS D'ART – TAXIDERMY – OCEANIC ART



1



2

1. Console table in sculpted and gilded wood, Regency period.
2. Jean Picart Le Doux (1902-1982) & AUBUSSON, « Les algues » (for decorator LELEU), 260 x 250 cm from a set of 12 tapestries (sold separately) from the artist's family.
3. José-Maria DAVID, « Lion rugissant, bronze », H. 60 cm.
4. Flattop desk in Japanese gilded lacquer, circa 1760, hallmark C. WOLFF/JME



3



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PUBLIC EXHIBITIONS

Thursday 4 June, 10.30am-7pm

Friday 5 June, 10.30am-6pm

Saturday 6 June, 11am-12 noon

CATALOGUES AND PHOTOS

www.estim-nation.fr

www.gazette-drouot.fr

www.drouotlive.com

SPECIALISTS FOR THE SALE

Old Master paintings: TURQUIN firm

Prestige furniture: IEP – H. de Lencquesaing

Antique ceramics: N. FOUCHET

20th-century ceramics: B. BLONDEAU-WATTEL

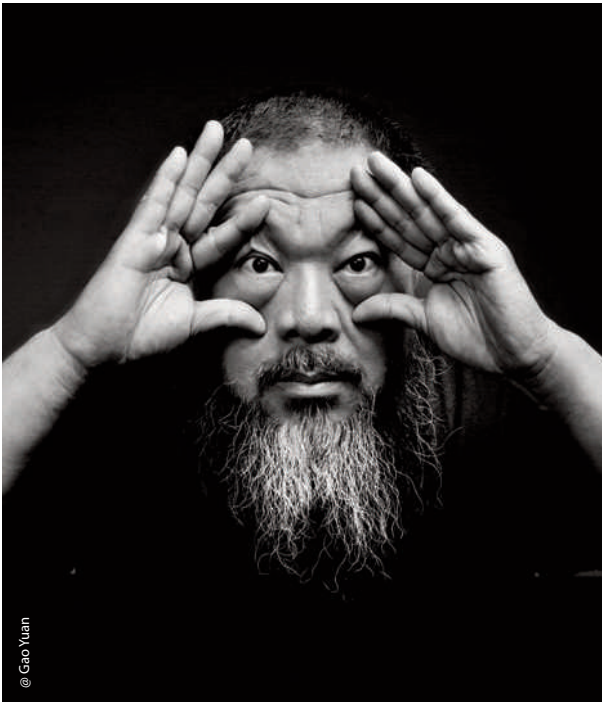
SALE LOCATION: Hôtel des ventes de Nation - 6, rue des Colonnes du Trône 75012 Paris

Tel. +33 (0)1 43 47 18 18 - contact@estim-nation.fr

FREE APPRAISALS OFFICE: Open Tuesday to Saturday - 10am-12 noon and 2pm-6pm



NEWS IN BRIEF



@ Gao Yuan

Helsinki Art Museum

After a year of renovation works is reopening. The iconic Tennis Palace building will host Finland's first exhibition devoted exclusively to Ai Weiwei, a leading figure in Chinese contemporary art. Other exhibitions programmed for September will feature prominent Finnish artists, while continuing to draw on the museum's rich permanent collection of over 9,000 works.

\$179,365,000

The new world record for a work of art sold at auction. It was set on 11 May by Picasso's "Les femmes d'Alger (Version O)" in a sale at Christie's New York.

Museums by night

On 16 May, two million people visited France's museums after nightfall, as institutions across Europe stayed open as late as midnight for La Nuit des Musées. This is by no means the only time that cultural events go nocturnal: last year's Nuit Blanche in Paris saw Drouot take part for the first time, with a special video commission from Ange Leccia on display throughout the evening.



L'Adjugé

Drouot's new restaurant opened last month, and is proving a popular spot for clients, auctioneers and visitors alike. Open the same hours as the auction house (10am-6pm), it serves a fresh menu by Amandine Chaignot, chef at the Rosewood Hotel in London. Its creative setting is perfect for lunch with friends or colleagues - or you could drop in for coffee at the striking brass bar designed by Erwan Bouloud. Reserve your table now!



© Too many Pictures

The Lens from Los Angeles to London

Paris Photo is the most established photography fair in the world - last year's 18th edition had nearly 60,000 visitors. But the focus was certainly not on France last month, as two emerging photography events in the USA and the UK attracted buyers and sellers from all over the world. In America, Paris Photo Los Angeles staged its third edition, with 79 galleries and art book dealers taking part. These had an audience of over 16,000 people over the three days of the fair, which closed on 3 May. But more impressive still is the even greener Photo London, which ran for the first time from 21 to 24 May. The British capital has never had a photography fair to match its museums, and Photo London seems set to change that. The inaugural edition was an undeniable commercial success, with more than 20,000 visitors including curators from MoMA, the Tate and Amsterdam's Rijksmuseum. But it was also a coup for culture more generally, inspiring an entire week of artistic programming across the city, with special exhibitions and auctions all dedicated to photography. Both of these fledgling art fairs rewarded young photographers: the INTRODUCING! Young California Photographer Award was presented to CJ Heyliger in Los Angeles, while in London, the first John Kobal Residency Award for outstanding emerging artist went to Daisuke Yokota. As for the fairs themselves, they will be hoping to be rewarded with longevity: Photo London has already confirmed dates for its second edition in May 2016. In the meantime, Paris Photo will return to the Grand Palais on 12 November - for its 19th edition.

Tom Dyer

Palazzo Grassi

The Palazzo Grassi in Venice is hosting the first solo exhibition in Europe of works by Jia Aili, a Chinese artist who invites introspection with his desolate canvases. The free exhibition includes 4 entirely new works, and runs until 31 July, sponsored by French magnate François Pinault.

Change at the Brooklyn Museum

New York's Brooklyn Museum has appointed Anne Pasternak as its new director. She replaces Arnold L. Lehman, who is retiring after 17 years in the position.



© Galerie Paris-Beijing

State of Mind: Painting China Now

Hot on the heels of Liu Bolin, the invisible man featured in last month's Gazette international number 47 (p. 110), a new exhibition at the Galerie Paris-Beijing will shed light on a new wave of Chinese figurative painting. Through the work of six leading Chinese artists - Wang Haiyang, Yan Heng, Ma Sibao (see photo: "Gardens, Edge of the City", 2012), Fu Site, Zhu Xinyu and Sun Yu - the gallery will explore the aesthetic of a new generation of painters from the Orient. www.galerieparisbeijing.com

W



Art Liberté

Passengers arriving at Paris' Gare de l'Est this summer will be greeted by an all-new street art wall. The 47-metre fresco has been created by Thierry Noir, Christophe Emmanuel Bouchet and Kiddy Citny, who were the first three artists to paint on the Berlin Wall in 1984. A free exhibition inside the station will pursue the tribute to the Berlin Wall until 8 July, celebrating 25 years since the wall was toppled.

Musée de Cluny

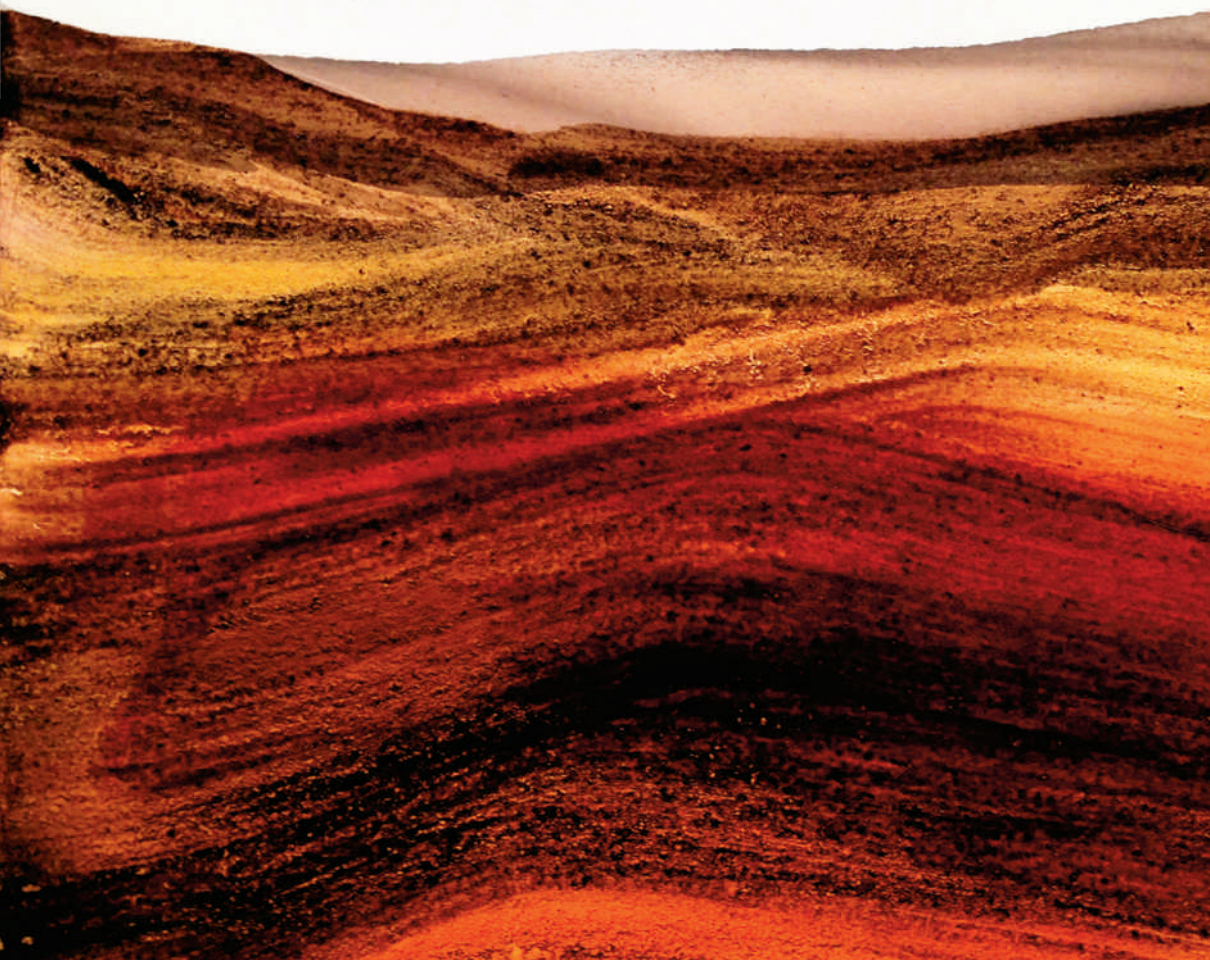
Don't miss this exhibition of German sculptures from the Middle Ages at Paris' Musée de Cluny. Fine religious pieces from Germany's historic Schwaben region are on show, bringing together significant loans from the Louvre and museums in Germany and Austria to offer a comprehensive view of this fertile period of meticulous craftsmanship. You can enjoy this edifying ensemble in Paris until 27 July.

www.musee-moyenage.fr



Aharon Gluska

A solo exhibition devoted to this Israeli artist is running at Galerie Lazarew until 26 June. Based in New York, Gluska paints deserted landscapes that have a photographic quality, with a unique technique involving water, pigments, ink and watercolour that enables him to create natural reliefs.





© Dave Morgan

Sculptures at Versailles

Contemporary sculptures fit for a king will grace the gardens of the Château de Versailles from 9 June to 1 November. Six monumental artworks by British artist Anish Kapoor, including two new pieces, will be on display throughout the grounds free of charge. Kapoor's work is internationally acclaimed, and one of his huge sculptures took over the Grand Palais in Paris as part of the Monumenta project in 2011. The château is no stranger to this fusion of new and old: in 2008, Jeff Koons' production was exhibited at the celebrated royal residence.

Extra magazine

Travel guide or culture magazine? Extra, a new quarterly magazine, is both. Each issue, published in both English and French, looks at a different European city, seeking out the most interesting and unusual cultural corners. Articles by the three founding journalists, who all have a background in art, are complimented by multimedia content. The first issue devoted to Berlin is now available for Android tablets and iPad via Google Play and the App Store. Download a free preview now!

www.extra-magazine.com

W

Agnès Varda

At last month's Festival de Cannes, Agnès Varda became the first woman ever to be awarded an honorary Palme d'Or. The achievements of this film director and photographer will also be celebrated at the Centre Pompidou later this year, when a dedicated exhibition will pay tribute to her photographs from the time of the Cuban Missile Crisis. **Varda/Cuba**

11 November 2015 – 1 February 2016 - Centre Pompidou, Paris

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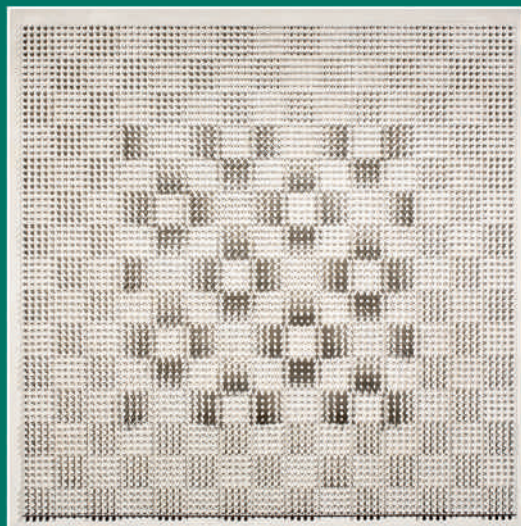
Mona Hatoum

A new exhibition in Paris this month will offer an insight into the arresting work of Mona Hatoum, shortlisted for the Turner Prize in 1995. The artist has an international background to match: born in Beirut, she moved to London aged 23, and taught at the École des Beaux-Arts in Paris in the mid-1990s. Using all kinds of media – videos, performance, installations, sculpture – her work is consistently unsettling and interrogatory. Over 100 pieces will be on display at the Centre Pompidou from 24 June, in an unprecedented exhibition that will travel to London's Tate Modern next year, and then to Helsinki.

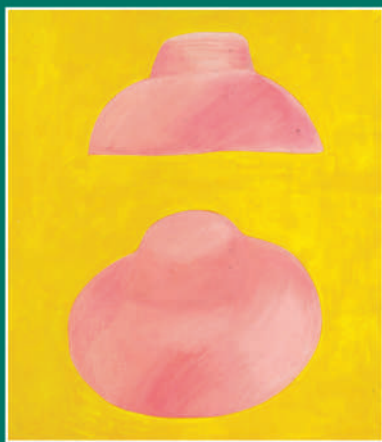




AUCTION BASEL
20 JUNE 2015
PREVIEW 13 – 18 June
5 min from Art Basel



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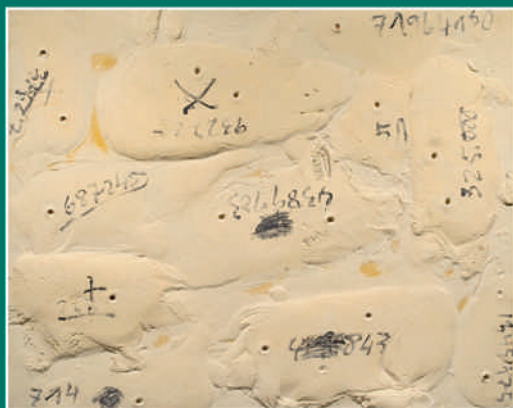
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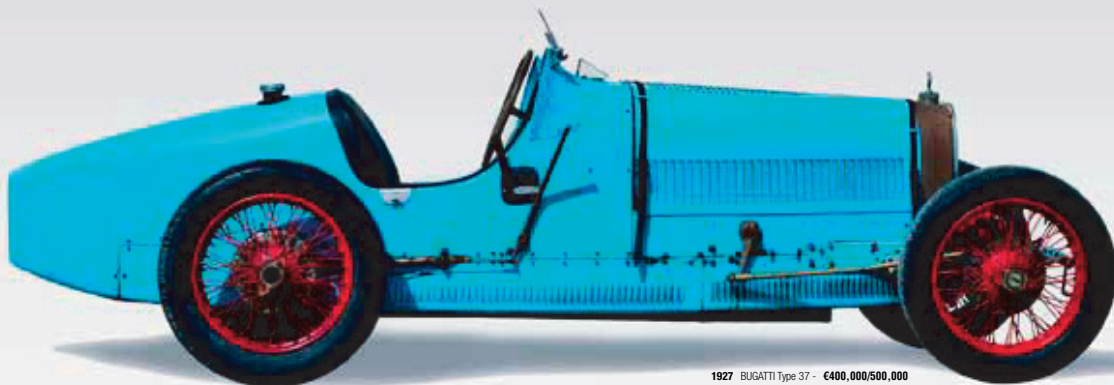


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- 1 PABLO PICASSO (1881–1973), *Bull*, 1955, ceramic, H: 30.5 cm
- 2 LUIS TOMASELLO (1915–2014), *Objet plastique N° 211*, 1969, painted wood relief, 120 × 120 cm
- 3 TOM WESSELMANN (*1931), *Study for two nipples*, 1963, oil on canvas, 66 × 61 cm
- 4 BERNARD BUFFET (1928–1999), *Roses*, 1955, oil on canvas, 81 × 65.5 cm
- 5 MAX ERNST (1891–1976), *Project for a monument to W. C. Fields*, 1957, oil on canvas, 25.5 × 20.5 cm
- 6 ANTONI TÀPIES (1923–2012), *Cossos*, 1997, marble powder, varnish and paint on panel, 131.5 × 162.5 cm

PARIS FONTAINEBLEAU Osenat

SUNDAY 14 JUNE – 11am and 2pm



1927 BUGATTI Type 37 - €400,000/500,000

1962	ALFA ROMEO	SS	€80,000/100,000	1957	FACEL VEGA	FV2B	€18,000/23,000	1946	MG	TC	€30,000/35,000
1963	ALFA ROMEO	2600	€28,000/33,000	1988	FERRARI	Testarossa	€120,000/160,000	1979	MG	B	€12,000/15,000
1960	ALFA ROMEO	Sprint veloce	€50,000/60,000	1989	FERRARI	348 TB	€35,000/40,000	1955	MOCHET		€5,000/6,000
1988	ALFA ROMEO	Spider	€6,000/8,000	1990	FERRARI	Testarossa	€150,000/160,000	1935	Pan. & Levasor	Panoramique	€20,000/30,000
1972	ALFA ROMEO	Giulia GT	€25,000/30,000	1973	FERRARI DINO	246 GT	€280,000/300,000	1974	PANTHER	J72	€20,000/30,000
1968	AUSTIN	MINI	€24,000/28,000	1935	FIAT	Camerano	€80,000/120,000	1900	PEUGEOT	Quadricycle	€30,000/40,000
1959	AUSTIN HEALEY	BMG	€40,000/50,000	1970	FIAT	500 L	€7,000/9,000	1930	PEUGEOT	201	€12,000/15,000
1961	AUTOBANCHI	Bianchina	€18,000/23,000	1965	FIAT	1200 OSI	€15,000/18,000	1970	PEUGEOT	304	€12,000/15,000
1990	BENTLEY	B	€10,000/15,000	1969	FIAT	850 Spider	€10,000/12,000	1901	PHEBUS	Quadricycle	€25,000/35,000
1958	BMW	Isetta	€15,000/20,000	1991	FIAT	126	€3,500/4,500	1971	PORSCHE	911 2.2	€60,000/80,000
1985	BMW	635 CSI	€6,000/8,000	1972	FIAT	500	€5,000/7,000	1993	PORSCHE	965	€180,000/230,000
1899	BRUNEAU	Vis-à-vis	€30,000/40,000	1986	FIAT	124 Spider	€15,000/20,000	1932	RENAULT	Mona 4	€6,000/8,000
1927	BUGATTI	Type 37	€400,000/500,000	1963	FIAT	600	€10,000/12,000	1983	RENAULT	R5 Turbo II	€40,000/45,000
1955	CADILLAC	Coupe De Ville	€30,000/40,000	1925	FORD	T	€6,000/10,000	1966	RENAULT	Gordini	€10,000/15,000
1976	CADILLAC	Biarritz	€20,000/25,000	1930	FORD	A Cabriolet	€15,000/20,000	1928	ROLLS ROYCE	Twenty	€30,000/40,000
1981	CHEVROLET	Corvette c3	€15,000/20,000	1931	FORD	A Roadster	€20,000/25,000	1957	ROLLS ROYCE	Silver Cloud I	€30,000/40,000
1966	CHEVROLET	Corvette c2	€45,000/55,000	1923	FORD	T Montier	€25,000/35,000	1972	ROLLS ROYCE	Corniche	€25,000/30,000
1966	CHEVROLET	Corvette c3	€19,000/22,000	1975	FORD	GT 40	€80,000/120,000	1960	ROLLS ROYCE	Silver Cloud II	€15,000/20,000
1969	CITROEN	ID 19	€12,000/15,000	1967	FORD	Mustang	€15,000/20,000	1983	ROLLS ROYCE	Silver Spirit	€10,000/15,000
1980	CITROEN	CX Tisser	€10,000/12,000	1957	JAGUAR	XX 150	€50,000/65,000	1964	ROVER	P5	€10,000/12,000
1973	CITROEN	DS 23 ie	€10,000/15,000	1961	JAGUAR	MK II 3.8	€30,000/35,000	1976	SAAB	96	€2,000/4,000
1970	CITROEN	SM	€20,000/25,000	1950	JAGUAR	XX 120	€100,000/120,000	1930	SALMSON S.	Sebastien GP	€200,000/230,000
1988	CITROEN	AX	€50,000/60,000	1969	JAGUAR	TYPE E 4.2	€35,000/40,000	2014	SCHMITTY		€6,000/8,000
1985	CITROEN	Mehari	€8,000/12,000	1962	JAGUAR	TYPE E 3.8	€80,000/100,000	1936	SIMCA	5	€5,000/7,000
1966	CITROEN	Burton	€10,000/13,000	1959	JAGUAR	MKI	€27,000/35,000	1960	TRIUMPH	TRS A	€35,000/45,000
1952	CITROEN	11 BL	€12,000/15,000	1982	JEEP	GRANDIN	€8,000/10,000	1968	TRIUMPH	G16	€10,000/15,000
1902	CLEMENT	Tricycle	€20,000/25,000	1942	JEEP	FORD GPW	€10,000/15,000	1956	VELAM	Isetta	€6,000/8,000
1972	DE TOMASO	Pantera	€80,000/120,000	1981	LANCIA	HPE	€4,000/6,000	1962	VOLVO	P1800	€25,000/30,000
1954	DELANEY	Delta	€28,000/32,000	1963	MERCEDES	220 SEB	€9,000/11,000	1973	WW	BUGGY	€10,000/13,000

Contact

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+33 (0)6 81 59 85 65
s.pavot@osenat.com

Public exhibitions

Espace Automobile
107, avenue Georges Clemenceau
77250 Moret-sur-Loing
11, 12 and 13 June 2015, 10am-7pm
Sunday 14 June, 9am-12 noon

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The 9th "Award of Art China-Most Influential of the Year" Award Ceremony Took Place in the Palace Museum, Beijing

On the evening of May 28, 2015, the 9th "Award of Art China-Most Influential of the Year" Award Ceremony is staged at the Jianfu Palace Garden inside the Palace Museum, Beijing. Entering its ninth edition, the AAC has made fundamental adjustments in its organizational structure, judging process and awards set-up under the principle of "Evolution, Revolution and Local Practice", while maintaining its focus on contemporary art and its goal to keep track of the development of Chinese contemporary art.



Wan Jie, founder of the AAC and President of Artron Art Group, also attends the event and shares with the audience the evolution of the AAC, saying that it is not simply an art award, but a loyal chronicler of every important moment of Chinese contemporary art. With its ultimate aspiration lying in bringing contemporary art under the spotlight, the AAC strives to establish an evaluation platform with equality, justice and transparency and to become a weather vane for Chinese contemporary art.

Established in 2006 by Artron.net, Award of Art China (AAC) stands as China's most important art award. Through the yearly discovery and examination of Chinese contemporary artists and their work, it strives to presents the development of Chinese contemporary art in a localized cultural context while advancing its impact on the global art scene. With "contemporary art in focus" as its guiding principle, the 9th edition of the AAC introduces three award categories: Artist of the Year, Young Artist of the Year, and Art Publication of the Year. And Zhang Peili wins Artist of the Year and Lin Ke wins Young Artist of the Year.

WWW.AACAWARD.COM





INTERNATIONAL
TRIBAL ART SALON

PARCOURS DES MONDES
2015 PARIS, SAINT-GERMAIN-DES-PRÉS

INTERNATIONAL
ASIAN ART SALON



Save the date

8 to 13 SEPTEMBER

Over 80 internationally renowned dealers specialising in archaeology and art from Africa, Asia, Oceania and the Americas come together in Paris for the 14th edition of this headline event dedicated to tribal and Asian art.



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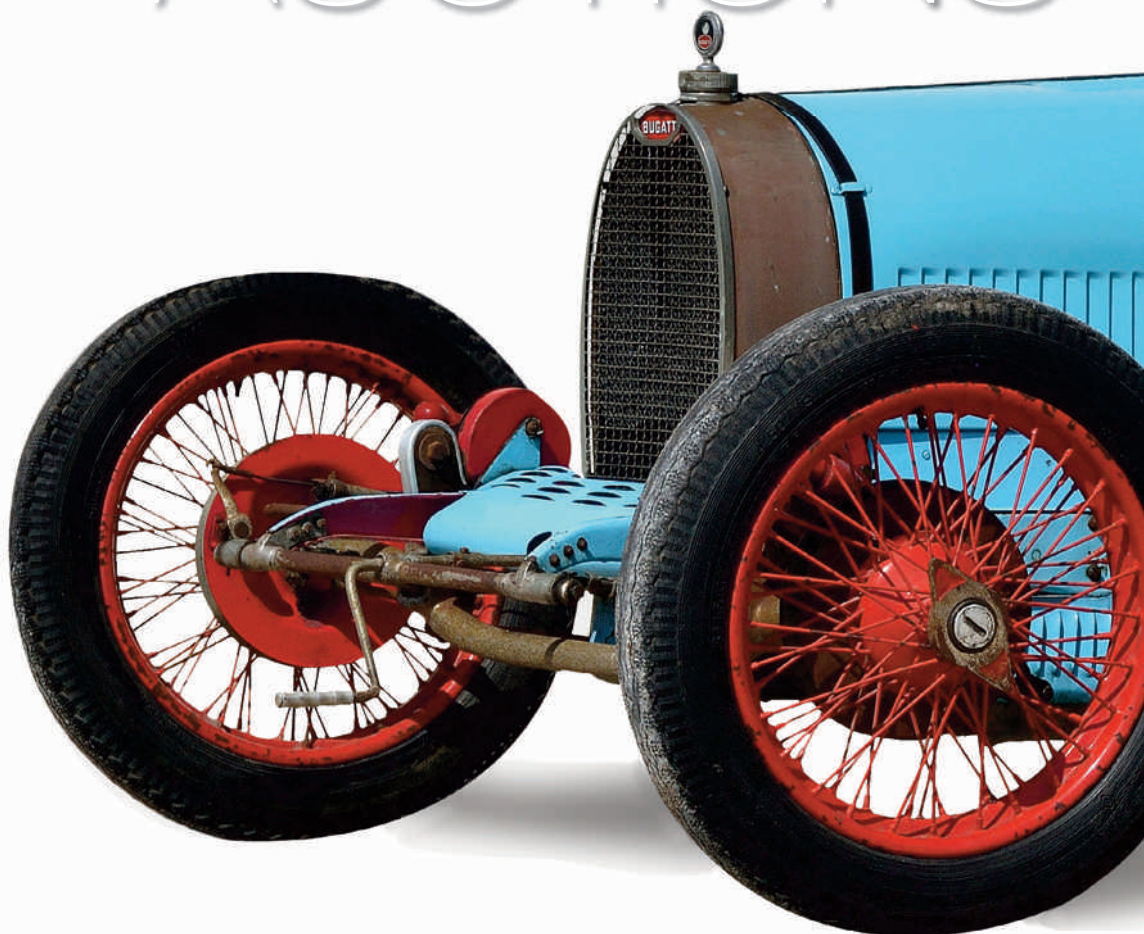
CONNAISSANCE DES
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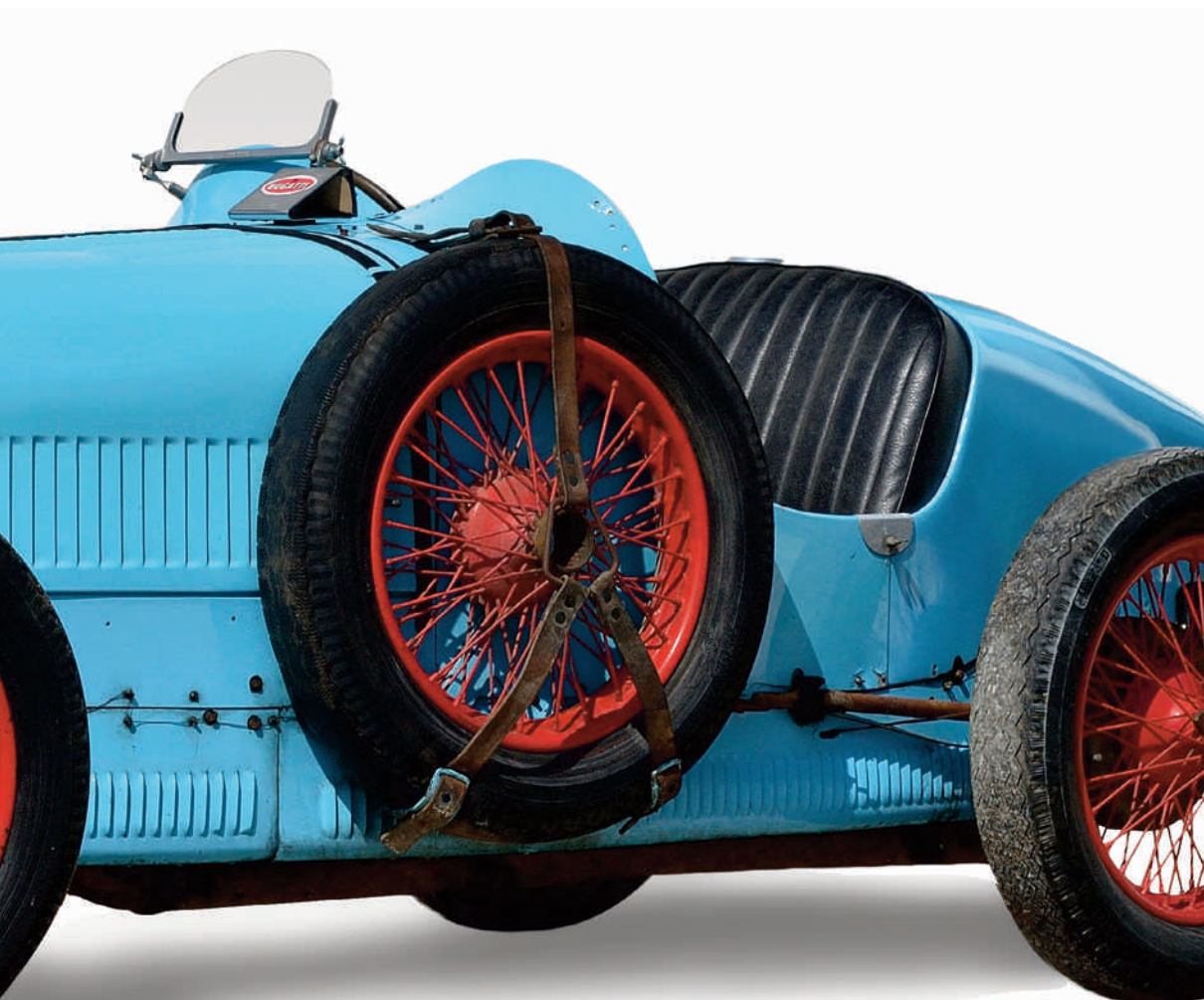
LE QUOTIDIEN
DE L'ART

LA GAZETTE
DROUOT

LE FIGARO
magazine

UPCOMING AUCTIONS





FIND THE CALENDAR OF UPCOMING AUCTIONS



France

The Morocco of today

3 JUNE

In a splendid right and left, nearly 150 Moroccan works share the stage in Paris and Casablanca through a partnership between the Millon and Mazad & Art auction houses. The work of avant-garde artists is represented by paintings from the 1950s onwards, including a canvas by Jilali Gharbaoui, considered one of the pioneers of Moroccan abstraction. The composition by this ill-fated artist, slashed by aggressive lines forming an oppressive grid, is estimated at around €550,000. Farid Belkahlia too broke with traditional aesthetics in his own way, when in 1966 he began to abandon easel canvases for other media such as copper and tanned animal skins. With his geometric henna motifs, he created a vocabulary that extrapolated Berber signs, going right to the

heart of Eastern roots (€120,000/150,000). Meanwhile, Ahmed Ben Driss El Yacoubi revived a certain figurative style, as seen in his enigmatic character delineated by a multitude of coloured layers (€60,000/80,000). Sculpture is also present, with Mohamed Drissi's subversive use of an everyday object that has been his leitmotiv since 1980: the shovel. Seven of these, turned into people, form a strange assembly expected to make around €70,000. Following on from this playful world is the much more shadowy realm of Mahi Binebine. Shackled and bound back to back, his anonymous figures seated uncomfortably on a tree trunk invite us to reflect on the fate of people who fight every kind of oppression (€120,000/150,000).

Sophie Reyssat



Jilali Gharbaoui (1930-1971), Untitled,
oil on canvas signed and dated 1959, 96 x 163 cm (detail).
Estimate: €500,00/600,000.



3 JUNE HD >

Saint John the Baptist

There are many representations of Saint John the Baptist, but this one is particularly unusual. It depicts a figure with an angular face, broad almond-shaped eyes and thin lips, whose hair and beard fall in regular waves that echo the folds of the camelhair tunic. Produced in the 13th century, probably in France's Auxerrois or Tonnerrois provinces on the evidence of its limestone, this particularly expressive work, fragmentary though it may be (85 x 30 x 24 cm), gains its originality from the quality and depth of the sculptor's chiselling, particularly in the saint's cloak. The craftsmanship recalls the decoration of Autun Cathedral. Estimated at €70,000/80,000, it will go on sale at Drouot with the Thierry de Maigret auction house. **Claire Papon**

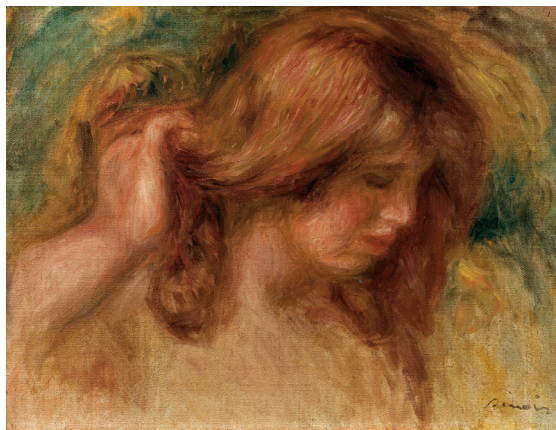


Marie LAURENCIN:
PORTRAIT OF WOMAN WITH PEARL NECKLACE
AND YELLOW SCARF, 1940.
Oil on canvas, signed top-right, dated, titled on reverse on
the frame with a number 629. 65 x 54 cm.

JEAN-MARC DELVAUX
Associate auctioneer – Auction house

FRIDAY 26 JUNE, 2PM
DROUOT RICHELIEU – ROOMS 1 AND 7

From the estates of C and S, and others
MODERN PAINTINGS



Pierre-Auguste RENOIR:
MODEL WITH HER HAND IN HER HAIR.
Oil on canvas, signed bottom-right, 34.5 x 47 cm.
Bibliography: features in "Tableaux, pastels et dessins de Pierre-Auguste
Renoir" by Ambroise VOLLARD, published by Alan Wofsy, p160, no. 631.



Three Rhinocerotidae horns with CIC dated 21/04/15:
Height: 92.5cm. Circum. at base: 42cm. Weight: 2.920kg.
Height: 45.5cm. Circum. at base: 40cm. Weight: 1.975kg.
Height: 25.5cm. Circum. at base: 39cm. Weight: 1.140kg.
Specialist: Gilbert Lachaume.
Tel: +33 (0)1 48 77 61 20
lachaumegil@gmail.com
Provenance: Café des Oiseaux in Bar-le-Duc, France.
Kept in a chest, viewable on request.

ORIENTALISM

Public exhibitions:
Thursday 25 June,
11am-6pm
Friday 26 June,
11am-12 noon

Catalogue available on
request at the auction house.

DrouotLIVE^{MOD}

Phone number during
the exhibition:
+33 (0)1 48 00 20 01

Selection from a set of 16 photography albums, mainly from Algeria, and
other Orientalist images, 1860-1880, by Claude Joseph Portier, Jean Geiser,
Felix Moulin, Charles Lallemand, Roger Fenton, Charles Klary and others.
Specialist: Grégory Leroy. Tel: +33 (0)6 77 49 99 71
gregoryleroyoc@gmail.com

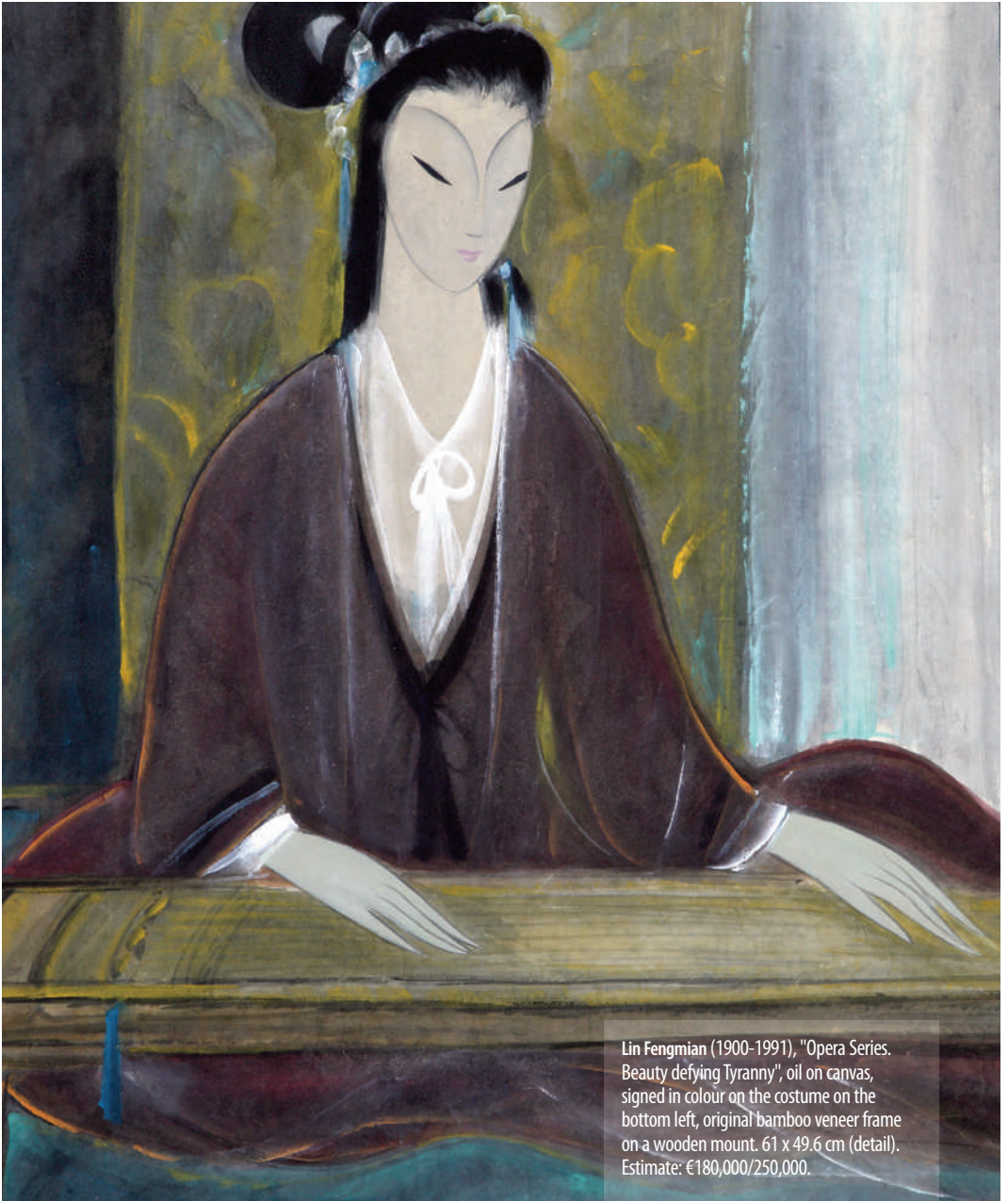


Lin Fengmian Chinese modernity

4 JUNE

Liu Fengmian was a trailblazer. The painter played a major role in Chinese art, through both his own work and his teaching at the Beijing National Art College from 1926 and at the China Academy of Art in Hangzhou from 1928. Appointed director of the academy, he became a model of success for his pupils Chu Teh-chun and Zao Wou-Ki. As a young painter, he was one of the very first Chinese artists to make the long journey to Paris, motivated by a desire to explore the West after the fall of the Empire in 1911. Their quest was modernity. Whole swathes of arts opened up to Lin Fengmian: the purely academic, technical teaching of fine art, and the pictorial avant-garde movements then flourishing in the French capital, such as the Fauvism and Cubism driven by Derain, Matisse and Picasso. Fernand Cormon taught him the technique of oil painting, totally foreign to the

Chinese tradition of ink and watercolour. The artist put these lessons to good use in his work during the 1930s and especially the 1950s: a highly productive period for Lin Fengmian, now living in Shanghai, as witness this "Beauty defying Tyranny" from his famous and highly popular series of Chinese opera scenes. In depicting this ancestral art, the painter used a Western technique visibly influenced by both Cubism and the use of oils. In this sale in Cannes (Cannes Enchères auction house. François Issaly & Julien Pichon) this canvas will be presented alongside two works with a typically gentle Asian touch: "Woman playing the Guqin" and "Seated lady with vase of flowers" in ink and colour on paper, estimated at €120,000/180,000 each. Brought back from China by a French family in the 1960s, this triptych is characteristic of Lin Fengmian's work. **Caroline Legrand**



Lin Fengmian (1900-1991), "Opera Series. Beauty defying Tyranny", oil on canvas, signed in colour on the costume on the bottom left, original bamboo veneer frame on a wooden mount. 61 x 49.6 cm (detail). Estimate: €180,000/250,000.



Attributed to Giovanni Battista Ruoppolo (1629-1693),
"Still life with citrons, oranges, asparagus and
artichokes", oil on copper, 40 x 55 cm (detail).
Estimate: €30,000/40,000.

A fine Spanish pedigree

After admiring these bumpy-skinned citrons, we see the letters LB and a red dot on the bottom left, designating the collection of the Infante Don Luis de Borbón y Farnesio (1727-1785). Philip V's youngest son started out in an ecclesiastical career, becoming the youngest cardinal ever appointed by the church. He resigned on the death of his half-brother Ferdinand VI and the accession of his brother Charles to the throne, and agreed for his marriage to be approved by the king and that his children would not be claimants to the throne. He then devoted himself to his love of art. His first acquisitions came from the estate of the Queen Consort Maria-Anna of Neuburg (wife of Charles II of Spain), and he inherited part of the collections of his mother Isabella Farnese, wife of Philip V, in 1766. His expert was none other than Raphael-Anton Mengs, who painted his portrait and was clearly an excellent adviser, as several paintings have ended up in public collections, like Rogier van der Weyden's "Durán Madonna", now in the Prado, Pieter Brueghel the

5 JUNE

Elder's "Little" Tower of Babel", now in the Boijmans van Beuningen Museum in Rotterdam, and "The Beggar" by Francesco Sasso, acquired in 2005 by the Louvre. In his post-mortem inventory of 1787, portraits, history paintings and sometimes Nordic still lifes are described with the name of their artists. Several lots of still lifes are listed, sometimes under a single number without any details. This picture, attributed to the still life painter Giovanni Battista Ruoppolo, active in the Naples Carravagesque movement, was left to his daughter María Teresa de Borbón y Vallabriga, Countess of Chinchón (1780-1828), who married Manuel Godoy (1767-1851). Having stayed in the family ever since, it is now being sold in Paris by the Rossini auction house.

Anne Foster

The Pereires as collectors

5 JUNE

Bankers, owners of châteaux in the Bordelais and politicians, the Pereire brothers, Émile and Isaac, were also collectors. Nothing was too fine to embellish their private mansion. They had a new façade designed by the architect Alfred Armand, and refurbished the former Hôtel d'Esclignac from top to bottom. On 9 February 1859, the cream of Paris society thronged to its reception rooms. The walls were hung with paintings by Carpaccio, Vélasquez, Rubens and Fragonard, and by contemporary artists and future stars of the salons, Alexandre Cabanel and William Bouguereau. The Pereires were then at the height of their power in financial, industrial and real estate terms, meaning that they could afford the mansion at 35 and 37 Rue du Faubourg Saint-Honoré in Paris, now home to the British Embassy. A collection of furniture and objets d'art adorned the apartment of Isaac, well-

known for his "spirit open to every demonstration of wit, his great love of painting and his taste for the 18th century French school". These collections were sold at two sales in 1868 and a major one in 1872 to set the brothers on their feet when their fortunes were wrecked by the collapse of Crédit Mobilier. Some paintings, objects and furniture items were kept by one branch of the family, and are now being sold by the Ferri auction house at Drouot. They include a fine commode stamped by Wolff, with Japanese-style decoration in European polychrome and gold lacquer on a black background (€18,000), and a flat desk with a façade decorated in European lacquer, attributed to Dubois (€30,000). Matching the portrait of his wife (*see photo*), the one of Isaac Pereire is a copy by Léon Daniel Saubes (€1,000) of the portrait by Léon Bonnat, now in the Château de Versailles museum. **Anne Foster**



Alexandre Cabanel (1823-1889),
"Portrait of Madame Isaac Pereire",
1859, oil on canvas, 134 x 108 cm.
Estimate: €5,000/7,000.



7 AND 8 JUNE HD >

Hercules' sword by Biennais

Different venue, same level of excellence... Father and son Maîtres Rouillac will this year be hosting their unmissable garden party at the Château d'Artigny, 15 km from Tours. Several bids of over a million are expected at this new edition, notably for a 17th-century lacquer cabinet and a mechanical table made by Louis XV's cabinetmaker, Jean-François Oeben (*see Gazette International 47*). There will also be a lively battle for a remarkable sword "of the French court", from the First Empire/French Restoration period (1809-1819) with a gold and lapis lazuli mount, known as a "Hercules" sword because of the superb chased gold mythological decoration on the hilt and guard (€200,000/300,000). This rare work by the Emperor's goldsmith, Martin-Guillaume Biennais (1764-1843), is thought to have been given in around 1814 by the King of Spain to the Duke of San Carlos, José Miguel de Carvajal, a Spanish diplomat who took part in the secret negotiations for the Treaty of Valençay, which restored Ferdinand VII to the throne. Between 1823 and 1828, Don Carlos gave the ceremonial sword to his future son-in-law, Comte Charles de l'Es-pine, and it has remained in the family until now.

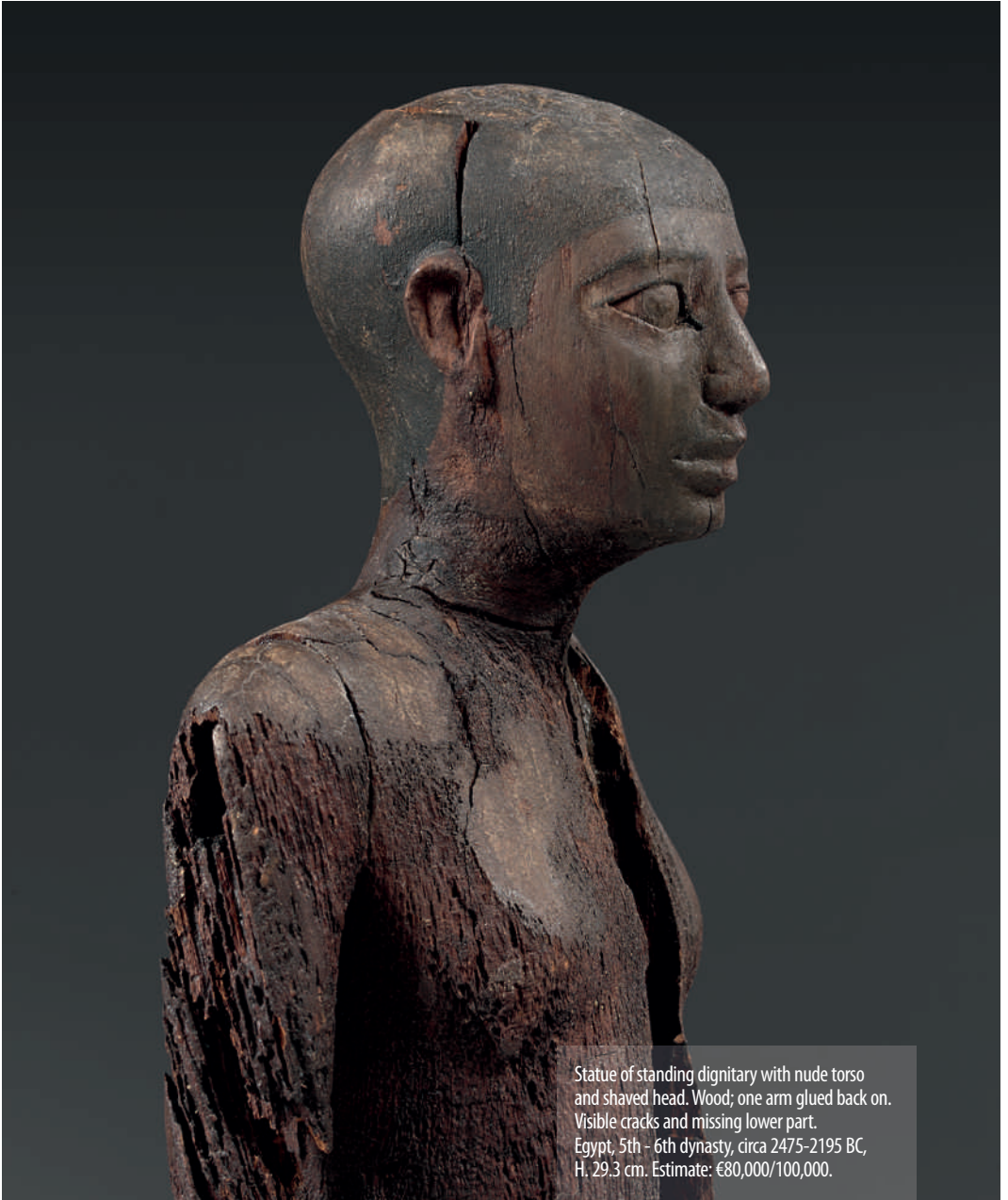
Caroline Legrand

8 JUNE  

In praise of the Lot

Since the dispersion of the Paul Riff collection on 1 April 2012 in Rennes (Rennes Enchères), Henri Martin's paintings have been doing splendidly on the market. The Toulouse-born artist returned to the south in 1900 and bought a house in Labastide-du-Vert in the Lot, on Marquayrol hill. The artist's style was then dictated by nature. A landscapist through and through, Henri Martin always worked from life, seeking a particular point of view or vista. Even if he repeated the same theme, he always found variations, such as the shimmering of light at different times of day, and ever bolder angles. He was never a slave to his technique, as witness the two paintings from the second half of his career for sale on 8 June: "Maison aux arbres, effet de soleil" at €40,000/70,000 (see photo) and "Chaises sous les arbres à Marquayrol" (€18,000/25,000). C.L.





Statue of standing dignitary with nude torso and shaved head. Wood; one arm glued back on. Visible cracks and missing lower part. Egypt, 5th - 6th dynasty, circa 2475-2195 BC, H. 29.3 cm. Estimate: €80,000/100,000.

An Old Kingdom dignitary

5 JUNE

In 2012, the Paris auction house Thierry de Maigret made a splendid impression when it dispersed the collection of Charles Bouché, an antiques dealer who specialised in militaria from the Old Kingdom, but also assembled a remarkable collection of shawabtis. One of these, dating from the New Kingdom, garnered the tidy sum of €917,000: a bid inversely proportional to the size of the object (22.9 cm), which proved how well the speciality was holding up in the Paris market! A fact that should be confirmed by this new sale of Egyptian antiquities, which contains further pieces from the Bouché collection. But this time day at Drouot, Thierry de Maigret is dispersing all the works from the Haumont collection, whose owner has decided to remain anonymous. Star items include this wooden dignitary from the 5th or

6th dynasty, a period known as the Old Kingdom, when Egyptian art achieved a form of perfection. This delicate-featured figure is likened by expert Daniel Lebeurrer to a sculpture of Cheti from the Akhmim site, now in the collections of the Louvre (to which Christiane Ziegler has devoted a publication: "Les statues égyptiennes de l'Ancien Empire"). Another choice piece is a portrayal of the god Osiris from the Late Period, on offer at €50,000/60,000. This bronze has a glowing pedigree: that of a princely collection, which it left to join Harmakhis, the Brussels gallery. Connoisseurs will also linger over a fine selection of vases from the Nagada I period to the New Kingdom, including a 1st/2nd dynasty bag-shaped model in red breche marble. If you want it, you'll need around €10,000...

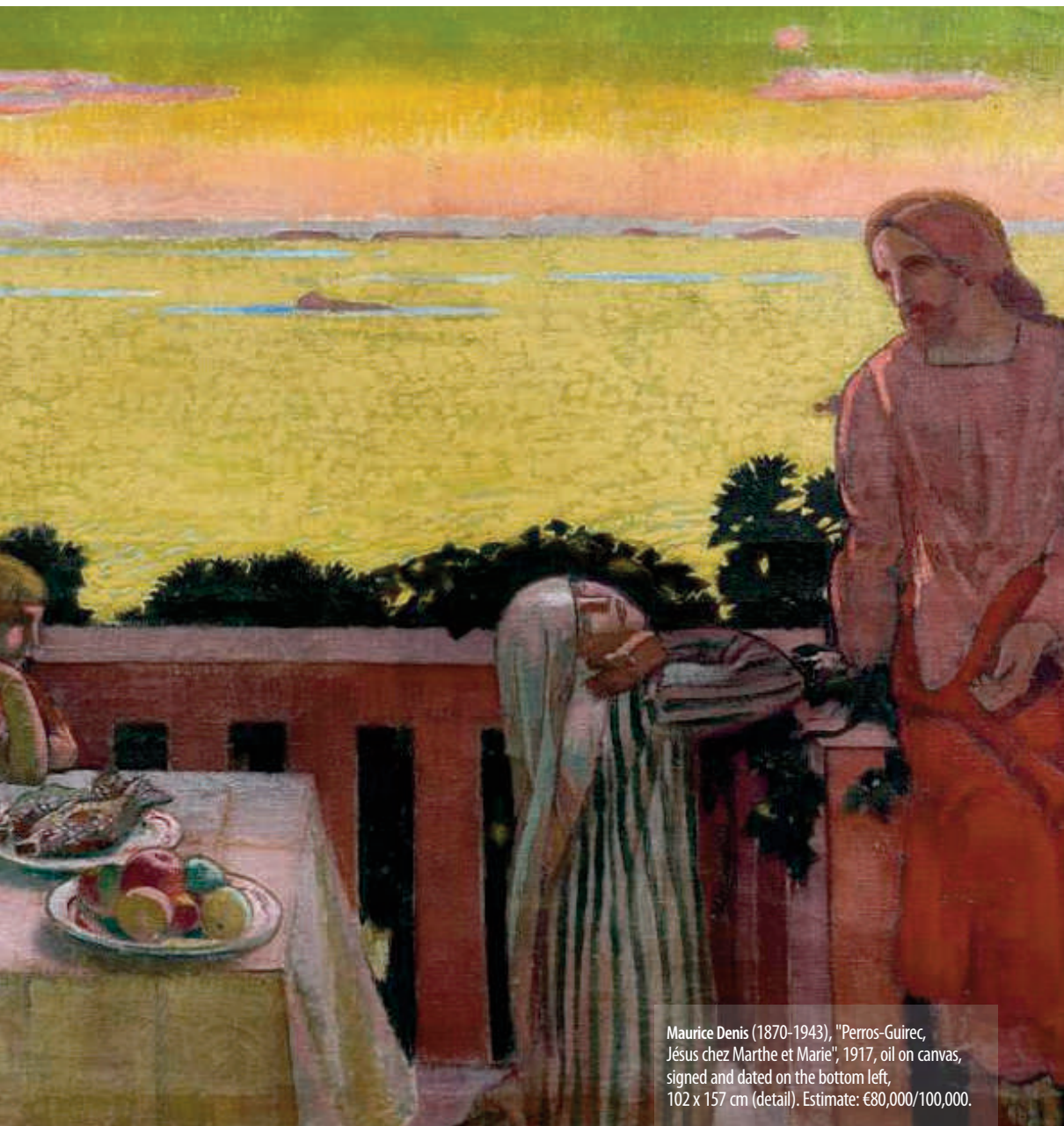
Stéphanie Perris-Delmas

10 JUNE  

Gallé, Denis, Picasso, etc.

Outstanding names from Émile Gallé to Picasso swell the catalogue of this Paris sale to be staged at Drouot by the Beaussant-Lefèvre auction house. By Gallé we find a bedroom suite with umbels in moulded carved walnut from the cabinetmaker's personal collection (€20,000/25,000), and by Picasso, the undeniable star of the auction, a ravishing ink drawing acquired at the Louise Leiris gallery, dated 24 January 1954 and entitled "Les Masques (V)" (€60,000/80,000). Another star of the occasion, Maurice Denis, is particularly well represented with no fewer than four works from a single collection, including this large picture entitled "Perros-Guirec, Jésus chez Marthe et Marie". It dates from 1917, two years before Denis founded Ateliers d'Art Sacré with his friend Georges Desvallières to revive Christian art. In the picture here, the painter places this Bible story in the familiar landscape of Perros-Guirec on the Brittany coast, where he bought the Villa Silencio in 1908. The episode from Saint Luke's Gospel takes the form of an intimate family scene, as so often with the artist. As we know, the same auction house posted a French record in February 2014 for "Annonciation à Fiesole" from the former collection of Gabriel Thomas, Maurice Denis' patron. Its price of €525,000 took it to third place in the artist's best sales (according to Artnet). Will the painting here with its luscious colours do even better? **Stéphanie Perris-Delmas**





Maurice Denis (1870-1943), "Perros-Guirec, Jésus chez Marthe et Marie", 1917, oil on canvas, signed and dated on the bottom left, 102 x 157 cm (detail). Estimate: €80,000/100,000.

MILLON

AUCTION HOUSE

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Various rings with coloured diamonds (GIA certificates): orange-pink diamond of 1.08 ct, green diamond of 1.51 ct, and yellow diamonds including one of 7.51 cts (IF) – Solitaires from 1 to 12 cts – Magnificent rings with: Kashmir sapphire of 8.10 cts – Vivid blue Birman sapphire – Birman ruby of 14.78 cts – Pigeon's Blood ruby from Mozambique – Rings with collection stones: Padparadscha, colour-change sapphire of 27.22 cts, spinels, tanzanites... Collection of 19th-century jewellery.
Signatures: BOUCHERON, BVLGARI, CARTIER, CHANEL, CHAUMET, FRED, HERMES, PIAGET, ROLEX, STERLE, TIFFANY, VAN CLEEF & ARPEL...



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China, white jade snuffbox with rust-coloured veins, shaped as a gourd with branches and leaves, coral stopper, h: 9 cm. Estimate: €500/600.

12 JUNE HD >

Collection of snuffboxes

With some 120 lots comprising nearly 350 snuffboxes in an Asian sale organised by the Leclère auction house, this dispersion should cause a stir in the small world of collectors. They will throng to Drouot to bid on these gems of sophistication, whose estimates start low but go up as far as €4,000 for an 18th-century model. Every period is represented, from 17th-century pieces in jade to versions from the 1950s-1970s, painted with decoration by Chinese artists. Variations in patterns, shapes, colours and materials offer endless delights. You will need around €550 for a jade snuffbox that forms a gourd, finished with a coral stopper. In another, the glass borders on poetry, with its decoration of horses grazing under pine trees painted in 1899 by Ye Zhongsan (€1,500/2,000). Some rare models that still have their original dishes will also catch the eye of connoisseurs.

Sophie Reyssat



13 JUNE HD ○

Soto's kinetics

Kinetic art will be well represented in this sale at the Toulon saleroom, with firstly Julio Le Parc and a composition estimated at €20,000/35,000, and secondly Jésus Rafael Soto with this "First White Writing". The work was exhibited at the retrospective on the Venezuelan artist in 1974 by the Solomon R. Guggenheim Museum in New York, as no. 78. The artist had begun his "Pene-trables" series five years earlier, which can be considered a successful outcome of his work on movement, time and space. Composition now fully enters the third dimension and confronts its environment and nature through the medium of the viewers, where their gaze, projected onto these associated painted objects and strings, gives decided life to the creation. But the "Pene-trables" go still further, enabling viewers to touch the hanging strings and thus activate a random chain effect. After his studies at the Caracas Fine Arts School and a prestigious post as director of the Maracaibo Fine Arts School, Jésus Rafael Soto moved to Paris in 1950 and soon joined the Op Art movement. Five years later, he took part in an exhibition called "Movement", staged at the Denise René gallery, which also featured Tinguely and Agam. A momentous occasion for kinetic art in France.

Caroline Legrand





Jésus Rafael Soto (1923-2005), "First White Writing",
1974, wood, metal, paint and strings, signed, titled
and dated on the back, 102 x 172 x 16 cm.
Estimate: €60,000/100,000.

Albert Gleizes' Cubist tree

13 JUNE

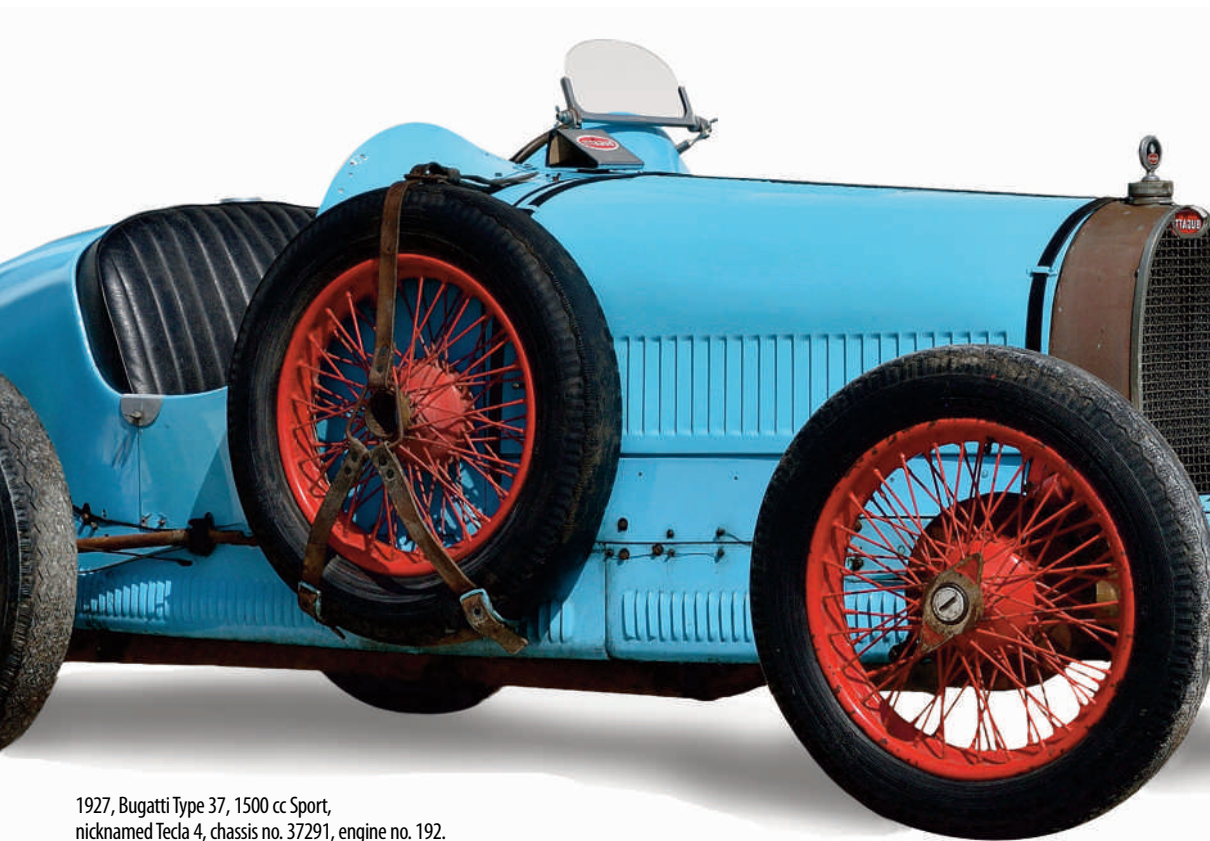
A great admirer of Cézanne, Albert Gleizes liked to work in contact with nature. Through drawing, he undertook a more synthetic approach fostering planes and volumes. This painting from a regional estate is shortly to be sold at the Lyon Métropole saleroom (Anaf, Jalenques, Martinon and Vassy auction houses). Listed in the eponymous catalogue of Anne Varichon, it was exhibited on several occasions, notably in 1964 at the Guggenheim Museum in New York, and the following year at the Musée National d'Art Moderne in Paris. Now coming onto the market for the first time, it was painted in 1910 at the time when the artist met Picasso and Braque at the Bateau-Lavoir. Also influenced by Le Fauconnier and the explorations of Léger, Gleizes broke down forms into geometrical facets while reducing his palette, muting it with greens and browns, as

he now gave colour only secondary importance. Here, Gleizes places the tree in the foreground, as he saw it as the ideal expression of his approach. It dominates a magnificent vista depicted with spirited energy. The well-structured composition includes a village, valleys and distant mountains, where Gleizes accentuates the vigorous vertical, oblique and horizontal lines. As in the immense "Harvest Threshing", now in the Guggenheim Museum, these assert the predominance of the architecture, which both compartmentalises and links the various planes. Some of these, worked in circular movements, are similar to Robert Delaunay's discs. Two years later, Albert Gleizes published "On Cubism" with Jean Metzinger: the first book on the aesthetic history of another kind of painting. This outstanding picture is a perfect illustration of it.

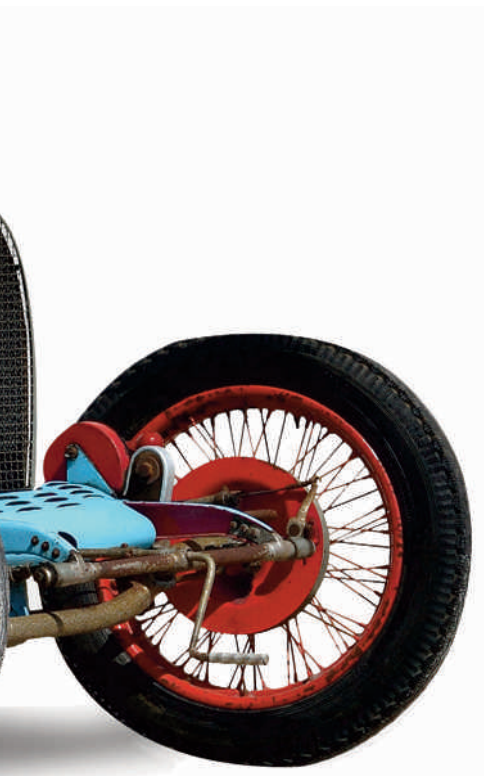
Chantal Humbert



Albert Gleizes (1881-1953), "L'Arbre", 1910, oil on canvas, signed and dated on the bottom right, 92 x 73 cm. Estimate: €160,000 /180,000.



1927, Bugatti Type 37, 1500 cc Sport,
nicknamed Tecla 4, chassis no. 37291, engine no. 192.
Estimate: €400,000/500,000.



14 JUNE HD >

The Bugatti legend

Automobile legends are returning to Fontainebleau, where the Osenat auction house has a delightful surprise in store: a 1927 Bugatti Type 37, a leading model by a highly popular carmaker. As an added bonus, the sports car has had very few owners, the most recent having kept it for 46 years. Occasionally driven since 1937, it seems, the vehicle was announced as having all its original parts after an examination of its old instruments and various engraved serial numbers – and its history has been retraced by Pierre Yves Laugier, an authority in the elite circle of "Bugattists". The Type 37 was a worthy successor to the 35, a racing model unveiled to the public in 1924, launching the carmaker's DNA: marvellously streamlined looks, and an instantly recognisable horseshoe-shaped radiator. Produced from 1925 onwards, the 37 version was also offered as Grand Prix vehicles and less expensive sports cars, making it possible to drive a competition-star "thoroughbred" on the road. This versatility, which brought it phenomenal commercial success at the time, is still appreciated today by car rally enthusiasts. To prove their passion, they will have to lay out around €450,000... Other rarities reminiscent of another equally iconic period in automobile history are also on the cards. Tribute will be paid to "ancestors" such as a "vis-à-vis" quadricycle built in Tours by Bruneau in 1899 (€40,000/45,000). Once taken over by their new owners for around €35,000, a Phébus and a Peugeot Voiturette, both from 1900, will perhaps find themselves at the starting line for the London-Brighton race in the future!

Sophie Reyssat

A princely provenance

15 JUNE

Nicknamed the "Versailles of Lorraine", the Château d'Haroué, not far from Nancy, is no ghost château or empty shell devoid of its owners' soul... This remarkable 18th-century building designed by Germain Boffand still belongs to the Beauvau-Craon family, descended from one of the oldest Lorraine houses (a vassal of France), who live there and keep it very much alive, as they have welcomed tourists from all over the world since 1964. To maintain the glory of this family château, its heir, Princess Mimie of Beauvau, has decided to sell some of its masterpieces and family mementoes at Drouot with AuctionArt Rémy Le Fur & Associés. This portrait of the beautiful Zoé Talon by Baron Gérard is a particular gem. The Comtesse du Cayla, shown here with her children, was the last mistress of Louis XVIII, and as such was given the Château de Saint-Ouen by her royal lover, who furnished it for his lady love and commissioned this portrait between 1821 and 1823. Through marriage – Edmond

de Beauvau-Craon married Valentine du Cayla, daughter of the above Countess – some of the furniture from Saint-Ouen moved to Haroué. This is why the sale features armchairs, sofas, a pair of "pommier" and other chairs designed by Pierre-Antoine Bellangé for the Comtesse du Cayla's bedroom (€40,000/60,000), together with a set of three pairs of torchères and candelabra by Pierre-Philippe Thomire, which all come from Saint-Ouen. The 19th-century collection assembled at Haroué was so consistent that it featured in the exhibition "A Golden Age in the Decorative Arts, 1814-1848" at the Grand Palais in 1991. The history of the château and the family is far older, as witness a sword for a Grand Equerry of Lorraine made by the silversmith Simon Gallien for Prince Marc of Beauvau-Craon, appointed Duke Léopold's Grand Equerry in 1697 (€700,000/800,000), and the portraits of Jean and Louis de Beauvau, brought up in the entourage of Prince Henri: two more than life-size portraits attributed to François Quesnel (both with estimates of €60,000/80,000). These works in the pure French 16th century portrait tradition bear witness to the prestige of the Beauvau-Craon family, who still reign supreme today over the "Versailles of Lorraine".

Stéphanie Perris-Delmas

François Gérard, aka Baron Gerard (1770 - 1837),
"Portrait of Zoé Victoire Talon,
Comtesse Baschi du Cayla and her children,
Valentine and Ugolin, on the terrace
of the Château de Saint-Ouen", canvas, 228 x 177 cm.
Estimate: €800,000/1.2 M.



HD



Funeral shroud of Ta-nedjem, polychrome linen textile, Egypt, very probably from Deir el-Medina, New Kingdom, late 18th dynasty, 29 x 21 cm (small areas missing).

The resurrection of Ta-nedjem

18 JUNE

Who hasn't dreamed of finding a treasure in their attic? This was precisely the good fortune that befell the Piasa auction house when it inventoried the assets of French literary icon Jeanne Loviton. The discovery was worthy of this romantic figure, as it is a very rare funerary cloth nearly 3,500 years old, painted with the effigy of its owner, Ta-nedjem. Only twenty-two textiles of this type, now in museums all over the world, are listed to date. As no mummy's cloth has ever gone to auction before, it is impossible to estimate its market value. However, we can predict a six-figure bidding battle in Rue du Faubourg Saint-Honoré for this fragile, moving relic that has survived the centuries. The panel dates from the end of a glorious period

in Egyptian culture, the New Kingdom, and probably comes from the site of Deir el-Medina. According to traditional iconography, the deceased, richly clothed, is seated on a highly refined chair before a table of offerings. He could be a gifted artisan of the Valley of the Kings who had helped to make the Pharaohs' tombs and funerary temples. An inscription tells us that the three loaves, three marrows and piece of meat are intended to ensure the survival of his ka, representing his double and his life force in the afterlife. While the painting's style is similar to the cloth now in the Louvre, the hieroglyphs are by a different hand – enough to tickle the insatiable curiosity of researchers...

Sophie Reyssat

Dulon collection

19 JUNE

Guy Dulon described himself as an artist-collector, and furthermore as a seeker-collector, who loved to sound out a work as one would sound the chest of a patient, with care and attention. This doctor, father of the tribal art gallery owner Bernard Dulon, built up a remarkable collection of 600 pre-Columbian art works with his wife Régine. In the 1950s, these objects of mysterious beauty did not yet inspire the passions or the bids of today. The husband and wife thus managed to collect some outstanding pieces, like this water goddess called Chalchiuhtlicue. Carved out of grey andesite, a volcanic rock, this girl has featured in several exhibitions, such as "Treasures of the New World" at the Royal Museums of Fine Arts of Belgium in 1992, and more recently at the Musée Jacques Chirac during a 2012 exhibition entitled "Fifth Sun: the Arts of Mexico". Dating from the recent

post-Classical period (1325-1521), she illustrates the refinement and beauty of Aztec statuary. Together with some fifty pre-Columbian pieces, including a carved axe featuring a helmeted warrior's head from the Veracruz culture (€150,000/200,000) and a Huastecan corn goddess (€100,000/150,000), she is now heading for auction at Drouot in the sale of part of Guy and Régine Dulon's collection by Binoche & Giquello. It also features some Impressionist paintings, including thirty or so landscapes by Louis Hayet, a theorist of Neo-Impressionism, and works by Théo van Rysselberghe and Edouard Vuillard. Drawn in pastel, the portrait of Marie Vuillard, the painter's sister (€25,000/40,000), forms a modern pendant to the idealised features of the Aztec divinity: two fine illustrations of the curiosity and sensibility of these two collectors.

Stéphanie Perris-Delmas



Mexico, Aztec culture, high central plateau, recent Post-Classical, 1325-1521.
"Chalchiuhtlicue, water goddess", grey andesite with traces of cinnabar, h. 42.5, l. 27 cm.
Estimate: €250,000/300,000.



12 june
Chinese snuff bottle



16 june
Travel diary



18 june
**Oriental rugs & weavings
Occidental tapestries**



24 june
**19th & 20th century
sculpture**

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26 june
**Antique and modern
watches**

22 JUNE HD >

Tribal Art

Nearly 280 objects from three different collections are going under the hammer of the Castor-Hara auction house at Drouot, evoking ancestral civilisations. This male effigy is one of their prize ambassadors. It has the meticulous craftsmanship required for high-profile ritual pieces, and was set on a box containing the relics of an ancestor it was charged to protect – a common practice among the Ntumu (a Fang people). To secure this bastion of tradition, sculpted in the 19th or early 20th century, set aside between €100,000 and €150,000.

Sophie Reyssat



HD



Snake-form Baga "bansonyi" mask, Guinea, mid-19th/early-20th century, hard wood, precontact natural pigments, h. 182 cm. Estimate: €200,000/300,000.

Jean-Robert Arnaud estate

Undulating towards the sky, shooting glances from its broad, hypnotic pupils at anyone who looks at it, a snake from Guinea Conakry sets the tone for this dispersion of forty-odd African pieces by the Ader auction house at Drouot. They all come from Jean-Robert Arnaud's estate, and are making their first appearance at auction. The Saint-Germain-des-Prés picture dealer, who in 1953 founded "Cimaise", a review devoted to lyric abstraction, built up his African collection with help from his friend Olivier Le Corneur, a gallery owner specialising in ethnic art. The post-war avant-garde's fascination with the stylised art of the Dark Continent is well known: Jean-Michel Atlan, for example, drew inspiration from a Baga snake in a 1957 composition. Meanwhile, the sculptural creature here was originally used as a crest mask by the Baga people of Guinea. Associated with magic rites, it was used at the enthronements of high-ranking figures in a ritual group, or protected the village from external attacks. If

22 JUNE

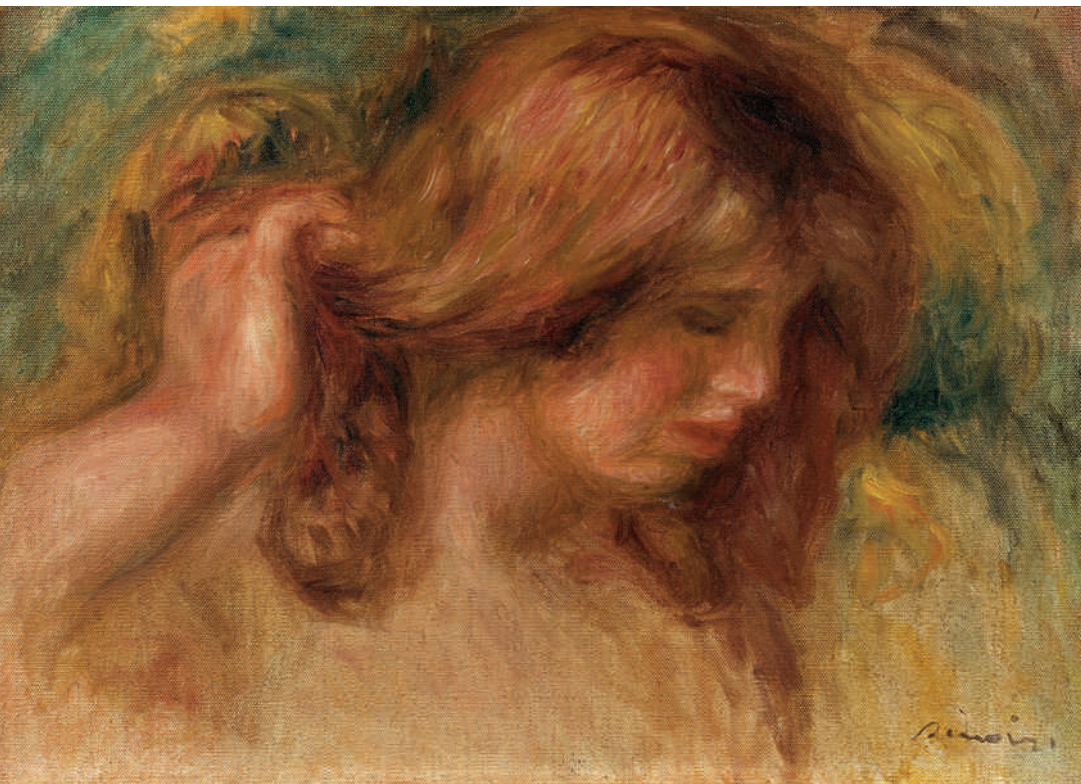
it had not been picked up by an ethnology enthusiast, it would have disappeared, returned to the earth after being used in a ceremony. The star of the collection, with an estimate of around €250,000, it will take the lead, followed closely by Fang masks and Songye "kifwebe" from the Congo (between €7,000 and €10,000). The statues include a scarified Mama/Kantana figure from Nigeria, partially covered with vegetable gum intended to hold long-gone abrus seeds, which was used in ceremonial sacrifices or the funerals of important figures (€4,000/6,000). Dating from the 18th or early 19th century, a Dogon hermaphrodite statue carved in Mali in the N'duleri style is expected to make around €8,500. **Sophie Reysat**

26 JUNE  

Renoir's bather

In this general sale staged at Drouot by the Jean-Marc Delvaux auction house, all eyes will be on a "Modèle à la main dans les cheveux", painted by Pierre Auguste Renoir. The canvas, estimated between €120,000 and €150,000, recalls one of the artist's favourite subjects: female nudes. With a sensual, well-rounded figure and warm complexion, this nymph's natural surroundings can easily be called an idyll. Caught between Classicism and modernity, she testifies to the research that the painter embarked upon, and which led him to the "Baigneuses", a masterpiece from the end of his life that is an artistic will and testament.

Sophie Reysat





29 JUNE HD >

A Moroccan astrolabe

Estimated at €80,000, an astrolabe from the Maghreb sold at Drouot on 2 February smashed all predictions when Tessier & Sarrou achieved a resounding bid of €312,480. The same auction house hopes to repeat the achievement with this Moroccan model, estimated at €120,000/150,000, although it is more recent, as it dates from the late 16th or early 17th century. It possesses all the characteristics of Moroccan astrolabes: the rete containing four mudirs, a rectangular almuri, a small arc of the materialised equatorial ring, and curved or hook-shaped star pointers. Made of silver, it has four tympani, three of which are engraved with the latitudes for Mecca and Medina, Fez and Meknes, Marrakech and Algiers. The rete shows the name and positions of twenty-three stars, eleven (northern) inside the ecliptic ring, and twelve (southern) outside. Furthermore, this exquisite instrument is similar to two models presented at the exhibition "From the Roman Empire to the Imperial Cities: 6,000 years of Moroccan Art" staged at the Petit Palais in Paris in 1990.

S. R.

FRIDAY 26 JUNE
DROUOT-RICHELIEU - Room 5 - 2pm

FERRI

Old Master and modern paintings, Jewellery, Silverwork, Ceramics, Far East, Objets d'Art, Furniture, Rugs and Tapestries



A. Important seated Buddha figure in blanc de chine porcelain. China, 18th century. Height 44 cm. - B. Doucai cup in porcelain and enamel. Qianlong mark of six zhuanshu characters in blue underglaze on the base. China, Qianlong period, 18th century. Height 5.3 cm - Diam. 20 cm. - C. Fine group of red-orange sculpted coral in the form of a long-necked lidded vase. China, circa 1930-1940. Height 28 cm - Width 21 cm - Weight 2,296.5 g. - D. Large thangka, colours and gold highlights on textile, depicting Yan lag 'byung, one of the 18 Luohan (Buddhist equivalents of the saints). Tibet, 18th century. Height 92.5 cm - Width 60 cm.

**Public exhibitions at Hôtel Drouot, room 5:
Thursday 25 June, 11am-6pm, and on the morning of the sale, 11am-12 noon.**

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Louis Blériot type XI
"1909 Channel crossing" plane.
Estimate: €30,000/50,000.

2 JULY  

Homage to Louis Blériot

A few days before the anniversary of Louis Blériot's Channel crossing on 25 July 1909, nearly 230 mementoes assembled by his grandson are being dispersed at Drouot by Morand & Morand. It will take a little longer than the half-hour flight between Calais and Dover to parade these trophies of the father of aviation. Honour to whom honour is due: the eyes of all enthusiasts will be trained on a model of the type XI plane used for his exploit, reconstructed from a damaged plane (€30,000/50,000). As we know, it took the engineer around fifteen flying machines and no fewer than thirty-two crashes during two years of tests to build a monoplane that worked. The Blériot XI succeeded in obliterating its inventor's nickname, "the prince of bad luck", as witness all kinds of objects and posters celebrating the pilot, together with various personal mementoes. Meanwhile, a two-seater Blériot-Whippet cycle car of 1920 (€12,000/15,000), of which there are only two known examples, illustrates the enterprising temperament of this pioneer. **Sophie Reyssat**

In the world

A Basel selection

BASEL

Whether we celebrate or regret it, the art market makes up an all-encompassing array of salerooms, galleries and regular events. Timed to coincide with the famous Art Basel, this sale organised by the Beurret & Bailly auction house on 20 June – the fifth of its kind to be staged by this operator – is a prime example. The programme of modern and contemporary art resonates with that of the neighbouring art fair, and Swiss artists are well represented: one of the oldest canvases on sale is a youthful work by Ferdinand Hodler from 1876 (CHF 80,000 / 120,000). It will feature alongside a watercolour by Albert Anker entitled "Jeune fille tricotant" (approx. CHF 70,000), a large "Nu féminin" by Cuno Amiet 300,00/500,000 CHF) and two Alberto Giacometti: a drawing of a head-and-shoulders

portrait, and a "Portrait of M. Giovanini" on canvas (CHF CHF 50,000/60,000 and CHF 200,000/300,000 respectively). The Swiss are joined by artists from different parts of the world, some with several works to their name, such as Chu Teh-chun with four paintings including "Composition n°208" (1964, 70,000/90,000 CHF), and Bernard Buffet (5 canvases, including "Nature morte aux iris", CHF 25,000/35,000). Also worthy of note are Hans Hartung's "T11973 – R25" (30,000/40,000 CHF) and a large canvas by Antoni Tapiès from 1997 ("Cossos", 150,000/200,000 CHF). We can surely agree that here, in just over 300 lots, we have an appealing alternative to the works on offer in the booths at the art fair!

Xavier Narbaïts



Cuno Amiet (1868 -1961), "Nu féminin,"
1913, oil on canvas, with monogram, dated
CA 13, 97 x 90.5 cm.
Estimate : CHF 300,000/400,000.



Bernardo Bellotto (1720- 1780),
"Architectural Caprice with Venetian villa and
stone bridge", canvas, 48 x 79 cm (detail).
Estimate: €600,000/800,000.

Caprice by Bellotto

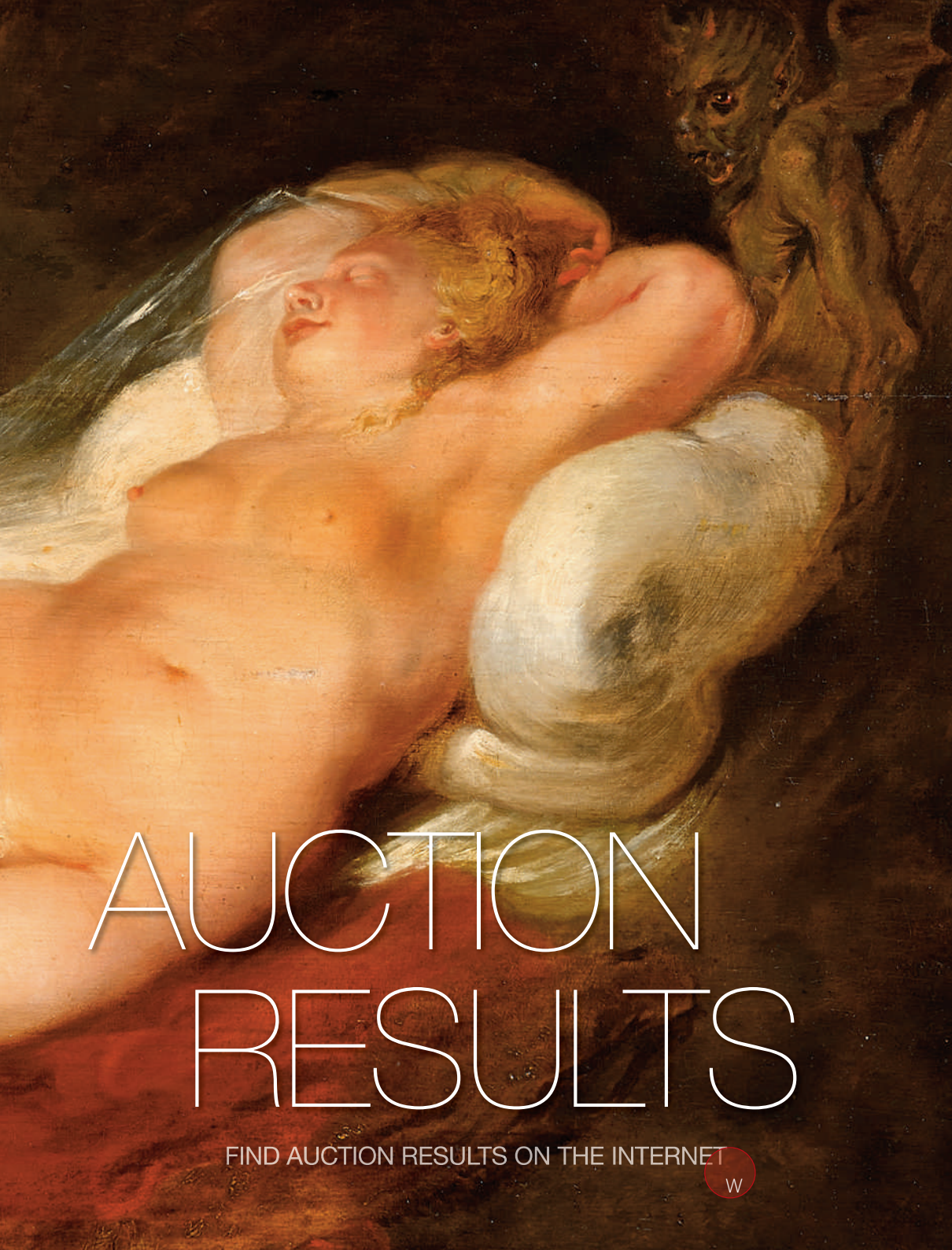
MONACO

This sale includes one work now back on the market after 40 years out of circulation, and another representing a major discovery. With the first, an "Architectural Caprice with Venetian villa and stone bridge" by Bellotto, we salute the last great period of artistic creation in the Most Serene Republic, although the canvas also features non-Venetian elements such as the citadel at Padua and the Roman Forum. Several other *vedute* complement this painting: one by the circle of Canaletto (Bellotto's uncle) depicts "La Piazza Santa Margherita" (60 x 97 cm, €30,000/40,000), while Francesco Guardi depicts the "Piazza San Marco with the Basilica and Bell Tower" (25.4 x 36.9 cm, €100,000/150,000). From a different collection, but with the same Venetian theme, we have a pair of gouaches by Guardi, a pair of pictures by Migliara and three paintings by Ziem, which are

more recent. Still at the Hôtel des Ventes de Monte-Carlo on 28 June, the selection of objets d'art and furniture is equally appealing. One cabinet (204 x 151 x 64.5 cm) dominates the furniture section. The discovery of this piece, the first one made by Thomas Hache when he arrived in the Savoie region, calls for the chronology of the work of this Toulouse-born cabinetmaker to be reassessed. Furthermore, its marquetry decoration has some very interesting features, as it includes ivory flowers and blue scagliola. To top it off, the piece sports the Mirabeau/Rochemore coat of arms, was commissioned by the first Marquis de Mirabeau (the great-grandfather of the revolutionary orator), and has remained in the family ever since. Between €90,000 and €120,000 is expected for this doubly historic piece of furniture.

Xavier Narbaits





AUCTION RESULTS

FIND AUCTION RESULTS ON THE INTERNET

W

< €100,000

In France



HD

A €46,324

Nicolas Schöffer (1912-1992), "Lux (sculpture spatiumluminodynamique)", 1974-1975, cut steel, 280 x 110 x 113 cm.

Paris, Drouot, 7 May, Christophe Joron-Derem auction house.

B €11,700

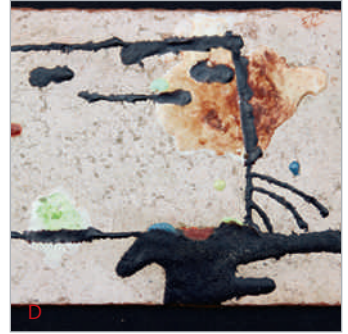
Chased gold box with blue enamel, initials of Eugène de Beauharnais on the base, Empire Period, 5.5 x 8 cm, 142.10 g.

Chambéry, 27 April, Savoie Enchères auction house.

C €73,160

Attributed to Jacques-Frédéric Houriet (1743-1830) or Frédéric-Louis Favre-Bulle (1770-1849), circa 1820, gold tourbillon watch with thermometer, three-quarter plate movement, lever escapement with tourbillon, compensation balance, diam. 6 cm.

Paris, Drouot, 6 May, Chayette & Cheval auction house.



D €46,250

Joan Miró (1893-1982), enamelled terracotta plaque, unique piece, signed and dated on the back, 1945, 12.5 x 19.5 cm.

Antibes, 2 May, Carvajal auction house.

E €35,392

Escalier de Cristal, circa 1880, gourd vase in engraved crystal, black enamel and gold, with base and openwork gilt bronze cabochons, h. 29 cm.

Paris, Drouot, 5 May, Ferri auction house.

F €27,930

Pierre Doutréleau (born 1938), "La Brasserie Lipp", oil on canvas, 130 x 195 cm.

World record for the artist.

Paris, Drouot, 7 May, Aguttes auction house.



E



€27,930

No fewer than twelve oils on canvas by Pierre Doutreleau were sold for a total of €111,986: an opportunity for the painter to land a new world record, with the €27,930 bid for "La Brasserie Lipp" (see photo). Seven works also cornered the top spots in his world rankings (source: Artnet), starting with the more classic aesthetic of a "Baignade" (114 x 147 cm), while €11,475 went to "Rio di San Luca" (130 x 81 cm), a semi-abstract in the same vein as "Écume de la vague" (73 x 92 cm), sold for €8,925. The writer Gonzague Saint Bris said of his work: "His secret lies in the marriage of light and speed, and the lingering traces of passing light. Doutreleau has become the painter of movement, or rather of movement's heritage and memory. He paints what

remains of that which has already gone. A ghostly paradise." In 1958, Pierre Doutreleau was introduced to the work of Nicolas de Staël by Felix Aublet, a painter, architect and designer. He was also one of the patrons of that "prince foudroyé" ("felled prince"), whom he had introduced to the circle of avant-garde artists that met regularly at the Matarasso bookshop in Nice, thereby setting him on the path to abstraction. Following in his footsteps, Doutreleau also hesitated between abstract and figurative art. In 1964, he was signed up by Lucile Manguin, who had just opened the Galerie de Paris. Four years later, a trip to the United States was a second revelation that showed him what he was looking for: movement and speed.

Sylvain Alliod



€152,152

This opulent "devant de corsage" by Cartier was the pride of Mme Castel-Baltzakis' well-stocked jewellery box, inspiring a bid of €152,152. Its high estimate was no more than €60,000. This precious ornament is an example of the "garland" style that enabled Louis Cartier to maintain his brand's identity and appeal to royalty. The term originally denoted a mediaeval head ornament, inspired by the flower garlands worn on festive occasions. In the 19th century, it resurfaced to describe jewellery featuring foliage, flowers and fruit. The name "garland style" was given retrospectively to jewellery sets introduced by Louis Cartier between 1904 and 1914, which became the brand's symbol.

Very different from the efflorescence of Art Nouveau, these offered a modern interpretation of 18th-century jewellery. Louis Cartier pioneered the use of platinum, rich deposits of which had been found in Russia in around 1820. Unlike silver, which oxidises, it retains all its brilliance, and its intrinsic qualities make it ideal for flexible, almost invisible settings. Furthermore, the jeweller used the "millegrain" setting, which makes light glitter around the stones and pearls, accentuating the effect of the jewellery. Here the motif can be removed from its "devant de corsage" mount – a common practice at the time, so that precious ornaments could be used in different ways. **Sylvain Alliod**



A €152,152

Cartier, late 19th/early 20th century, "devant de corsage" ornament in gold and platinum set with antique-cut diamonds and fine pearls, weight 79.04 g, 14 x 7.7 cm.
Paris, Drouot, 19 May, maître Lasseron.

B €163,000

Pablo Picasso (1881-1973), "Guitare sur une table, 5 mai 1921", pastel and pencil on paper, 32.5 x 25 cm.
Paris, Espace Tajan, 13 May, Tajan auction house.
© Succession Picasso, 2015

C €287,000

Marie Aimée Lucas-Robiquet, "Tisseuses à Gabès" (Tunisia), 122 x 94 cm, oil on canvas, 1906. World record for the artist.
Paris, Espace Tajan, 20 May, Tajan auction house.

D €104,920

Matthaeus Greuter (1564-1638), terrestrial and celestial globes, Rome, 1632 and 1636, late 19th century turned wooden bases, diam. 49, h. 135 cm.
Paris, Salle Rossini, 13 May, Alde auction house.

E €548,240

Aristide Maillol (1861-1944), "Nu debout se coiffant, (baigneuse aux bras levés)", 1898, bronze proof with subtle brown patina. Cast by Alexis Rudier, Paris, signed on the base, 80 x 32.5 x 28 cm.
Paris, Drouot, 22 May, Pierre Bergé & Associés auction house.

HD





A



B



C

A €86,800

Goa, 17th/18th century. Christ as the good shepherd, ivory, height 34 cm.

Cologne, 16 May, Lempertz auction house.

B \$131,000

Monumental Napoleon III bronze twin-handled urn on rouge griotte marble pedestal, third quarter 19th century, 237 x 69 x 53 cm.

Philadelphia, 19 May, Freeman's auction house.

C €186,000

Studio of Peter Paul Rubens (1577-1640), "Angelica and the Hermit", oil on panel, 45.7 x 63 cm.

Cologne, 16 May, Lempertz auction house.

HD

\$368.34M is a figure not to be sniffed at: it represents Sotheby's takings on 5 May in New York in a sale of 64 lots, where many of the exceptional works on offer had never been seen at auction before. Unsurprisingly, the highest bid went to Van Gogh's "L'Allée des Alyscamps" (see *photo*), with an intense bidding battle that was finally won by an Asian enthusiast at \$66.33M. Two of the five most expensive lots went to this enthusiast or his peers: Picasso's "Femme au chignon dans un fauteuil", formerly in the Samuel Goldwyn collection (1948, \$29.93M), and "Bassin aux nymphéas, les rosiers", a Monet from 1913 (\$20.41M). Monet made the sale's Top 10 four times, with "Nymphéas" (1905, \$54.01M, bought by an American collector), "Vue de Venise" (1908, \$23.09M) and "La Seine à Vétheuil" (1901, \$11.45M).

Xavier Narbaitz





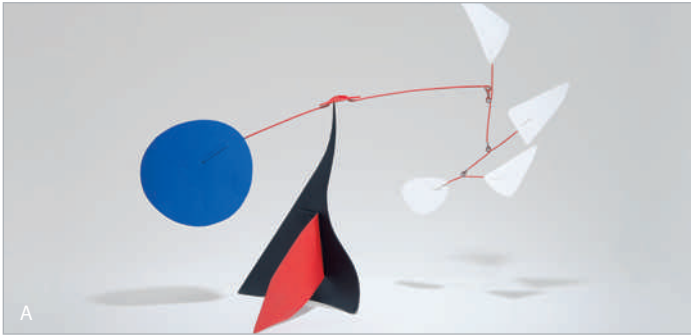
© Succession Picasso, 2015

\$179.36M

The percentages sold at Christie's New York on 11 May (97% of lots and 99% of value) look like those of elections in the worst dictatorships. As for the total taken - \$705.85M over 35 lots - it would astound any enthusiast unacquainted with the market's upper echelons. Such an offering could not fail to whet the appetite, and a shower of records followed suit, including one for any work ever sold at auction, and one for sculpture from any period. The first of these triumphs went to Picasso, the second to Giacometti whose "L'homme au doigt",

a bronze from 1947 partially painted by the artist, was sold for \$141.28M. Back to Picasso, who landed two places on the podium in this impressive sale, first with "Femmes d'Alger, version O" (114 x 146.4 cm), a large canvas from 1955 for which bidders sparred as far as \$179.36M, a far cry from the \$31.9M that the work made in the Ganz sale in 1997 - a high price at the time. The \$67.36M taken for the 1938 painting "Femme à la résille" seems almost modest in comparison... which rather sums this sale up!

Xavier Narbaitz



A



B



C

**A \$826,250**

Alexander Calder (1898-1976), "Quatre Blancs", 1976, sheet metal, wire, and paint, signed and dated "CA 76" on blue disc, 49.8 x 52.1 x 30.5 cm.

Los Angeles, 17 May, Los Angeles Modern Auctions.

B SEK 561,000

Maria Miesenberger (1965-), "Hide & Seek (Crawling)", aluminium, signed "MM" and dated "04", numbered 3/5, 47 x 194 x 78 cm.

Stockholm, 12 May, Bukowskis auction house.

C CHF 28,250,000

Ruby and diamond ring, Cartier set with 'The Sunrise Ruby', a cushion-shaped ruby weighing 25.59 carats, between shield-shaped diamonds weighing 2.47 and 2.70 carats, signed Cartier, numbered, French assay and maker's marks, size 54, case signed Cartier.

Geneva, 12 May, Sotheby's.

D HKD 590,000

Yayoi Kusama (born in 1929) "Pumpkin", acrylic on canvas, 1990, 15,8 x 22,7 cm.

Hongkong, 24 May, Est-Ouest Auctions.



Van Gogh II
1889
Olive Trees and Yellow Sky
Oil on canvas, 100 x 150 cm
Museum of Modern Art, New York
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MAGAZINE

Pierre Bonnard

This is not just another Bonnard exhibition in the footsteps of the ones organised in 2006 by Suzanne Pagé at the Musée d'Art Moderne de la Ville de Paris, and in 1984 by Jean Clair at the Centre Pompidou/Musée d'Art Moderne. Its theme, "painting Arcadia", defines the nine sections of the retrospective, which covers Bonnard's work from his early days to the end of his life. It is important to show the artist in a new light: to dust off the image of the aged painter immortalised in the photos of Henri Cartier-Bresson, and to release him from the shackles imposed by a conservative fringe in the art world as the "interwar painter of happy scenes". Here we are showing a sprightly, witty, elegant, amorous, radical Bonnard, whose painting is imbued with undying optimism and the possibility of finding earthly happiness through a lavish, light-filled nature. The image of his Arcadia is neither naïve nor straightforward. It reflects his resolute positivity, or even philosophy – since the artist's life did not always resemble his paintings. It also sheds light on his

perfect balance of humanistic thinking with an aesthetic mainly based on colour. The first section of the exhibition, entitled "un Nabi très japonard" (after Felix Fénéon's nickname, rhyming with Bonnard), shows the painter's early works: dazzlingly bold pieces by a young painter influenced by the Japanese aesthetic. Bonnard was then part of a circle of young Symbolists called the Nabis ("prophets" in Hebrew), who greatly admired Gauguin. Bonnard discovered Ukiyo-e prints at a Japanese engraving exhibition staged by Bing at the Ecole des Beaux-Arts de Paris in April/May 1890. He was struck by the bright colour blocks, depthless perspective and stylised lines, and was inspired to paint his first compositions in narrow formats similar to kakemonos. Throughout his life, Bonnard remained true to two basic principles: the decorative and the instantaneous. This approach enabled him to avoid the realism of space and time. His paintings do not depict real situations, but immortalise remembered moments, blending reminiscences and scenes from his walks in Paris, and stays at Le



HD



Pierre Bonnard (1867-1947),
"Nu dans la baignoire", 1925, oil on canvas,
104.8 x 65.2 cm (detail), London, Tate Gallery,
Bequeathed by Simon Sainsbury 2006, accessioned 2008.

© Tate, London, dist. RMN-Grand Palais/Tate Photography



View of the exhibition, "Pierre Bonnard (1867-1947), Painting Arcadia", Musée d'Orsay, Paris.



© Musée d'Orsay-Sophie Baegy

Grand-Lemps, the family home in the Dauphiné where he spent the summer with his family. Bonnard took his notes, rapid sketches and photographs to his studio, where he worked unfettered by the constraints of a model. In his desire to be free of naturalistic codes, he increasingly included ambiguous apparitions and truncated elements in his work. This expression of a subjective inwardness was shored up by Bonnard's familiarity with the Symbolist theatre repertory promoted by his friend Aurélien Lugné-Poe at the Théâtre de l'Œuvre, which hosted the premieres of plays by Maeterlinck, Strindberg, Ibsen and Bjørnson. Bonnard was very close to Alfred Jarry: they shared the same cheeky schoolboy humour of the "Ubu Roi" period. The exhibition reveals a Bonnard of greater complexity than the somewhat unruffled image of his legend. His love life was ardent and tormented. He met Marthe in 1893, and during their happiest years together, his painting celebrated the beauty of a youthful body with perfect proportions, contrasting sharply with the feminine canon of the period. But Marthe was not the only woman, nor his only model. Other names are spoken of today. Faces appear in photographs, which the artist's descendants have generously allowed to be published in the exhibition catalogue. Bonnard's handsome physique, elegance and humour were highly attractive to women, and he sometimes yielded to their charms. He loved driving fast cars and travelling, and when he stayed in Paris, Normandy or the South, he was surrounded by friends. Marthe felt overshadowed, became jealous and isolated him to keep him for herself. But in 1916, Bonnard fell in love with one of his friends, the young and radiant Renée Monchaty, while he was having a liaison with Lucienne Dupuy de Frénelle, a married woman who is rumoured to have borne his son. These lovers and professional models, whose identity is unimportant, contributed to a female archetype in Bonnard's painting. One section of the exhibition, entitled "Histoire d'eau", shows the evolution of the nude through the theme of washing, from the first triumphant light-bathed nudes, whose truncated reflections in the mirrors recall vanitas paintings, to the nudes in baths. The bath theme, which appeared in 1925, marked a departure from the low-

TO SEE

"Pierre Bonnard (1867-1947), *Painting Arcadia*", Musée d'Orsay, Paris 75007. Until 19 July. Catalogue 288 pp. 25.2 x 28.8 cm, published jointly by Musée d'Orsay and Hazan. Price: €45.

www.musee-orsay.fr



angle compositions of washrooms. The painter positioned himself above his subject, tightly framing a body enclosed in the bath as if in a sarcophagus. Doctors had prescribed baths for Marthe to treat her nerves and moods. That year, she asked Pierre to marry her. A few weeks later, Renée killed herself. Bonnard said not a word about all this, but he painted the cold water and rigid body of his wife. The tension waned over time, ultimately leading to a sublime transformation of the bathroom, with light crisscrossing the walls, rendering the motifs intangible. The body blends with the water, while golden reflections rain down on the tiles. Bonnard bought a house on piles in Normandy in 1912. There, his painting began to evolve under the influence of Monet and Matisse. The panoramic landscapes that stretched before his eyes sometimes enter the house itself, through open windows and French doors. The air circulates in the form of scattered, fluid strokes that link all the planes in the composition. Bonnard's views of his "wild garden", woven from confused strokes of colour, are like abstract tapestries. He poeticises the ordinary. His open-air paintings are an invitation to a siesta, or tea beneath a cherry tree. His *Arcadia* is peopled by his relatives, friends, and dealers – Josse and Gaston Bernheim – whose portraits he painted in both rural and sophisticated settings. His portraits often feature a humorous, cheeky or mysterious touch, making them more appealing and human, with a lighter sense of life's depths. One set of self-portraits contrasts with the

other portraits selected here, where Bonnard depicts himself in front of the mirror against the light, tensed up as if battling old age and death. The last one shows him as an enigmatic Buddhist figure with hollow eyes. The section entitled "Ultra-violet" shows a more conventional Bonnard, with a series of exceptional canvases from Southern France including "Conversation provençale", on loan for the first time from the Prague National Gallery, which acquired it during the painter's lifetime. The same goes for "Le Raidillon au Cannel", which has been in the USA since 1946. The great masterpieces are present - "La Palme", "L'Intérieur blanc", "Le Mimosa en fleur" - right up to his last painting, "L'Amandier en fleur", a work of intense emotion and beauty. The large-scale decorative pieces he produced throughout his life evoke his success with international collectors. They show an *Arcadia* with many facets, set in the city, in rural Normandy or the provinces, in ancient times or even in the imagination. One of the series on display is "La Méditerranée", a monumental triptych painted for the Moscow collector Ivan Morosov; This dominates one wall of the final room in the exhibition, immersing the visitor in the magical world of the Côte d'Azur. The artist's palette – subtler than that of the Fauves – imbues the composition with a touch of melancholy. "I hope that my painting will last without cracking," wrote Bonnard one year before his death. "I want to appear before the young painters of 2000 on butterfly wings."

Isabelle Cahn

"Grande salle à manger sur le jardin",
1934-1935, (detail), New York,
Solomon R. Guggenheim Museum.





"Fusée" dress, white silk satin printed with motif of grey peacock feathers, muslin ribbon additions of coral silk outlining the feathers, with designer's label, Sumer 1939.
Portrait of Odette Alfano, oil on canvas by Albert Braïtjou-Sala, 1939, Musée Carnavalet.

Rendez-vous with Jeanne Lanvin

So here we are in the place where your collections take shape. (Looking around) This is where I work best. I sit down at this desk, and I only have to look up at this large bookcase in dove grey lacquer to find a book, journal or sample that will inspire me. Yes, I work in relative solitude. I draw, cut up, glue and assemble. (Raising a cup of tea to her lips) Vuillard will disappear but his canvases will remain, won't they? Well, in couture as in painting, you have to be able to disappear behind your work. Madeleine Vionnet has excellent technical skills, Madame Grès is a virtuoso with the pencil, Elsa Schiaparelli is a touching artist and Coco Chanel is the queen of PR. Obviously, compared to them, I seem rather reserved. (Contemplative) But keeping a prudent distance, especially in this world built on appearances, is vital if you want to last. That's why I don't like infatuation or excess.

How did the "little omnibus" become the great Jeanne Lanvin?

(Surprised) You know that story! (Nostalgic) I got that nickname when I was a "trottin" (a hat deliverer - Ed.) because I was always dashing here and there at top speed! I discovered fashion in all the buzz of Faubourg Saint-Honoré. I was 13 and came from a poor family of eleven children, so I had to fend for myself from a young age. When I was 17, I made dolls' hats and sold them to toy sellers to make ends meet. Little by little I climbed the ladder, becoming a finisher, first trimmer and finally an apprentice designer. I was only 18 when I opened my first workshop-boutique, but I already had a thorough knowledge of the different jobs! Can you imagine, I set up my hat-making workshop in two tiny attic rooms! That's quite something when I look back on it. Obviously it was not easy at the start, but I persevered. And here you are today, at my company!

When did you open your first "real" shop?

In 1889, when I was 22. When I started out, it was a very modest enterprise. Then, after five years, I moved it here, to Rue Saint-Honoré. To put it in context, Chanel didn't open until 1910, so I had a head start! I expanded from year to year, ending up with almost a thousand workers and three embroidery workshops that were probably the best in Paris. The secret is to surround yourself with talented people. To be perfectly honest, I think I'm a mediocre designer, with limited technical knowledge to boot. But thank goodness, I have Mademoiselle Renée, my model maker, at my side as my capable number two. (Clicking her fingers) Everyone has their own talent!

And yours is anticipating trends, particularly with children's clothes...

When I was a little girl, I never had a doll. So the birth of my daughter Marguerite in 1897 was my excuse to make up for lost time! Ever since, every time I think of a new design, I try to imagine it on her. In fact, you will notice that the emblem used for our advertising – I have recently heard Americans call it a "logo" – shows me with Marguerite. In 1909 I created the young girls' department, and at the same time I joined the couture trade union. I had already gained a reputation for my hats and children's fashion, but it wasn't enough. I wanted to penetrate the highly exclusive "couture house" circle - and by the front door at that! I presented a first collection, inspired by the French Directory and the Empire, whose topstitching and embroidery on the shoulders sealed my reputation still further. Since then, my approach has remained the same: to be timeless, the cut should never upstage the woman.

Some examples?

You must have noticed some of my recent models when you came up: low waists, finely-worked busts, a particularly careful choice of colours and embroidery,



© Pierre Antoine



Afternoon dress, serge crepe of reddish wool, fabric balls attached, with designer's label, c. 1933. "Révirement" reception outfit, corsage and skirt, ivory satin, red silk velvet, ivory silk tulle, with designer's label, Summer 1938. Housedress "La Fresque", black and orange crepe, with designer's label, Summer 1933. Dress, orange crepe embroidered with white silk threads, pearls and white sequins, with designer's label, Summer 1936.



"Jeanne Lanvin arranging a fabric on a model" by Laure Albin Guillot.

© Laure Albin Guillot/Roger-Viollet

and a soft, caressing style. The craftsman's skill must be truly exceptional, and refinement the antithesis of ostentation.

What about the famous "style dresses" that are so typical of your company?

The term appeared in 1912 when a photograph of Mademoiselle Mistinguett in one of my outfits was published in the press. Then in 1914 I began to use war crinoline to make dresses for formal occasions, garden parties or processions, which were soon a huge success. My full skirt was even dubbed the "Lanvin dress" by Vogue magazine in 1924! This model boosted the company's name considerably, particularly with much younger customers. One of the secrets of success for these "style dresses" was to present variants of them in each of my collections, adorned with frills or

TO SEE

"Jeanne Lanvin", Palais Galliera, Paris 75016. Until 23 August.
www.palaisgalliera.paris.fr/en



lacework. I was never a great advocate of the stick figure silhouette: a skirt should be full enough to accommodate a whole decorative design. I have applied this principal even to the long evening gowns I designed in the 1930s.

The post-war period was an opportunity for you to considerably broaden your horizons.

Beyond clothes alone, my dream was to create a real lifestyle, from furs and lingerie to interior decoration and sport. I had no preconceived plan: I followed my intuition, inspired by every new encounter and fancy. In 1926, for example, I started out on the male fashion scene and opened shops in strategic cities likes Deauville, Biarritz and Cannes. One year later, I created the perfume Arpège to celebrate my daughter Marguerite's thirtieth birthday. In general, my ambition has always been to see my name as a brand rather than the shop sign for a small boutique.

How do you explain the fact that your attempt to expand into interior design was not as successful?

Probably because it was based on personal taste before being a businesswoman's vision. When the Marquise Arconati-Visconti put her private Paris mansion on Rue Barbet-de-Jouy up for sale in 1920, I didn't think twice. I immediately asked my friend Armand-Albert Rateau to do up several of the reception rooms, including the hall and the library. It took him over four years! In 1924, when we both decided on an approach for the interior design, we perhaps aimed too high. But I don't regret the experience. At my age, regrets are pointless.

Interview by Dimitri Joannidès



Drawing from Lanvin Maison,
"La Cavallini & Rita", 1925.

HD



AR COLOMBIA
CO 2015

Galería El Museo, Columbia,
works by Manuel Calderón
and Jorge Magyaroff, ARComadrid 2015.

Emerging art scenes

There are certain locations that have long been synonymous with the upper echelons of the international art scene. From the sun-drenched Art Basel Miami Beach to the hallowed halls of Sotheby's and Christie's auction houses, collectors and art-lovers alike flock to these art-world institutions in their thousands, and have done, in some cases, for centuries. It's easy to imagine that most collectors know by heart the list of the ten most sought-after artists in the world: Andy Warhol, Picasso, Damien Hirst, Gerhard Richter, Cindy Sherman, Sol LeWitt... an American-dominated cohort with the occasional Brit, German, or Spaniard in the mix, and indeed, these names reflect the general trends amongst the old guard of the art market and its institutions.

However, the recently-published Art Collector Report 2014 tells a slightly different story, examining the new forces at play in the art world and looking ahead to emerging art scenes and markets around the world. Amongst the report's most important findings is the growth of the Brazilian and Chinese markets, which now rank fifth and fourth in the world by number of collectors, falling close behind the United Kingdom, Germany, and the United States. More striking yet is the vitality of the Brazilian market, in which almost a third of collections are less than 15 years old (27% of Brazilian collections were established after 2001), and of its epicentre São Paulo, the world's third most important city by number of collectors. Art Media Agency explores these emerging art scenes, characterised by innovation, strong growth, and a willingness to partici-

pate in a global discourse around the fast-evolving art world, and considers the opportunities and challenges facing these markets.

Rising starts of the contemporary art scene

Firstly, it is important to distinguish between truly up-and-coming areas and the regions that are already in the midst of a cultural boom, and have been at the forefront of the world's burgeoning artistic scenes for decades: namely Brazil and China. Though often associated with the other emerging art scenes in their respective regions, these heavy-weights in the global art market are leagues ahead of their neighbours; indeed, Brazil is home to 57% of South American collectors. Nonetheless, Colombia and Argentina, the latter of which has the second largest collector base in South America, are paving the way with initiatives such as the arteBA fair, which welcomed 77,000 visitors in 2014, and the Buenos Aires Performance Biennale, which opened its doors on 27 April for this year's edition, and is hosting none other than the acclaimed performance artist Marina Abramovic. Meanwhile, Colombia is taking centre stage at ARCOmadrid, where it was guest of honour at this year's edition, which finished on 1 March 2015. The Asia Pacific region, which was in the spotlight at the recent Art Paris Art Fair thanks to the selection of Singaporean galleries invited to the event, is a perfect example of an emerging regional art scene with a bright future. Indeed, South East Asia's recent economic development is closely linked to the blossoming art markets found in countries such as China, Japan, India, Indonesia, South Korea, and the city-state of Singapore. There are a number of promising factors contributing to the growth of the region's artistic and cultural scene, from the youth of the market – 45% of Chinese collections were established between 2001 and 2012, and 36% of Indian collectors are under 41 years old – to the strong interest shown by Western countries in the burgeoning Asian art market, in addition to the creation of several new institutions in the region, such as the National Gallery of Singapore. As directors of the Beirut Art Fair and the Singapore Art Fairs, Pascal Odille and Laure d'Hauteville are pionee-



ArcoColombia hall
ARCOmadrid 2015.





SKYLINES WITH FLYING PEOPLE

Multiplex project of Contemporary art.



Nguyen Phuong Linh
Courtesy Nguyen Phuong Linh.

ring figures in the emerging art scenes of the Middle East and North Africa, a group of countries nicknamed ME.NA.SA. This term, which would seem to describe a relatively disparate group of countries, in fact captures a commercial reality in the region, which d'Hauteville describes as a "fertile environment", profiting from a strong interest in culture and the arts. By contrast, Central and Eastern Europe have received less attention from the art world, partially because of the more fragmented nature of their markets, which is less conducive to success on an increasingly global stage.

Local versus international markets

If we consider the composition of most major art collections, there is often a strong correlation between the nationality of the collector and that of the artists they collect. The Brazilian and Chinese markets provide striking examples of this phenomenon, with 98% of Brazilian collectors dedicating their collections to local artists. Of the thirty most collected artists in Brazil, there is not a single foreigner to be found. Nevertheless, Vik Muniz, who occupies the 38th position amongst the world's most collected artists, does not feature in the top ten most collected artists in Brazil, and instead appears to participate more in an international than a Brazilian market. This dichotomy between the local and global art markets is explained, in the case of Brazil, by the economic barrier posed by the taxes on the import of foreign artworks, which are relatively high. There remain, however, other cases in which this correlation seems to arise more from a preference of collectors for artists from their own countries or from shared artistic and cultural tastes. The Chinese market, for example, which comes in second globally in terms of its share of the contemporary and Post-War market (28%), is marked by a particularly strong interest in rare works. As collector William Lim explains, amongst the Hong Kong collector base the number of contemporary artworks produced in China in the last 30 or 40 years "is very small compared to the Chinese population, which explains the high demand for contemporary works", the highly competitive nature of the market, and the record prices fetched by artists in

the sector. On the other end of the spectrum are countries such as Vietnam and Romania, in which the local market is practically non-existent. Indeed, in Vietnam, as Nguyen Phuong Linh explains, the vast majority of collectors are foreigners, with a tiny contingent of locals. The Quynh gallery, the country's only commercial venue to offer contemporary art, is owned by an American-Vietnamese gallerist, Quynh Pham. Jan de Maere, an art historian at the University of Brussels and Duke University, paints a very different picture of the Romanian art scene. Whilst the country is home to a large number of talented artists, most of whom are based in Cluj-Napoca, local artists look to the global market for buyers and collectors. "These artists are often taken on by foreign galleries, which launch them onto the international scene. It is in the international art market that these artists find the greatest chance of success," says de Maere.

Expanding horizons

Nevertheless, regional galleries and institutions are not lacking in initiatives aimed at fostering local interest and creating new markets, often starting with students and establishing an educational framework to promote contemporary art. This notion is championed by Björn Geldhof, deputy artistic director of the Pinchuk Art Centre in Kiev, who explains: "Our audience is very young, so it's important that we reach them using their preferred media. They are the intended audience for our videos [...], which provide an introduction to what we do at the centre." Putting in place such structures, which are, in the majority, open to the general public, generates interest and investment in contemporary art, often seen as inaccessible to the uninitiated in emerging art scenes. It is worth remembering that China owes its first contemporary art museum to the generous donations of a private collector, whose collection consisted largely of Western art. Likewise, for Laure d'Hauteville and Pascal Odille, education and discovery are at the heart of their fairs in Singapore and Beirut. The latter, whose inaugural edition took place in 2010, places educational events at the heart of the fair, in the aim of expanding the artistic

horizons of audiences in the MENASA region with its programme of conferences, performances, street art, and public exhibitions, an approach founded in the belief that an academic and intellectual appreciation of an artwork adds much to its value. The “French touch” that d’Hauteville and Odille bring to the burgeoning Singaporean artistic scene is not a unique phenomenon, however. Swiss-born Lorenzo Rudolph, another European fair director, has become a key player in the Asian art scene with his Singapore-based contemporary art fair Art Stage Singapore. But does the prominence of so many European imports amongst the leading figures in the Singaporean market mean that the local scene is lacking its own resources?

Contemporary art with an Asian identity

To hold such a view would be to ignore some of the most exciting developments on the Singaporean art scene. Indeed, as Rudolph points out in an interview with AMA, his fair maintains a strong Asian identity despite its Western origins. In the 2015 edition of the fair, for example, more than 70% of galleries were Asian, a deliberate choice on the part of organisers who hope to see more of Asia’s best artists represented by Asian galleries. Moreover, alongside the Western fair directors that may seem to dominate the Singaporean scene, there is Singapore-native Alan Koh, who has recently been appointed director of Singapore’s Affordable Art Fair - perhaps a sign of things to come in the region... And alongside this divide, yet to be totally eradicated, between Western and local forces in the emerging Asian art scenes striving to secure a place on the international stage, we find another subtle, yet perceptible, trend. Though such scenes are highly dynamic, it seems that Singapore, with its hopes to assert itself as the capital of the South East Asian renaissance, is beginning to establish itself as the figurehead of regional art scenes. The exhibitors at the recent Art Paris Art Fair, at which Singapore was the guest of honour, tell a similar story: the fair’s Singaporean galleries represented not only Singaporean, but also Thai, Indonesian, and Burmese artists. And yet this Singapo-

rean hegemony is hardly surprising if we compare the city state’s cultural policy to that of Vietnam, for example, where contemporary art is met with a certain reticence, if not outright condemnation, from officials. That said, South East Asian contemporary artists may have found a spokesperson in Khairuddin Hori, recently appointed deputy director of programming at the Palais de Tokyo in Paris. Formerly of the Singapore Art Museum, Hori is currently working on the exhibition “Secret Archipelago”, which presents a selection of works by more than 40 artists who, for the most part, have never before been exhibited outside their home countries.

Media and the emerging artist

Many of the emerging artists from these regions work in relatively isolated conditions and, as such, are often free from the constraints of tailoring their artistic output to the trends in the global contemporary scene, and the whims of its institutions. We can find a key example of this in San Juan, the capital of Puerto Rico, in which a group of highly engaged artists and curators, working in a collective called “Beta-Local”, are transforming a fledgling, and still fragile, art scene into a fertile ground for artistic production and innovation. In an area still threatened with financial instability, these artists are perfecting the art of “creative leisure”, working at a leisurely pace that allows them to eschew the demands of the market. This approach, founded upon both social and aesthetic concerns, is known as “tropicale-povera.” Other notable examples of this include the project presented by Jennifer Allora and Guillermo Calzadilla as part of the United States pavilion at the 2011 Venice Biennale, entitled “Gloria”, in which professional athletes jogged on a treadmill, their movement powering the wheels of an upturned tank, whilst further away a replica of the statue of liberty perfected her tan in a sunbed. Given that performance art, in essence, represents a dematerialisation of the art object and a criticism of the mechanisms of the art market, the popularity of the medium amongst today’s Vietnamese artists is hardly surprising, especially since it does not require complex or



©Aline Gaidot

View of Sword Lake
in Hanoi, Vietnam.

costly materials or pose the same challenges in terms of exhibition and installation as more traditional media. As Nguyen Phuong Linh points out, performance art allows the artist to create using only their body and other rudimentary materials. A similarly pragmatic choice of media is presented by Pascal Odille, who explains that photography is a very important medium for Middle Eastern artists. Amongst the principal advantages of photography, and its cousin

video art, are their accessibility, the direct sensory experience they offer the viewer, and the opportunity for a wide diffusion through multiples and copies. Indeed, it is this very diversity of approaches that reveals what gives these scenes their richness and vitality: the desire to push boundaries, and the ability to create simple yet powerful work, rooted in, though by no means confined to, the artists' geographical, cultural, and artistic context.

Art Media Agency

Collections, Possessions, Obsessions

Have tastes and the nature of collections changed with the globalisation of art? How can collectors position themselves now, in the 21st century? Are they still passionate and cultivated connoisseurs with the "collectionitis" bug, as often described in the books of Maurice Rheims and Pierre Cabanne, for example? The emerging countries are partly responsible for this new world. These art consumers with unlimited resources seem to be swept along by a general trend towards increasingly high bids: an excess due to the celebrity status accorded to contemporary artists. The explosion of prices for contemporary art, sometimes synonymous with "business art", raises questions about the true value of art and the artist. But equally, is

art not still a question of passion – the driving force behind every collection? A real dichotomy is emerging between collectors: on the one hand, the super-rich, whose choices are basically guided by money; on the other, those who are motivated first and foremost by the passionate excitement engendered by their love of art. Simultaneously, new collecting themes are appearing, linked to changes in attitudes, societies and the art market. Are the love of art and the recognition of true artistic quality being swamped by financial speculation? And is this a new phenomenon in the history of art? Will the challenges facing museums in the 21st century lead to the commercialisation of culture? As Antoine de Galbert puts it: "I miss the time when collectors were more 'pioneers' than investors."

Where does China stand among the emerging countries?

It owes its current position as world leader to its collectors, who are not only looking to gain the status of aesthete, but have other, more complex motivations as well... Contemporary Chinese artists enjoy international reputations. The creation of modern and contemporary art museums reflects a new trend in museums. So what will curators' purchasing criteria be?

The private collections of Europe

The Europe of private collections is now targeting "European art photography", as well as Japanese and South African works. This market is becoming industrialised, and is prey to speculation. Other trends in these speculative markets include comic strips, industrial art and new technologies: all collection themes in a burgeoning market. Will the psychology of the antique art collector remain the same as in previous centuries, or will modernity – a concept famously defined by Baudelaire – change the way people think? Are collections still underpinned by knowledge and erudition? Will we see the emergence of new "art lovers' cabinets", mingling antique and contemporary art? Are the notions of the Cabinet of Curiosities and the Wunderkammer (wonder-room) prevalent today? Sales of collections boost results in a wide range of areas, and generally spark lively bidding battles. Recent examples of these flights of enthusiasm (often highlighted by the media) include the sale of Prince Albert of Monaco's collection of Napoleon I mementoes, the sale of Felix Marcilhac's decorative arts collection, and the historic dispersion of the Dillée collection of French decorative arts from the 17th to the 19th centuries. Will collective sponsorship by institutions, companies, groups and financial establishments take over from the individual patronage that existed in previous centuries? Artists who collect become patrons themselves, as do various major collectors, who believe that their collections should end up in a foundation or a museum. Do they have a cultural mission?

Robert Lorenzelli, President of the CEA (Federation of Experts in Antiquities and Objets d'Art) and member of CEDEA (European Confederation of Art Experts).



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4 June at INHA, 2 Rue Vivienne, 75002 Paris,

9.15 a.m. to 8.00 p.m. – full programme available on the Drouot Formation website: www.drouot-formation.com.

Speakers: Géraldine Albers - Claude Aguttes - Jean-Pierre Changeux - Philippe Comar - Bruno Decharme - Jean-Marc Decrop - Jean-Claude Dey - Antoine de Galbert - Bénédicte Garnier - Néguine Mathieux - Constance de Monbrison - Guy Motais de Narbonne - Gérard Wajzman - Georges Zorgbibe.

Round table: Frédéric Ballon, Armelle Baron, Henri Bounameaux, Olivier de Baecque, Patrick Le Chanu, Robert Lorenzelli, Ben Vauthier.

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