

# LA GAZETTE DROUOT

INTERNATIONAL



NUMBER 45

MARCH 2015



# EURANTICA

**NOCTURNE**

26 March to 10 pm

**OPENING HOURS**

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weekend 11 am to 7 pm

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**20-29.03**

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FAIR





A



B



C



D

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Mathilde Malaval collection - 28 works by **Robert MALAVAL (1937-1980)**

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# PETER KNAPP Collection and others

## Saturday 21 March, 11am to 2pm

Drouot Richelieu, room 13  
9 rue drouot - 75009 Paris

**A - Ivan AIVAZOVSKY (1817-1900)**

Seascape at night, 1864, oil on canvas, signed, 60 x 78 cm.  
Certificate of authenticity signed by M. Ivan Samarine  
On display at Marc Ottavi



**B - Alberto GIACOMETTI (1901-1966)**

Figure with raised arms, gilt bronze, mounted as a brooch and made into a pendant.  
4.6 x 4.4 cm - Certificate from the Giacometti committee.



**C - Édouard VUILLARD (1868-1940)**

Le Grand Salon chez les Hessel, circa 1905, signed oil. 28 x 36 cm.  
On display at Marc Ottavi



**D - Wilhelm RICHTER (1824-1892)**

La Comtesse Yulia Samoilova entourée d'Officiers de Hussards Russes, 1855, oil on card, signed, 41 x 51 cm.  
On display at Marc Ottavi

**E - Igaël TUMARKIN (né en 1933)**

Untitled, 1960, painting and multi-media on canvas, 100 x 81 cm  
7 works by the artist.



**F - Peter KNAPP (né en 1931)**

The shadows, 1953, photograph (film print).  
100 x 73 cm  
9 works by artist.

**G - CÉSAR (1921-1998)**

Expansion, 1966, polystyrene with glass fibre and lacquer. Unique piece. 225 x 135 x 35 cm  
5 works by artist.

**H - CREST MASK "two-storey house"**

Wood "painted black and white". Mali, Dogon. Height approx. 400 cm  
62 lots of tribal art.



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**For more information:**

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**D**  
Drouot

# KAPANDJI MORHANGE

Auctioneer in Paris

**AUCTION ON FRIDAY 27 MARCH 2015**

**at 2pm** (Paris time)

**Hôtel Drouot – Room 6**

**Modern paintings: ATLAN,  
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GLEIZES, Renoir,  
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## **Exceptional painting by DALI**

*The Wailing Wall, 1975.*

Oil on canvas and mixed  
technique,

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76 × 56 cm, 94 × 74,5 cm

(canvas with margin)

In May 1975 a revolutionary  
wind was blowing through Paris  
and a remarkable event took  
place at the Hotel Meurice.

Salvador Dali signed his painting  
The Wailing Wall [Kotel] on

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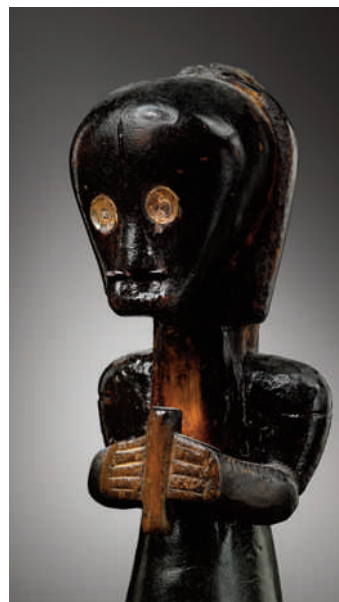


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# EDITORIAL



**Stéphanie Perris-Delmas**  
EDITORIAL MANAGER

In March, you'll be unlikely to meet any dealers taking it easy: it may already be sunny in certain climes, but this is the season for major events. You could even call it the European art fair season. After the BRAFA, the TEFAF – the ritual antiques gathering – is now occupying all the professionals, or at least, those lucky enough to be a part of it. It's very hard to get in, and without wanting to invoke the kiss of death, it often means waiting for a colleague to bow out before gaining entry. This year, 39 French galleries are taking part: the largest turn-out after the British, ahead of the Flemish and Germans. The younger Salon du Dessin has, over the years, established itself so successfully that it is now the international get-together for enthusiasts and specialists. This year, 39 galleries, including 19 from France, are exhibiting their masterpieces at the Palais Brongniart. The icing on the cake is that the Paris fair is hosting an exhibition of architectural drawings from the Bibliothèque Nationale de France, whose little-known collection contains some genuine treasures. For a week, the French capital becomes the Mecca for fine drawings. It'll take you less than four hours to get from Maastricht to Paris...

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19<sup>th</sup> and 20<sup>th</sup> century PHOTOGRAPHIES

*Pierre Marc Richard's collection*

Herbert MASON (1903-1964) - *St Paul's survives*, London, December 1940.

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# NEWS IN BRIEF

## Chu Teh-Chun, "Amours océanes" (Oceanic Visions)

Under this poetic title, a selection of 22 works by the master of lyrical abstraction awaits you at the Fondation Monticelli near Marseille. The exhibition takes its name from a 1964 painting, "Amour ocean" (Oceanic Vision), in which sky- and sea-coloured monochromes mingle with undulating lines of luminous foam. Water featured in the artist's mental landscape throughout his career, and indeed played a major part in his life. When he set out for France to discover Western culture, propitious waves carried him from Taiwan to Marseille, where he disembarked in 1955. During his initiatory voyage through the vastness of the ocean blue, he sailed from port to port towards a new life in the company of Ching-Chao, who became his wife. Destiny was decidedly under way...The privately-owned Monticelli Museum, housed in an old fort with a panoramic

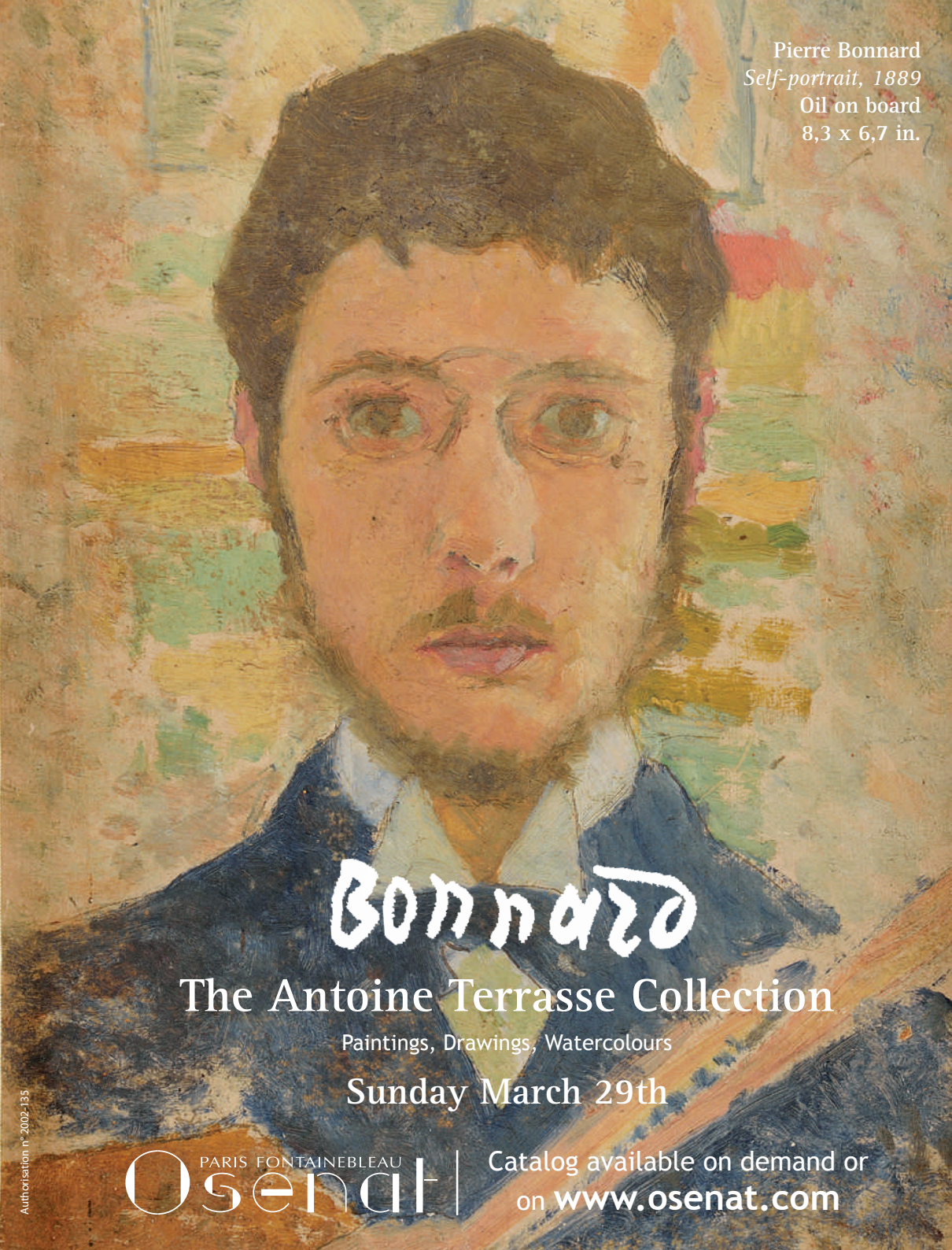
view over Marseille's port, could hardly fail to pay homage to the artist sixty years after he first set foot in the city. Things have come full circle. Both starting point and unifying theme, the ocean features in all his paintings. The exhibition curators, Anne-Valérie and Yvon Chu (the son of the artist, who died last year) decided to look back over Chu Teh-Chun's career by highlighting iconic works from every period, from the 1960s to his last paintings in 2008. They all reflect a subjective vision of shifting nature interpreted on canvas with great sensitivity, reflecting both Chinese tradition and Western modernity. **Sophie Reysat**

From 12 March to 4 October, Fondation Monticelli, Fortin de Corbières, Marseille,  
[www.fondationmonticelli.com](http://www.fondationmonticelli.com)





Chu Teh-Chun (1920-2014), "Oceanic Vision",  
oil on canvas, no. 1280, 81 x 54 cm, 1964.  
© Atelierctc



Pierre Bonnard  
*Self-portrait, 1889*  
Oil on board  
8,3 x 6,7 in.

Bonnard

The Antoine Terrasse Collection

Paintings, Drawings, Watercolours

Sunday March 29th

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on [www.osenat.com](http://www.osenat.com)

# 444,714

The number of visitors who came to the three-month Niki de Saint Phalle exhibition at the Grand Palais in Paris. This closed on 2 February and is now running in Bilbao. Over a similar period, 285,174 people visited the Hokusai exhibition, also held at the Grand Palais.

## TUDORS

Following the successful TV series "The Tudors", the complicated lives of the Tudor monarchs are the subject of a new book by French historian Liliane Créte, author of several books on England. Containing 200 illustrations, this will be published on 11 March, in time for the "Tudor" exhibition at the Musée de Luxembourg, which opens on 18 March.

**NIKI DE SAINT PHALLE**

**GRAND PALAIS**  
GALERIES NATIONALES

17 septembre 2014  
2 février 2015

grandpalais.fr

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## Ivory, the USA and the art market

Last February, the American government adopted the "National Strategy for Combating Wildlife Trafficking" along with a "Commercial Ban on Trade in Elephant Ivory" in order to protect elephants and rhinoceroses threatened by extinction. The import, export, and resale of precious materials are all prohibited in America, with a few exceptions. Ancient art objects have been hit hard by this radical decision. Already required to provide proof of authenticity and legal import before the 1990 and 1975 deadlines for African and Asian ivory, they also have to satisfy the criteria of the Endangered Species Act. Given these constraints, some art market professionals are now removing ivory from their antiques and replacing it with more "appropriate" materials.



## 6-15 March

Come and relive the "guinguette" spirit just 10 minutes from Paris, when the Chatou Fair, France's biggest flea market, celebrates its 90th edition! It features all kinds of specialities – furniture, painting, fashion and jewellery, not to mention gastronomy – reflecting its origins, for its roots go all the way back to France's traditional Ham Fair of mediaeval times. This year, the delicious creations of Parisian chocolatier Patrice Chapon will be appearing for the first time: a feast for the eyes and palate alike!



# 240,945

The exhibition devoted to this pioneering supporter of Impressionist painters Paul-Durand Ruel at the Musée de Luxembourg in Paris clocked up 240,945 visitors. 15,000 signed up for the MOOC (Massive Online Open Course) that accompanied the exhibition, with 10% completing the 8-week course.

## Art market specialist consultant

You can turn a keen interest into professional expertise with the "Art Market specialist consultant" diploma offered by Drouot Formation. In a nine-month course, you learn how to identify works of art, gain negotiating skills, and study the associated theory with specialists in History of Art and Law. Taking a hands-on approach, the course makes full use of Drouot, where nearly 550,000 works of art go on sale each year. The course, a mixture of morning lectures and afternoon visits to auction houses, is particularly designed for professionals looking to specialise in the art market.

[www.drouot-formation.com](http://www.drouot-formation.com)





**DE BAECQUE**  
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**SALE IN PREPARATION**  
**CONTEMPORARY ART - DESIGN**

**Friday 17 April, 2pm (GMT +1) - Hôtel Drouot, room 4**  
9, rue Drouot 75009 Paris



Alexander CALDER (1898-1976)  
"Trois pics", 1968.  
Gouache, signed and dated.  
H. 78 cm - L. 58 cm.  
One of a set of three watercolours.

**To include lots in this sale, please contact Géraldine d'Ouince**  
**+ 33 (0)1 42 46 52 02 - paris@debaecque.fr**

Catalogue deadline: Wednesday 18 March 2015.

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An ornate, golden sculpture of a floral arrangement, featuring purple, orange, and blue flowers, positioned on the left side of the page. The background is a soft, blurred gradient of light brown and beige.

# UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS

W

Vincennes, round lidded bowl with oval tray in soft porcelain, called the "Turk's bowl", with inscriptions: "LL" intertwined, date letter B for 1755, without painter's mark, 18th century (1755), H. 17.5, L. 32 cm.  
Estimate: €60,000/80,000.

HD



# Vincennes, a diplomatic gift

2 MARCH

Highly sought-after by collectors, Vincennes porcelain is the focus of attention in this sale by Fauve Paris. This lidded bowl with its under-dish, known as the "Turk's bowl", is sure to appeal. Estimated at €60,000/80,000, it comes from the descendants of the Sultan of Constantinople's Greek banker. The piece is outstanding for its rarity, technical prowess, beauty and prestige. Probably designed by the silversmith Jean-Claude Duplessis, it is one of nine bowls made for the Ottoman market bought by the marchand-mercier Lazare Duvaux in

1755. Only two have come down to us: the other belongs to the Markus collection in the Boston Museum of Fine Arts. According to the specialist Cyrille Froissart, "this is probably one of the first examples of Vincennes porcelain used as a diplomatic gift: it predates the Sèvres porcelain services Louis XV gave to Frederick V of Denmark and Maria Theresa of Austria by two years." A diplomatic gift, then, to impress Osman III, the Sultan of the Ottoman Empire to whom it might have been offered...  
**Sophie Reyssat**



De Thebe regina Thebanorum.

liij.

**D**olores fere vulgo inter egregias notissima mulier cum vniuersissimi atq; famosissimi  
 regum regis tantali nata fuisset et pelopis soror: nupsit Amphioni thebarum re /  
 gi ea tempestate clarissimo: tam quia iouis proles q̄ quia p̄cipua valeret facundia  
 et ex eo perferente regi gloria septem peperit filios: et filias totidem! Sane quod sapientia  
 fuisse debuerat superbiens fuit exidum. Nam tam splendore conspicit proles quam maiorum  
 suorum fulgore elata etiam in numina obloqui ausa est. Erant equidem iussu matronis ibi /  
 resie vario filie solidi dierum vna thebani circa sacram larone manis appollino et disne veteri  
 superstitione venerandis muneribus: cum quasi agitata furis circumseptis natozum scie et re /  
 gis insignita notio profuit in medium Thebes damitans: que nam illa esset Thebanorum  
 dementia: latone sacra disponente: et extram feminam seu Dicantis genitram duos tantum ad /  
 ultero conceptos coniugam filios sibi totum regine preponere. Thege Lantalo nate: et q̄ qua  
 tuordecim eis videntibus illis ex coniuge peperisset genitos sibiq; tanq; digniori animonia  
 illas dedit. Tandem paruo tempore tractu factum est: vt ea vidente letali peste nati omnes  
 pulchra iuuenere florentes infra breue spatium absumerentur vsq; ad vnum: et amphyon  
 q̄ ex parte quatuordecim filiozum repente orbis effectus esset dolore impellente manu propia  
 gladio transfoderetur. Et iustitiam Thebanis hecceptam vi vlcensium numinis iniu  
 riam contigisse. Thebes autem tot funibus superstes vidua mellaq; in tam grandem atq;  
 obstinatam tacumitatem venit vt potius inmobile saxum videretur q̄ femina. Quas ob

6 MARCH HD >

## The Guy Bechtel Library

The announcement of the dispersion of the Guy Bechtel Library should leave no bibliophile unmoved. A history professor and renowned member of the Academie Française with a keen interest in the Renaissance, he is also the author of several books, including "La Sorcière et l'Occident", published in 1997. Specialising in Gutenberg, he possessed one leaf of 42 lines from a Bible published by the printer in around 1454-1455. This is going on sale with an estimate of €20,000/30,000 in the auction at Drouot (Binoche & Giquello). Mediaeval thought is revealed through around 30 incunabula and some 60 French Gothic texts. From Ulrich Molitor's "De Lamili", published in 1495 with the first illustration of witchcraft in history (€15,000/20,000), to rare editions of chivalric romances, not to mention "Boccace" published in Louvain in 1483 (€15,000/20,000 – see photo), scholars will be on cloud nine.

Sophie Reyssat



6 MARCH HD >

## A dark-haired beauty by Van Dongen

Everything about this work - Woman with fan (€250,000/300,000) - for sale in Bordeaux (Jean Dit Cazaux & Associés) on 6 March smacks of Kees Van Dongen's Fauvist period, like the glowing colours, the black outlines, the almond-shaped eyes... Coming from a private Bordeaux collection, this painting has similarities with a portrait painted by the Dutch artist in 1910, "A Finger on her Cheek" (now in the Museum Boijmans Van Beuningen), which was exhibited a year later in the Bernheim-Jeune Gallery in Paris. It shows a beautiful Spanish woman with a fan. There is no question that the two pictures share the same model: a dark-haired beauty wearing make-up, in a red dress. From 1906 onwards, Van Dongen painted numerous portraits of women in radiant colours. In 1905, he took part in the celebrated "Cage aux Fauves" at the Salon d'Automne alongside Matisse, Derain and Vlaminck. This "architect of Fauvism" was one of the stars of the Paris art scene at the time.

Stéphanie Perris-Delmas

Viewing 19 - 22 March  
Catalogue online from Wednesday 11 March onwards



Gustave de Smet (1877-1943): "Trees", gouache, ca. 1911. 25 x 36 cm.  
Estimate: €8 000-15 000



Papua, Asmat, ancestral figure, kawé.  
Height 165 cm. Provenance: Collected  
by K.J. Begheijn in the 1950s  
Estimate: €15 000-20 000



Raoul Larche (1830-1912):  
"Loïe Fuller", a gilt bronze figural table lamp,  
cast by Siot Decauville Paris, circa 1900,  
numbered R94, height 45.5 cm.  
Estimate: €18 000-22 000



A rare silver pocketglobe  
By Richard Cushee, 1731  
In sharkskin holder, the inside covered with handcoloured  
astronomical engravings, diam. 7.5 cm.  
Estimate: €12 000-16 000



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**René BOIVIN** Large articulated "crab" clip.  
Signed. Circa 1985.



**CARTIER** Rock crystal clip,  
diamonds and natural pearls.  
Signed.



Gold brooch. circa 1900.



**LALIQUE** Lorgnette. Signed.

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# Buffet in Brittany

7 MARCH

Named the best post-war painter by the magazine "Connaissance des Arts" in 1955, Bernard Buffet took a resolute stand against contemporary abstraction movements with an innovative, figurative style depicting man's poverty, existential vacuum and solitude. But over the years, black hatching and grey backgrounds gave way to colour and a greater sense of peace. His work from the 1970s is dominated by lively landscapes, as he frequently set up his easel on the coasts of Brittany and Normandy. He spent time between the capital and Brittany between 1965 and 1971, having bought a Belle Epoque villa called "La Vallée" in Saint-Cast (Côtes d'Armor). In 1980, he bought Saint-Crespin manor in Normandy. These coastal regions gave him the freedom to work on landscapes with sombre, threatening skies, between land and sea. Here we see the "Surroundings of Quimperlé with the old mill and bridge at Devil's Rock", painted in 1975, now appearing at the Nîmes sale room with an estimate of €60,000/80,000.

Caroline Legrand



Bernard Buffet (1928-1999), "Environs de Quimperlé, le Vieux Moulin et le pont de la roche du Diable", oil on canvas signed, dated 1975, 89 x 130 cm. Estimate : €60,000/80,000.

Roubaix, 16 March 2015  
10.15 and 14.30 (GMT +1)

Following several legacies,  
departures and others.



**Emmanuel PHILLIPS FOX (1865-1915)**

"Black and white"

Oil on canvas.

Signed bottom-left and dated 1912.

Titled on reverse. 100 x 80 cm.

(Slight tear previously restored).

Provenance:

ex A.S collection in Roubaix.

**Exhibitions:**

- Friday 13 March 2015, 10.30 to 18.30
- Saturday 14 March 2015, 09.30 to 12.30 and 14.30 to 17.30
- Monday 16 March 2015, 09.00 to 10.15 (Exhibition dismantled)

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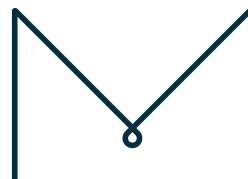
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10 MARCH HD

## From Botero to Kazuo Shiraga

Get your diaries out! At its sale of modern and contemporary art, the Paris auction house Tajan will be offering a selection of 30 pieces from a private European collection by some of the greatest names from these periods. Some are monumental, like "Mirror", a limestone sculpture by Anish Kapoor (€400,000/600,000), or the nonchalantly sprawling bronze Venuses of Fernando Botero (€400,000/600,000) and Antonucci Volti ("Woman of Tours", €30,000/50,000). Asian artists are also present in the painting section, with Chu Teh-chun and Kazuo Shiraga (photo). Worth mentioning is the Japanese artist's "Ungen", a 1976 painting you can carry off for around €600,000, and an installation by his young compatriot Chiharu Shiota, where a suitcase is imprisoned in a web of threads, symbolising a world of memories (€30,000/50,000).

Sophie Reysat

# Destination photography

19 MARCH

The collector couple have decided to remain anonymous, but make no mistake, the dispersion of their "singular involvement" with photography by Pierre Bergé & Associés at Drouot on 19 March will be a red-letter day. And what a collection, it has to be said! 1,500 photographs from 1837 to the present day, with period prints and unique or singular pictures that all reveal a skilful eye, finely honed by knowledge of the medium and its history. These shrewd collectors have both spotted anonymous masterpieces and chosen rare subjects by the great names in photography. For instance, you can hardly miss a non-attributed daguerreotype of a "Cow and cowman" of c. 1848 (€20,000/30,000), or the "Vanitas with faded flowers" immortalised in around 1855 by

Charles Nègre (albumen print from glass negative, €30,000/40,000). These collectors have patiently built up a genuine overview of the so-called "primitive" period, from Nièpce (family archives) to Camille Silvy ("Order of the day, Army of Italy", 1859, salt and albumen print, estimated at €40,000/60,000), not to mention Gustave Legray and his circle. But they have not neglected the following decades, as witness a delightful portrait – taken on the sly? – of Henri Cartier-Bresson by George Platt Lynes (1935, €10,000/15,000), the New York skyscrapers shot by Sherril Schell (€10,000/12,000) and, far closer to home, two pictures from the "Vacuité(s)" series (2001 and 2004, around €1,500 each) by the Frenchman Philippe Petremant.

Cécile Camille

HD



Constantin Brancusi (1876-1957), "Autoportrait avec sa chienne Polaire dans l'atelier", circa 1921, silver proof, 23.9 x 18 cm. Another proof kept at the MNAM-Centre Pompidou bears the same two round stains in the centre, which must therefore come from an alteration of the original negative. Estimate: €10,000/12,000.



# FL AUCTION PRESTIGE

## HÔTEL MEURICE

WEDNESDAY 25th MARCH 2015, 5PM

LARGE PAINTINGS – FINE JEWELLERY BOX – ASIAN ART –  
EXCEPTIONAL ROYAL FURNITURE



Pair of flacon vases on a base with wide latticed body, shoulders decorated with lotus branches and moveable rings. Fine spinach-green jade. China, Qing dynasty, 18th-19th century, 20.5 cm x 12.5 cm.



Attilio Codognato. Brooch in yellow and grey chalcedony depicting a "Moretto" head (a Venetian wearing a turban). Signature chiselled on the reverse "A. Codognato". In a box, by Codognato. H. 10.5 cm. Gross weight: 81.32 g.



Ritual Buddhist Kalasha vase (Bemba). Vermeil studded with semi-precious stones. Sino-Tibetan. China, Qing dynasty, sigillate mark, Emperor Jiaqing period (1796-1820). H. 31 cm.



Large lidded neoclassical urn in vermeil by Carl Fabergé. Title hallmarks: 84, Moscow, circa 1880-1890. Silversmith's hallmark: Carl Fabergé, and mark of the imperial privilege. H. 55 - L. 37 cm. Total weight: 7.70 kg.



**PUBLIC EXHIBITION FROM 23th TO 25th MARCH 2015**

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Large mantelpiece clock in white marble and chiselled gilt bronze, "L'étude et la philosophie" or "Les arts et les sciences", after the sculptor Boizot, by Gouthière. Ep. L. XVI. H. 62.5, L. 69 cm, D. 14.4 cm.

**Jewellery: specialist Caroline PIETRI**

**Furniture and objets d'art:**

**specialist Xavier de CLERVAL**

**Asian art: specialist Bernard GOMEZ**

Dresser with divided front with mahogany highlights and mahogany veneer, rectangular.

Adornments in chiselled gilt bronze. White grey-vein marble, cavetto moulding. Hallmark of J. F. LELEU (qualified as master cabinetmaker on 19 September 1764). Louis XVI period.

Circa 1770 - 1780. H. 92 cm, L. 129, D. 63 cm.



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Henri Cartier-Bresson (1908-2004), "Pause between two poses", Silver halide print, 1989, 18.6 x 27.8 cm (detail). Handwritten dedication: "To Olga, in memory of Georg Esler, with all my affection, Henri". Photographer's stamp on the back, no. 14712/5A. Estimate: €10,000/12,000.

# Pierre-Marc Richard, second sale

It often happens that the specialist's passion coincides with the collector's, as with Pierre-Marc Richard: a figure well-known to photography lovers. An eloquent expert generous with his advice, he is discreet to the point of secrecy about the discoveries he has amassed over forty-odd years. These were partly revealed in 2011 during the sale of his collection at Drouot by the Beaussant-Lefevre auction house: a first section that garnered €1,433,878, confirming the rude health of primitive photography. On 25 March, the same auction house (this time assisted by expert Philippe Jacquier) is offering the second section, which highlights a number of anonymous practitioners as well as the top names. With portraits of African tribes, landscapes and macabre views, these pictures by unknown artists bear witness to a natural curiosity for the image. Pierre-Marc Richard proves his keen eye for the picturesque, the weird and the sublime with every print, whether by a famous or a completely

## 25 MARCH

unknown photographer. "I seek out unknown pictures by famous photographers, and pictures by unknowns that will one day be famous," says the collector. Reflecting this spirit, the second sale is organised into themes setting off works by unknown and well-known photographers – for example, a shrunken head of Jivaro by an anonymous artist (€1,500/2,000) and a Greek head found at Camirros by Auguste Salzmann (€2,000/3,000), or two nudes by Henri Cartier-Bresson and a nude of Violette Nozière, captured by an unknown photographer in December 1932, a year before she was arrested for murder (€800/1,000).

Stéphanie Perris-Delmas

# Foujita, early period

26 MARCH

Léonard Tsuguharu Foujita is best-known for his pictures of cats and delicate young girls, and his self-portraits. Still lifes, particularly vases of flowers, are far rarer on the market: an asset that ought to whet appetites. Coming from a Belgian collection, the watercolour here will be on offer at a Paris sale (Ader Nordmann) dedicated to Old Master and modern drawings. It belongs to Foujita's so-called early period: a time of intense exploration and change for the artist, who had left his native Japan several years earlier. 1917, the year he painted this still life, brought him his first successes. His first solo exhibition at the Chéron Gallery in June of the same year was a triumph, when

he sold all his paintings and drawings. The gallery even commissioned a second exhibition for the following October, which consisted of watercolours alone. Foujita was then working exclusively on paper, because he was short of money: his income from Japan had dried up when the First World War broke out. Deeply attached to his roots, he decided to mingle his native traditions and Western culture with symbolic flowers: the peony beloved by the Japanese, and the daisies that flourished in Europe. The work is disconcerting because of its composition and lack of perspective – no doubt the result of his meeting Picasso...

**Stéphanie Perris-Delmas**

HD



Léonard Tsuguharu Foujita (1886-1968),  
"Vase of flowers", 1917, watercolour,  
signed and dated on the bottom right,  
36 x 24 cm.  
Estimate: €8,000/10,000.

於巴屋  
藤田  
Foujita  
1917

Hubert Robert (1733-1808), "View of Saint Peter's Square in Rome through Bernini's colonnade", oil on canvas, 33 x 33 cm (detail).  
Estimate: €80,000/120,000.



# Grandchamp des Raux collection

Around fifty 18th-century paintings, estimated at around €5 million, are leaving the collection of the businessman Louis Grandchamp des Raux, who used to own the faience works at Gien. A passionate, even insatiable art lover, he would pore over sales catalogues and *La Gazette Drouot* and endlessly attend public auctions in both Paris and the provinces. The result is impressive. The dispersion of this selection, staged by Sotheby's in association with Artcurial, opens with quiet everyday scenes by Northern European schools (Van Hulsdonck, Soreau and Van Dael) from the family collection. Chosen by our collector, a small "Bowl of plums" by Jacques Linard (€80,000) is found alongside two still lifes by Louise Moillon, a painter with around forty extant works who anticipated a certain Jean Siméon Chardin's art by a century. Pierre-Antoine Lemoine is another French artist whose work has a certain flavour, as witness a table generously laid with fruit, vine leaves and a Chinese porcelain vase, where he makes striking use of chiaroscuro.

## 26 MARCH

Animals, another favourite subject in still lifes, feature prominently in the work of François Desportes (1661-1743), the first French artist to introduce the theme into his work. Five paintings are now going to auction, including a portrait of Louis XIV's dogs Bonne, Nonne and Ponne ("Hunting scene with dogs, partridges and pheasants"; €300,000), a finely honed sketch of a painting in the Musée de la Chasse in Paris. Last but not least, we find the irresistible charms of Anne Vallayer-Coster's graceful "Portrait of a woman with violin" and Hubert Robert's poetic "View of Saint Peter's Square in Rome", combining grandeur with simplicity (see photo): two dreamily reflective works that make appealing use of colour.

Claire Papon

# Dalí at the Wailing Wall

27 MARCH

Like every Spaniard, Salvador Dalí had his mystical side. Of course, with him, it became positively phantasmagorical. Religious subjects - the Last Supper, Crucifixions and Madonnas – abound in his work. For twenty years or so he worked particularly on his Bible, whose publication in 1969 was a major event. The artist studied Judaic themes and took a keen interest in Jerusalem, the city sacred to the three religions of the Book.

Known mainly in its lithograph version, the "Wailing Wall" started life as a painting, and was even signed in front of the TV cameras during a splendid Dalian show at the Hôtel Meurice, his Paris residence. This painting will be presented (with its estimate of €400,000/500,000) on 27 March at Drouot by the Kapandji–Morhange auction house, assisted by the Perazzone-Brun art appraisal firm.

Anne Foster



Salvador Dalí (1904-1989), "Wailing Wall"; oil on canvas and mixed technique, on canvas, signed and dated (detail).  
Estimate: €400,000/500,000.



# MODERN & CONTEMPORARY ART

SATURDAY 14 MARCH 2015

2.30pm (GMT +1)



CHU TEH-CHUN (1920 - 2014), ZHU Dequn 朱德群

Composition n° 535, 1973

Oil on canvas, signed and dated

100 x 73 cm.

(certificate of authenticity signed by M. Yvon CHU, son of the artist)



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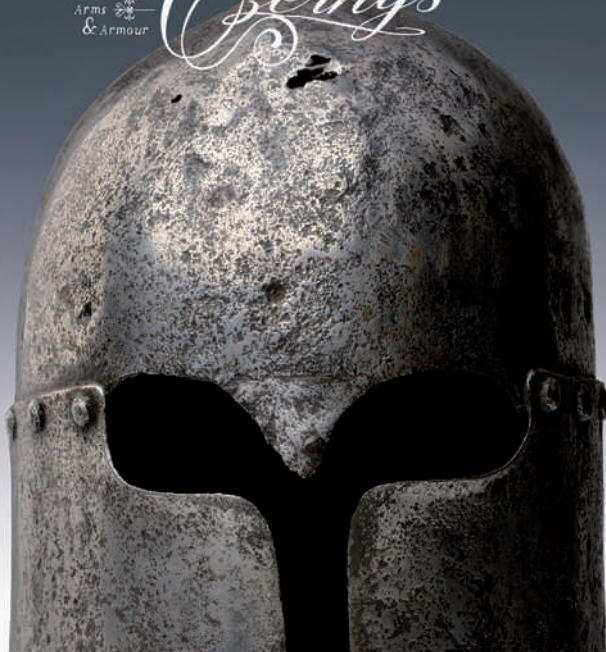
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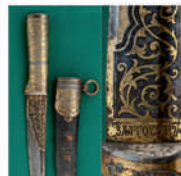
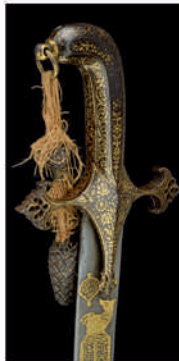


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Sèvres, 1818, twelve plates, two round fruit bowls and a sugar bowl with underdish from the Duc de Narbonne service, blue Sèvres mark and royal initials from the 1814-1824 period, decoration by Jacques Sinsson. Estimate: €12,000/15,000.



# Neoclassical selection

## 28 MARCH

The Duc de Narbonne-Pelet was appointed the king's ambassador to the court at Naples in 1817, and occupied the post for four years before becoming Minister of State. When he and his wife moved to the Kingdom of the Two Sicilies, they commissioned a porcelain service from the Sèvres factory, "with a brown nankeen frieze background and a bouquet of flowers in the centre". Twelve plates, two round fruit bowls and a sugar bowl with underdish from this service (bearing the blue Sèvres mark and royal initials from the 1814-1824 period) are going up for sale on 28 March in Dijon (Vregille-Cortot auction house, Mr. Bacot). These superb pieces with polychrome floral decoration by Jacques Sinsson will be selling for around €12,000/15,000. Neoclassicism is also much in the spot-

light with Hubert Robert (1733-1808). A pair of oils on canvas by the painter of ruins, an exponent of the Italian landscape school, will be going for €30,000/40,000 ("Enfants jouant devant une façade en ruine" and "Personnages sous une fenêtre d'un château"). We now leave Italy for Tsarist Russia with a portrait painted on copper of Empress Catherine II (1729-1796) in mourning, wearing the Order of Saint Andrew (€12,000/15,000). The work is attributed to Virgilius Eriksen (1722-1782), painter to King Christian III of Denmark, who also worked at the St Petersburg court between 1757 and 1772. He painted around 30 official portraits of Catherine II, including this very intimate one, shortly after the assassination of her husband Peter III on 17 July 1762.

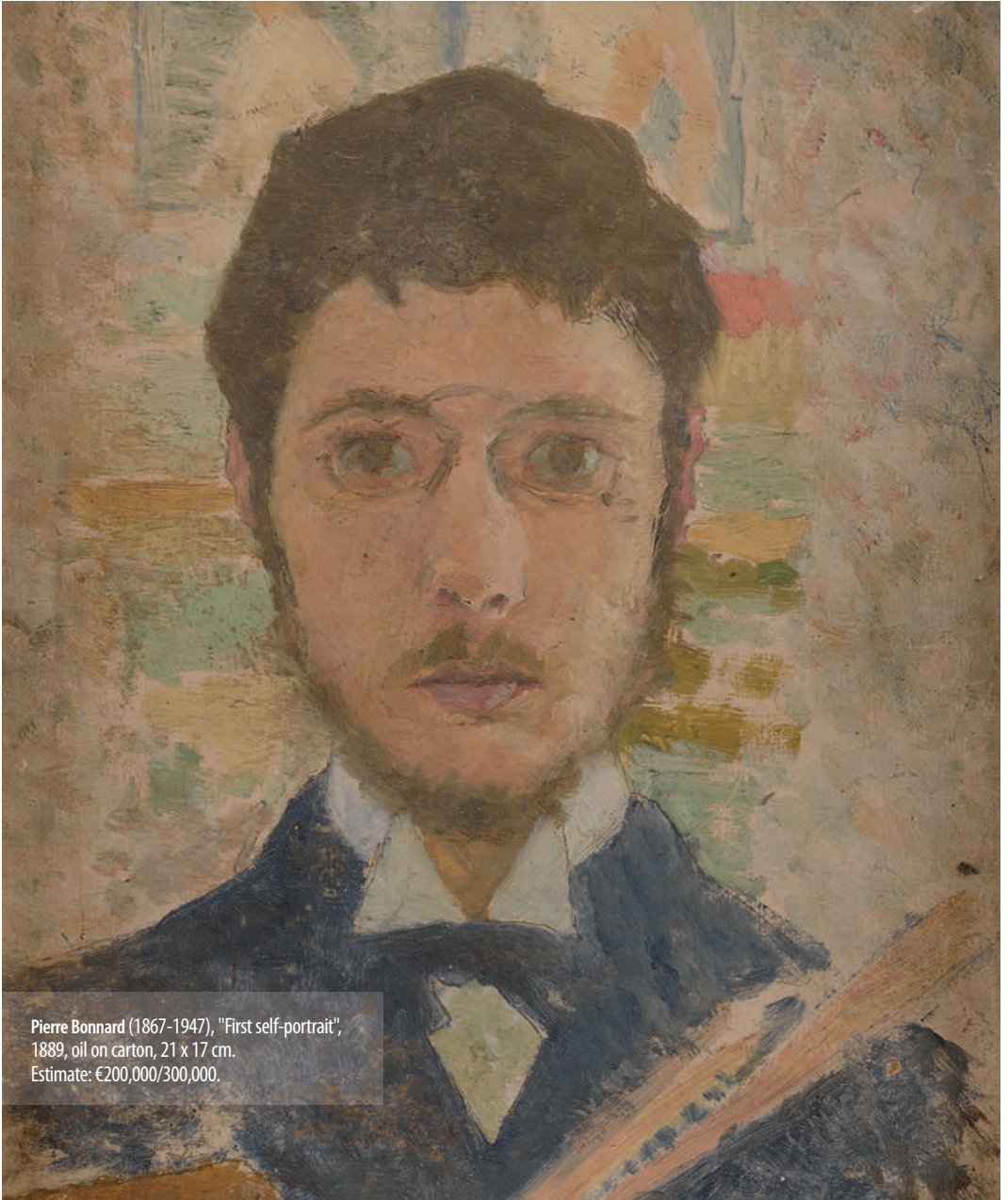
**Caroline Legrand**

# The private world of Bonnard

29 MARCH

A few days after the opening of the retrospective "Pierre Bonnard, peintre de l'Arcadie" (Bonnard: Painting Arcadia), at the Musée d'Orsay, the Osenat auction house at Fontainebleau is offering enthusiasts a hundred-odd pieces recalling the painter, owned until now by the family of the artist's great-nephew, Antoine Terrasse. As well as drawings, a number of personal objects evoke Bonnard's world, including his palette (€3,000/5,000). The sale covers several themes, from the family circle to La Revue blanche, his explorations of the feminine and the landscapes and still lifes he loved to paint. This multifaceted talent, particularly evident in his drawings, in his sculptures and the books he illustrated. A co-founder of the Nabi movement, throughout his career he used a range of warm, bright but never violent colours can also be seen in to highlight the poetry of his subjects. One marvellous example is

"Pêches immortalisées", an oil on canvas of around 1916 (€200,000/300,000). Making play with light, he gently and subtly fashioned his subjects, using the muted light of evening to immortalise Charles and Jean Terrasse bent over a children's book in 1900 (€300,000/400,000). This scene belongs to the myriad joys of an everyday life where the members of his family are the chief players, as we see in an 1899 oil on carton of Renée Terrasse as a little girl, cuddling a cat (€400,000/500,000). Alongside these stolen moments, some portraits are also up for sale, including one of the artist at 22 gazing earnestly into the viewer's eyes, painted in 1889 (€200,000/300,000). After graduating in law, he studied at the Académie Julian. This first self-portrait brings to mind something Antoine Terrasse once said: "The essential is always in suspension, somewhere between silence and the spoken word." **Sophie Reyssat**



Pierre Bonnard (1867-1947), "First self-portrait",  
1889, oil on carton, 21 x 17 cm.  
Estimate: €200,000/300,000.



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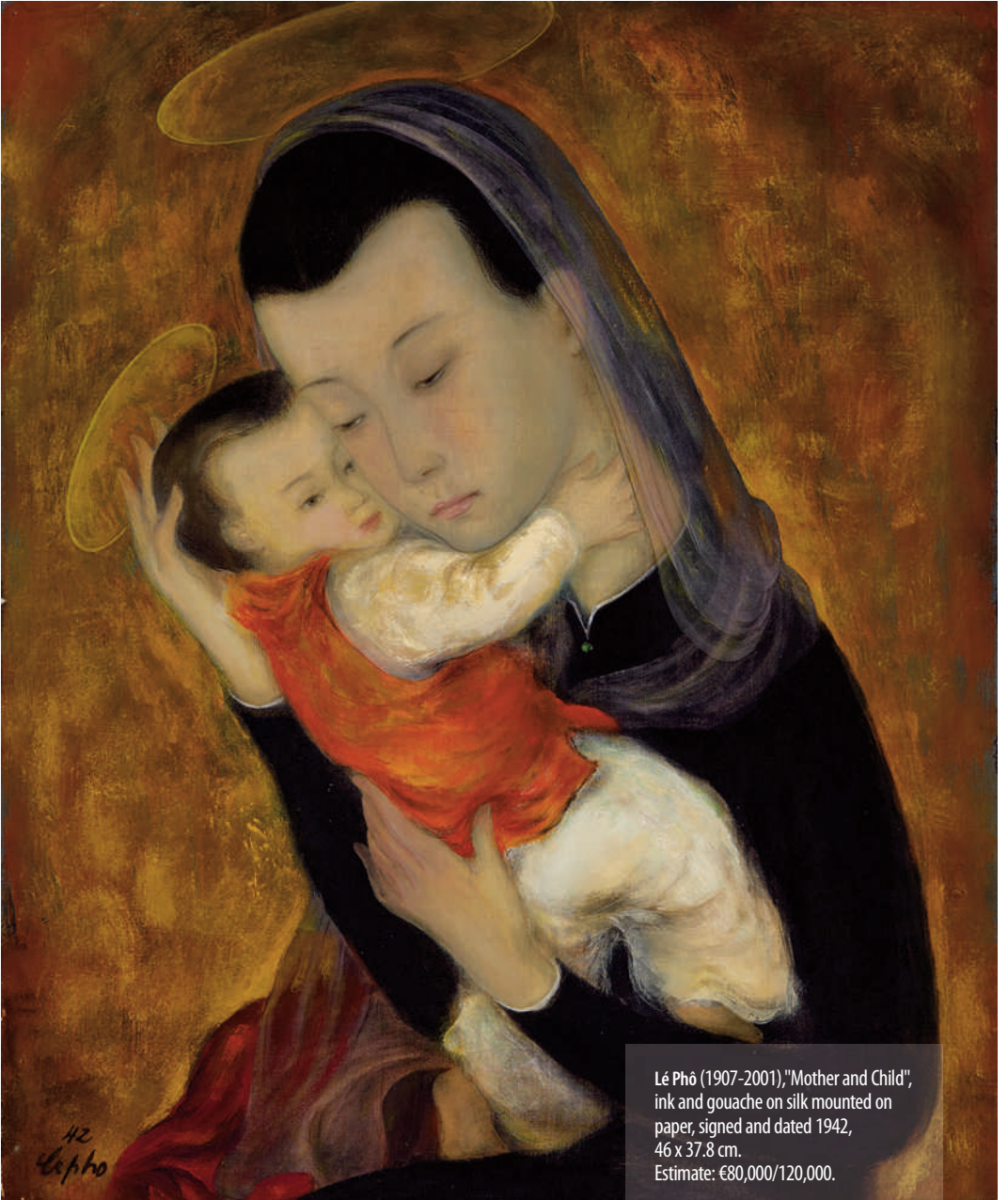


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Lê Phổ (1907-2001), "Mother and Child",  
ink and gouache on silk mounted on  
paper, signed and dated 1942,  
46 x 37.8 cm.  
Estimate: €80,000/120,000.

# Modern and contemporary artists

30 MARCH

The Aguttes auction house is killing two birds with one stone with a double sale at Drouot: one dedicated to modern art, the other to photography and contemporary art. As well as the works by Maurice Utrillo, Lin Fengmian and José Cruz-Herrera presented in the first room, art lovers can admire a peaceful village scene by a watering place painted by Henri Le Sidaner in c. 1885 (€60,000/80,000), or linger over this charming mother and child in ink and gouache on silk by Lé Phô, from 1942 (€80,000/120,000). One of Vietnam's most famous 20th century artists, he belonged to the

first generation of Vietnamese painters to graduate from to the Fine Arts School of Indochina. In 1937, Lé Phô moved to France to complete his studies in Paris. Like the painting here, his delicately-rendered pictures echo primitive Italian Renaissance figures, and are influenced by the Impressionists and Symbolists. In the second room, the presentation highlights the huge gap between a geometric composition by Georges Folmer from 1963-1964 (€15,000/20,000) and "New York Subway", printed on metallic paper by the artist Yves Bady Al-Dahdah (€6,000/8,000). **Sophie Reysat**

# Narrative Figuration

31 MARCH

Cornette de Saint Cyr auction house is banking on Narrative Figuration with this sale dedicated exclusively to the movement's exponents, seven years after the famous exhibition at the Grand Palais in Paris and five years after the one dedicated to Erró at the Centre Pompidou. As it happens, the selection gives pride of place to this "formidable predator of images", who advocated the return to image and narrative during the 1960s, when abstraction was on the decline. The sale includes this "Le Jugement de Paris et l'école de Montmartre", a large, lively canvas from 1967 recently discovered in a foreign collection (€100,000/150,000), along with "Relaxing Vibrations", painted four years earlier (€25,000/30,000), "Platino" from the series "The Girls of 1940-1971" (1972, €25,000/35,000) and "Krilov" from the Eric Stanton series (€30,000/50,000). While some still consider this a quintessentially French movement, Stéphane

Corréard, director of the contemporary art department, disagrees: "Far from being a purely Gallic movement, Narrative Figuration was a response to the reproducible, logo-based painting developed by American Pop artists (...); in fact, it was a melting pot for artists from all over the world." As a result, the sale's *dramatis personae* includes the Spanish artist Edouardo Arroyo, represented by the 1979 acrylic "JMBW IV" (€5,000/7,000), the German artist Peter Klasen, with "Nu + Interrupteur combinés" from 1939 (€40,000/60,000), and a "Boxer" from 1967 by the Italian artist Valerio Adami (€25,000/35,000). A 1966 painting by the Haitian artist Hervé Télémaque, "L'Espion" (€60,000/80,000), will also be on offer. The Centre Pompidou is dedicating an exhibition to him until mid-May. When museums focus on an artist, the market follows suit!

Stéphanie Perris-Delmas



Erró (aka Guðmundur Guðmundsson)  
(born 1932), "Le Jugement de Paris  
et l'école de Montmartre", 1967,  
oil on canvas, 300 x 200 cm.  
Estimate: €70,000/90,000.



# AUCTION RESULTS



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# Paris, capital of collectors' cars

**Over three sales, the speciality took €87 million:  
a segment that clearly runs on gold!**



HD





HD

## 4 February / Place Vauban / RM Auctions

This week's multimillion-raising car marathon got off to a roaring start with the €19,353,750 (82% of lots) made by this sale, the second staged in France by RM Auctions, an American auction house specialising in high-end cars and recently partnered with Sotheby's. Four racing cars crossed the million-euro threshold, with a 1963 model taking the lead at €1,624,000: a highly-coveted 1963 front-engine Ferrari, the 250 GT/L "Lusso" Berlinetta. Its last cosmetic overhaul was in the 1980s, but it benefits from having its original V12 engine. We can also mention another Ferrari: a 1990 F40, which changed hands for €1,050,000 with less than 1,200 km on the clock – some driven on a special track in the garage of the owner, who ran it like this for maintenance purposes. Worth noting: this is one of the manufacturer's legendary models: the last one scheduled by Enzo Ferrari.



HD

## 5 February / Grand Palais / Bonhams

Under the glass roof of the Grand Palais, bids spiralled for the collectors' cars offered by Bonhams. The final result of €22 million set a new record in mainland Europe for the auction house. Three seven-figure results were recorded, the highest of which, €1,897,500, is a new world record for an Aston Martin DB5 cabriolet. Made in 1965, it is one of 39 original left-hand drive cars. Its original engine was recently renovated and its bodywork restored; both the interior and the hood retain their patina. It has only done 37,000 km since the day it was delivered to the heiress to the Boettcher fortune in the US.

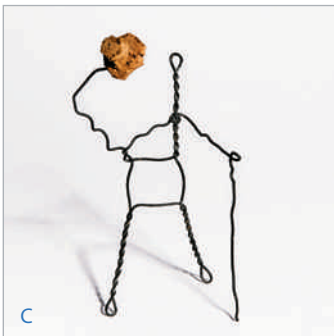
## 6 February / Salon Retromobile, Porte de Versailles / Artcurial-Briest-Pouliant-F. Tajan

Artcurial had a real head start on its Parisian competitors, pocketing €46 million (89% of lots) from this car sale. Several world records were set, notably by a Maserati A6G 2000 Grand Sport from 1956 (€2,010,880) and a 1968 Bizzarini 5300 GT Strada (€1,244,400). Jacques Baillon's renowned collection of "barn finds" alone took €25.15 million, with six resounding seven-figure bids and nine new world records. The Baillon collection contained the most hotly-contested treasure, a 1961 Ferrari 250 GTB California Spider that belonged to both Gerard Blain and Alain Delon, which fetched €16,288,000: a new world record for the model. Only 37 were produced, and this is the only one in its original condition, untouched for 45 years. The original side indicator lights were even found in a box under the passenger seat: they were changed when Delon exported the car to the US.

Sylvain Alliod

< €50,000

## In France



HD



**A €37,500**

Edgar Degas (1834–1917), "Cheval s'enlevant sur l'obstacle", bronze with black patina, cast by Valsuani, h. 29 cm.

Chaville, 15 February, Chaville Enchères auction house.

**B €41,250**

Raymond Templier (1891–1968), circa 1930, plaque brooch in platinum and grey gold with antique-cut diamonds and onyx, gross weight 23.10 g.

Paris, Drouot, 28 January, Chocho-Barré & Allardi auction house. Mr. Martin.

**C €44,660**

Pablo Picasso, "Personnage au chapeau", iron wire and cork, h. 11.2 cm.

Paris, Drouot, 23 January, Tajan auction house. Ms Lamort.

**D €19,778**

Louis XVI period, stamped by Nicolas Petit, writing desk in tulip wood veneer with kingwood surrounds,

with marquetry and gilt bronze ornamentation, marble top, 144 x 93 x 39 cm.

Paris, Drouot, 28 January, Massol auction house.

**E €22,320**

Tellem, Mali. Hermaphrodite statue in heavy wood with thick crackled scabby patina, h. 48 cm.

La Varenne-Saint-Hilaire, 8 February, Lombrail, Teuquum auction house. Mr. Dufour.

**F €27,500**

Alfred De Dreux (1810–1860), "L'Écossais au renard", oil on canvas, 46 x 33 cm.

Paris, Drouot, 29 January, Beussant-Lefèvre auction house. Mr. de Louvencourt, Ms Sevestre-Barbé.

F

# €21,243

The Teotihuacan culture of Guerrero was represented in the sale of a collection by this statue in serpentine, dating from between 350 and 950. Estimated at €6,000/€8,000, it finally went for €21,243. Teotihuacan was the largest city in pre-Columbian America. Located close to modern-day Mexico, it was probably built in 300 BC, and reached its apogee in around 450 AD before declining in the 6th century, perhaps because climatic changes affected the food resources. It was long thought that the city had been attacked in the 7th or 8th century, but it is more likely that it fell victim to civilian riots. At the end of the 1980s, a Canadian academic, Louise Paradis, suggested that Mezcala stone cutters of Guerrero may have carved the famous green rock masks found in the city for export, doing so either inside the city or directly on site. Digs carried out in the Costa Grande region in Guerrero by Mexico's National Institute of Anthropology and History in the 2000s revealed that the Mezcala were not the only group to have had economic and cultural interaction with Teotihuacan, as witness the style of the pottery fragments discovered. The two sculptures in this sale each demonstrate in their own way how far the influence of the "city of the gods" extended. Last year, digs conducted in the sacred tunnel below the pyramid of Quetzalcoatl unearthed new discoveries, including four green stone statues surrounded by thousands of jade pearls, pyrite spheres and the remains of big cats. Teotihuacan is decidedly full of surprises!

Sylvain Alliod

Western Mexico, 300-950, incomplete statue in white-veined serpentine from the Teotihuacan culture of Guerrero, h. 29.5 cm. Paris, Drouot, 10 February, Mathias Baron-Ribeyre & Associés/Farrando auction houses. Mr. Roudillon.



€50,000 - €100,000



**A €75,000**

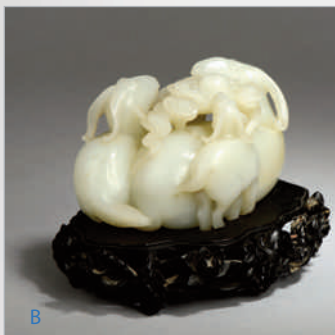
Diderot (1713-1784) and D'Alembert (1717-1783), "Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers", 35 volumes, Paris, 1751-1780, published by Le Breton, David, Durand and Briasson.

Lyon, 31 January and 1 February, Conan Hôtel d'Ainay auction house. Mr. Van Eecloo.

**B €80,666**

China, 19th century, white jade group of three ibexes at rest, 7.5 x 12 cm.

Pau, 31 January, Gestas-Carrere Enchères de Bourbon auction house. Mr. Ansas.



**C €52,620**

Maurice Estève (1904-2001), "Composition abstraite", oil on canvas, dated 1952 on the back, 24 x 15.5 cm.

Lisieux, 14 February, Lisieux Enchères auction house. Maître Brunet.

**D €80,000**

Pierre Jeanneret (1895-1967), seats from Chandigarh, comprising two low fireside chairs and one bench; teak, upholstery, 84 x 57 x 80 and 84 x 140 x 80 cm, circa 1960.

Marseille, 2 February, Leclere auction house.

HD





€82,500

The fairs painted in the 16th and 17th centuries by the Northern European schools are some of the genre scenes most sought-after by enthusiasts, as with this colourful painting. Previously part of the Thérèse Lownes Nobel collection, it was reproduced as a Martin Van Cleve in the monograph by Dr Klaus Ertz. The young artist belonged to a dynasty of Flemish artists, and studied painting under his father, Willem Van Cleve, and Frans Floris, who had travelled in Italy. In 1551, he was admitted as master to the guild at Antwerp, his hometown. With his brother Hendrick III, he took up most of the themes, both sacred and profane, which had made the family workshop so successful. Martin Van Cleve married Maria de Greve in 1556. His fine reputation brought him many commissions from wealthy bourgeois clients; he even seems to have specialised in scenes of feasts and entertainment, as is the case in this painting with its precise, brilliant style, two other versions of which are known. It depicts

village celebrations during the feast of Saint Sebastian on 20 January; Sebastian's portrait as an officer in Diocletian's army can be seen on a banner. The patron of archers, he was also one of the great saints who provided protection against the plague, using his body as a shield. The composition's lively style combines the picturesque with an innate sense of realism. We see a bustling, jostling crowd, with rows of shops, stalls and stands cluttering up the road. The painting was hotly contested between bidders in the room and on the phone, before finally going to a foreign buyer, within the range of its estimate.

**Chantal Humbert**

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**Martin Van Cleve** (1527-1581), "The feast of Saint Sebastian", oak panel, three boards, reinforced, 46.5 x 86 cm. Lille, 15 February, Mercier & Cie auction house. Mr. Millet.

> €100,000



## A golden awakening

This statue, which had a low estimate of €20,000, shot all the way up to €338,040 in a China vs China match. The figure is none other than Guanyin, the most popular goddess in the country of the Rising Sun. Originating in India, this deity was worshipped there as Avalokiteshvara, a bodhisattva who renounced Nirvana in order to guide men towards spiritual awakening more effectively. Along the paths of Buddhism, the life-saving monk took on a female appearance when he joined the Chinese pantheon. Her main quality is compassion, but virtue, piety and filial love are also attributed to her, and she has many legends to her name. In this statue, she is seated in the pose of regal relaxation – the "rajalilasana" – with her hands on her knees, eyes half-closed, richly adorned, wearing a garment tied over her stomach and a mantle over her shoulders. The bronze statue is decorated with a layer of gold lacquer, but a much more resplendent finish can be seen in the areas where this protective layer has disappeared: probably mercury gilding, which is thought to still cover most of the sculpture. Connoisseurs were betting on it, and fought fiercely for the sacred effigy, eager to restore its former lustre!

Sophie Reyssat

€338,040

China, bronze statue of Guanyin, Ming period,  
16th century, h. 56 cm.

Goxe, Belaisch, 1 February, Enghien sale room.  
Mr. Thierry Portier.



**A €113,760**

Circa 1787, redingote dress, cotton satin and silk, high-waisted skirt with small, narrow pleats. Paris, Drouot, 4 February, Thierry de Maigret auction house. Ms Experton-Dard.

**B €152,500**

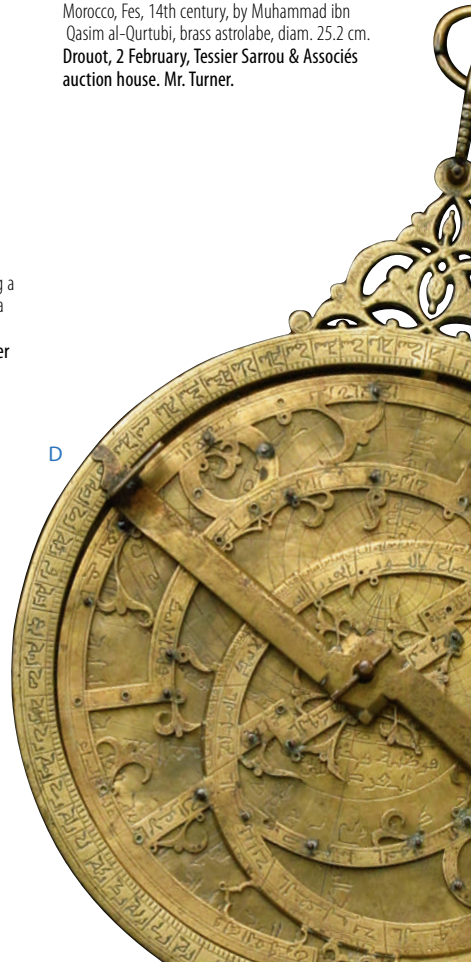
1925 Hispano-Suiza H6, chassis no. 11263, engine no. 301284. La Trinité, 3 February, Nice Riviera auction house sale room. Mr. Pluton.

**C €125,000**

China, celadon jade with rust-red veins, depicting a guardian of Buddhism seated on a rock, holding a stylised lotus, h. 11 cm. Louviers, 15 February, Jean-Emmanuel Prunier auction house. Cabinet Portier.

**D €312,480**

Morocco, Fes, 14th century, by Muhammad ibn Qasim al-Qurtubi, brass astrolabe, diam. 25.2 cm. Drouot, 2 February, Tessier Sarrou & Associés auction house. Mr. Turner.



This astrolabe from 14th-century Maghreb did not lose its way: estimated at no more than €80,000, it finally fetched €312,480. It is remarkable for several reasons. First, it has an inscription detailing the name of its maker (one Muhammad ibn Qasim al-Qurtubi), where it was made (Fes) and the year (the 719th year of the Hegira calendar in the month of "joudada", i.e. May 1319). Although produced in the Kingdom of Fes, it is different from instruments of the same type made at the time, with a number of characteristics of Al-Andalus astrolabes from the previous generation. For example, the date it gives for the Spring Equinox is that of the 12th century.

Sylvain Alliod



HD

**A £2,882,500**

Ai Weiwei, "Circle of Animals/Zodiac Heads", 2010, gilt bronze, number 7 from an edition of 8 plus 4 artist's proofs. London, 12 February, Phillips.

**B £15,538,500**

Joan Miró (1893-1983), "Painting (Women, Moon, Birds)", signed oil on canvas painted in 1950, 114 x 146 cm. London, 4 February, Christie's.

**C €30,453**

A Lega Ivory Figure, Democratic Republic of the Congo, arms carved in relief on the torso with the hands joined on the abdomen, the eyes and breasts as dotted circlets, golden patina, 7 cm. Brussels, 27 January, Lempertz.

**D €101,000**

Pair of Louis XV style plinths in marquetry with foliage and flower decoration from the Louis XV Alain Ducasse restaurant. Monte-Carlo, 25-30 January, Artcurial Brist - Poulain - F. Tajan.

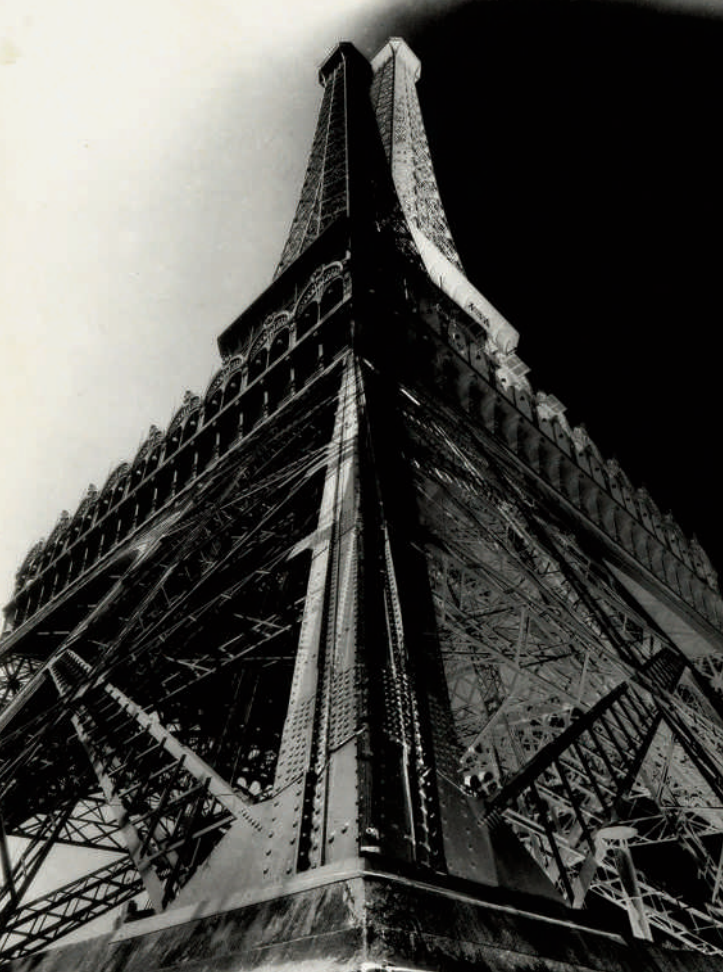
D

With initial estimates doubled, 100% of lots sold to buyers from all over the world (in terms of volume, foreign purchases represented 75% of the results), 2,230 purchase orders, 1,820 telephone bids and 20% of lots acquired online, there was no end to the fine figures of this sale: a largely predictable triumph. The final total of €3.07 million would have been impossible in other circumstances, but this involved the partial dispersion of the contents of Monaco's legendary Hôtel de Paris (Artcurial-Brist-Poulain- F. Tajan), haunted by the spirits of the multifarious celebrities who stayed there. So it was no surprise to see €101,000 go to a pair of plinths in the style of Louis XV, which once graced the restaurant of the same name.

Xavier Narbaits







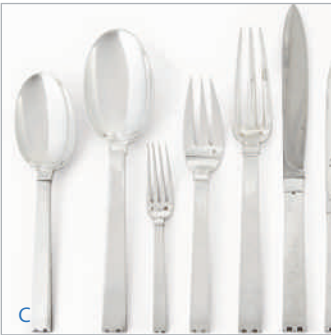
HD

\$27,500  
François Kollar, "Double-Impression of the Eiffel Tower", silver print, 1931.  
New York, 19 February, Swann Auction Galleries.

## \$929,983

Prints of Paris by a German photographer were the highlight of this decidedly international photography auction at Swann Galleries in New York on 20 February, which took a total of \$929,983. Helmut Newton's "Portrait of Karl Lagerfeld in Paris" from 1976 stole the show at \$75,000: a record for this photograph at auction (according to auction house). Newton worked for French Vogue, and was the subject of a retrospective at the Grand Palais in Paris in 2012. Taschen published a book of his works in 1999, with a record number of 464 pages, and a signed first edition of this was sold for \$15,000, nearly tripling its low estimate. Paris also featured in a print by François Kollar, whose 1931 view of the Eiffel Tower went for \$27,500 (*photo*): a new record for the artist at auction (source: Artnet), which doubled its original estimate. These top lots were all acquired by collectors, many of whom were new to the auction house.

**Tom Dyer**



**A \$5,317,000**

Giovanni Paolo Panini (1691 - 1765), "Rome, The Pantheon, A View Of The Interior Towards The Piazza Della Rotonda", signed with initials and dated at the foot of the column lower right: "I.P.P. 1732", oil on canvas, 119 x 98.4 cm.

New York, 29 January, Sotheby's.

**B £37,500**

Sir Winston Churchill and Dwight D. Eisenhower, vintage silver print (approx. 280 x 355 mm), signed by Churchill, signed and dedicated by Eisenhower ("For Captain Christopher Soames with personal regards, Dwight D. Eisenhower"), probably Washington, DC, 25-28 June 1954, framed and glazed.

London, 17 December, Sotheby's.

**C \$40,625.**

Service by Jean E. Puiforcat, circa 1930, Paris, in the Monaco pattern.

New York, 18 February, Doyle.

**D £10.78M**

Claude Monet (1840 - 1926), "Les peupliers à Giverny", signed "Claude Monet" (lower left), 1887, oil on canvas, 74 x 92.7 cm.

London, 3 February, Sotheby's.



With a memorable result of £186.44 million, this sale was a record. And it was an Impressionist, Claude Monet, who came up trumps: "Venise, le Grand Canal" (1908, £23.66M) was followed by "Les Peupliers à Giverny" of 1887 (£10.78M), "L'Embarcadère" (1871, £10.22M) and "Antibes vue de la Salis" of 1888 (£8.77M). The last two paintings came from the Jaime Ortiz-Patiño and Florence Gould collections respectively.

Xavier Narbaits



**Léon Spilliaert** (1881-1946), "L'Estacade",  
Chinese ink wash and coloured pencils, signed at  
the top right 36.9 x 49.8 cm. Patrick Derom Gallery.

Fuller

# MAGAZINE

# Salon du Dessin, museum quality

When dealers and institutions get together, divorce is not inevitable. Sometimes they even hit it off famously, like the Salon du Dessin which has been enjoying a vibrant love affair with museums for many years. Since 2011, all its guests have been public collections. In 2007 the first at the fair, the Paris Musée des Arts Décoratifs, exhibited some drawings by Charles de Wailly for the dressing room of Mademoiselle Contat. This year, the Bibliothèque Nationale de France is presenting a few masterpieces from its little-known collection of architectural drawings, one of the oldest in the world (see page 72). As we also know, the Semaine du Dessin has been bring-

ing a fine selection of museums together around the speciality since 2000, and in 2015, the Centre Pompidou, Orsay, the Louvre, the Fondation Custodia and thirteen other institutions will be opening part of their graphic departments to the public. We can also see signs of perfect harmony in the fair's "Rencontres Internationales", introduced in 2006. These talks, open

## KEY FIGURE

# 39

The fair features 39 galleries,  
19 from France and 20 from abroad.



HD



**Giambattista Tiepolo** (1696 - 1770),  
"Study of a seated male nude", black and red  
chalks with white highlights, 42 x 29.4 cm.  
Martyr de Cambiaire.

*Nègreries, Martinique*



Paul Gauguin (1848 - 1903), "Nègreries Martinique", gouache, watercolour, pen, dark blue ink and gold paint, collage and laid paper on panel, 34.3 x 24.7 cm.  
Jean Luc Baroni LTD.



## NOTE

25 to 30 March, Palais Brongniart, Paris.

[www.salondudessin.com/en](http://www.salondudessin.com/en)



to visitors, are presented by curators and art historians. This year they are devoted to architectural drawing, and feature international specialists like Olivia Horsfall Turner from the Victoria and Albert Museum, who will be focusing on English 17th-century drawings as a source of documentation for monuments, and Magnus Olausson, director of the Stockholm Nationalmuseum collections, who will be exploring the question "are architectural drawings a playing field for the imagination or pure construction?" as regards the collaboration between King Gustav III and his architect Louis Jean Desprez. The scientific aspect of these meetings is considerable, says Magnus Olausson. "Only a serious market will inspire museums to make major purchases." And in this respect, the Paris fair is the object of envy, as every edition ends with a string of acquisitions. In 2014, an architectural plan by Hans Vredeman de Vries, presented by the Paul Prouté Gallery, joined the collections of the Metropolitan Museum in New York, "Brooklyn Bridge"; an ink and wash drawing by Albert Gleizes from the Zlotowski Gallery, those of the LACMA in Los Angeles, and a delightful self-portrait by Henri Fantin-Latour from Talabardon & Gautier, those of the Art Institute of Chicago. Once again, American museums proved highly active. And the organisers are optimistic as regards the new edition: the USA is still the leading market in the speciality.

biting a study of heads in sanguine, black chalk and ink by Salvador Rosa... Lovers of Old Master drawings are also sure to linger at the Italian gallery Francesco Antonacci Damiano Lapicciarella Fine Art, which has two pencil drawings from c. 1672 by Charles Le Brun of "Night and Dawn". Over the years, with 16th, 17th and 18th century drawings now increasingly rare, the 19th century has inevitably become more desirable. Today, this is the kingpin section of the fair. Modern works are well-represented, but the trend has not intensified compared with last year, says the president, Louis de Bayser. Like his colleagues, he prefers a high-quality selection of 19th-century and modern works to a weak Old Masters section – as we can see from an enchanting Paul Gauguin at Jean-Luc Baroni, "Nègeries Martinique", in gouache, watercolour, pen and dark blue ink, typifying the spirit of the artist of the Tropics, or an equally iconic landscape by Léon Spilliaert at Patrick Derom. In this 1907 Indian ink wash and coloured pencil drawing of the famous dyke at Ostende, "L'Estacade", the Belgian artist makes play with perspective and empty space to create a dramatic atmosphere accentuated further by his use of light. Amazing. We can also mention a still life by Jean Hélon at Antoine Laurentin, featuring some of his favourite objects, the umbrella and the pumpkin (described by the artist as the "golden fruit"): a work which contributes to a well-stocked 20th-century section, together with those of Frank Kupka at the Galérie de la Présidence and Fernand Léger at David Tunick. And all this is only a prelude to a highly specialised selection that, as every year, promises a wealth of discoveries.

Stéphanie Perris-Delmas

## Outstanding drawings in 2015

This year, who will have the honour of seeing one of their works join a major international collection? Perhaps the Paris gallery Éric Coatalem, which is offering a black chalk, pen and brown wash "Marriage of the Virgin Mary" by Gian Domenico Tiepolo from 1792, or the Artur Ramon Gallery in Barcelona, which is exhib-

## KEY DATES

1991 - Creation of the Salon du Dessin on the initiative of several Paris dealers.

2006 - The fair introduces the "Rencontres Internationales", and reports of the seminars are published.

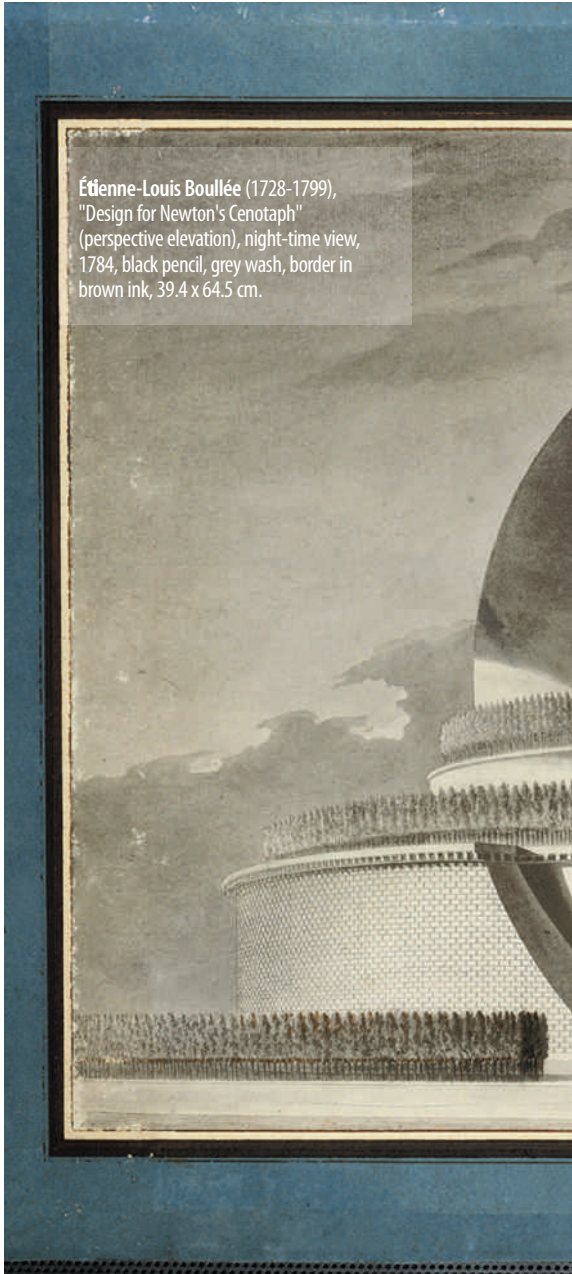
2007 - The fair hosts a public collection: drawings from the Musée des Arts Décoratifs.

## The BnF, guest of the Salon du Dessin

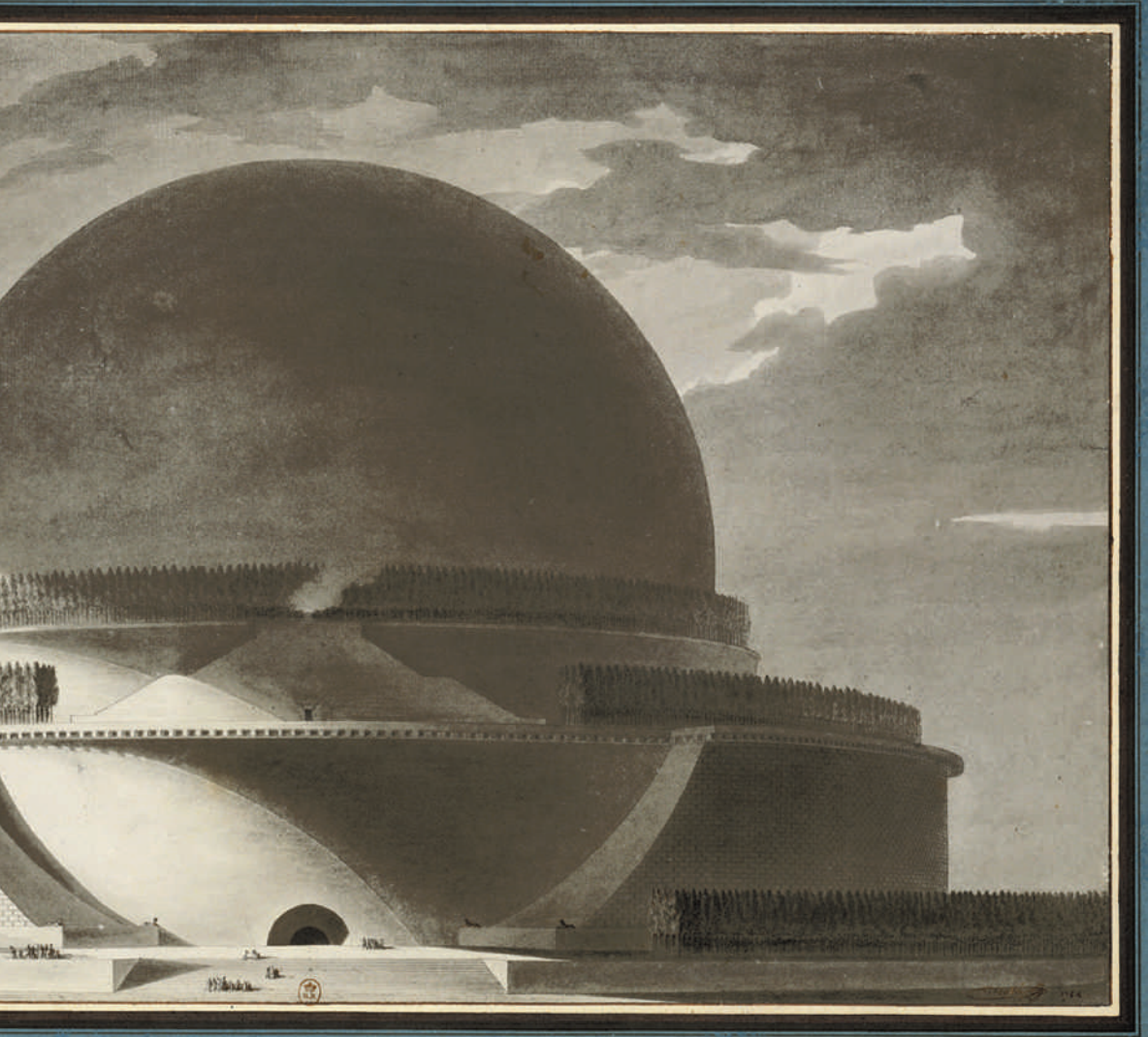
For the second year running, the Salon du Dessin is providing a chance to admire and study architectural drawing, a speciality within a speciality. After the Nancy Musée des Beaux-arts, which presented a selection from its graphic department last year, including works from the Thuillier donation, the Bibliothèque Nationale de France is responding to the invitation by exhibiting forty-odd extraordinary drawings from little-known sources. We talk to Sylvie Aubenas, director of the Print and Photography Department, Barbara Brejon de Lavergnée, its librarian, and Marc Le Cœur, art historian and the curator of the exhibition.

### Which works have been selected for this hang?

We wanted to reflect the extraordinary breadth and variety of the BnF's collections in terms of architectural drawings. The selection covers five centuries: the oldest drawing is by Androuet du Cerceau from around 1570, and the most recent by Théo Sardnal, a pupil of Auguste Perret. This drawing of the hydroelectric power station at Donzère-Mondragon, now classified as a Historic Monument, is dated 1952. Through this extensive timespan, the presentation covers all



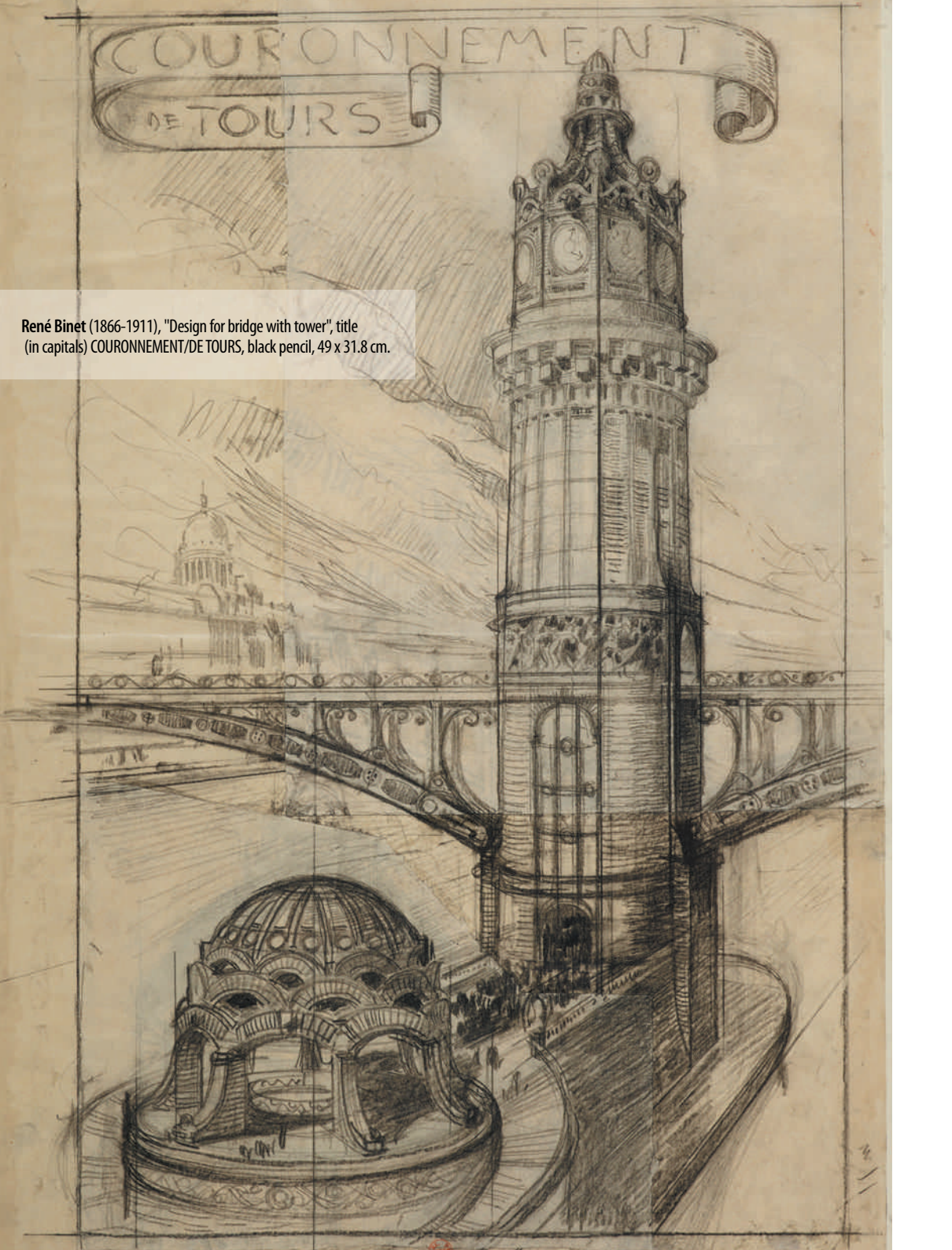
Étienne-Louis Boullée (1728-1799),  
"Design for Newton's Cenotaph"  
(perspective elevation), night-time view,  
1784, black pencil, grey wash, border in  
brown ink, 39.4 x 64.5 cm.



A. NEWTON •

COURONNEMENT  
DE TOURS

René Binet (1866-1911), "Design for bridge with tower", title (in capitals) COURONNEMENT/DE TOURS, black pencil, 49 x 31.8 cm.



periods equally, and all the great French architects are represented (although a work by Piranesi is also included). So in a room of 60 m<sup>2</sup> we can see a considerable chunk of France's architectural history! The exhibition also shows the sheer variety of architectural drawing. From simple sketches scribbled by artists on the corner of a table to magnificent renderings designed for presentation to the public, we find a huge range of architectural drawings, including sketches, working documents produced for entrepreneurs and detailed plans of ancient foreign monuments in Italy, Egypt, Mexico and China. We go on a journey in time and space. The exhibition should appeal to novices too. Not everyone is familiar with the flat projection code, with its plans, sections and elevations... It can be very abstract. But here the works selected demonstrate, despite these codes, that an architectural drawing is not only a document with an archival character but also a work of art with its own aesthetic value.

**Did the National Library buy any works in previous fairs?**

We have bought relatively little at the Salon du Dessin, but in 2011 we acquired a drawing by a 17th century artist, Claude Simpol. This drawing of a gathering of peasants was engraved – our buying policy involves drawings of all periods, but they must have a connection with prints. We buy works from dealers and at the Drouot sale room. We have an incredible collection, which is as big in digital terms as the drawing department at the Louvre. At Drouot, we bought some magnificent drawings by Grégoire Huret and François Chauveau, and a coronation of Louis XIII by François Quesnel. In the spring of 2014, these were displayed at the BnF Richelieu site in an exhibition devoted to French 17th-century drawings from the Print Department. It featured a number of fine architectural drawings, including one by Mansart. The fact that we focus on engravings means that we can still find affordable 17th-century drawings – for example, a work by Pierre Paul Sevin, active under Louis XIV. The great masters of French

painting are still expensive, but we manage to buy some marvellous pieces in lesser-known, less well-worked areas.

**How do you see this event and the drawing market in general?**

We have a great deal of admiration for this fair, which has become the great world event for drawings. All the curators of foreign museums turn up. These colleagues of ours make use of the occasion to come and see our drawings and prints in the department. It's a tremendously successful fair, and now the "Rencontres Internationales" are contributing still further to it. The scientific aspect is a remarkable bonus. In addition, these talks have attracted a lot of interest, and have always been entrusted to art historians, academics and museum curators, so they are fascinating study days. The topics for discussion are always highly relevant, and show that drawing is not only the work of artists working for kings, but involves every area. As regards the drawing market, it seems very healthy – better than for prints. You can see from the prices! At Drouot, we wanted to buy a drawing by Pierre Brébiette, a marvellous etcher in the time of Louis XIII, but the bids rocketed, and in the end it went to the Metropolitan Museum of Art in New York.

**Interview by Stéphanie Perris-Delmas**

**Other architectural collections throughout the world**

The Royal Institute of British Architects in London has a collection of extraordinary architectural drawings, mainly by British architects. In the Netherlands, the NAI (Netherlands Architecture Institute) is a collection of works by mainly Dutch artists covering the 19th and 20th centuries. Also worth noting: the Canadian Centre for Architecture, a private institution founded in 1979.

# An international Musée d'Orsay



Olivier Simmat

© Photo Nicolas Krief

Olivier Simmat, advisor to the President and Director of Sponsorship and International Relations for the Musée d'Orsay and the Musée de l'Orangerie, receives us in his Paris office. Between flights, he looks back over a programme of unfailingly successful events, involving three or four exhibitions each year. These act as the museum's extra-mural flagship, and their profits are finally making it possible to restore Gustave Courbet's famous "Atelier".

## **Can you tell us about this policy for exhibitions abroad?**

International exhibitions have always existed, in a more unobtrusive way and with less media coverage than nowadays. But the museum's collections have always moved around. However, we ramped up this policy seven years ago when Guy Cogeval took over management of the museum with the goal of the "New Orsay", 25 years after the museum first opened. This project had to be paid for through self-financing and sponsor-

HD



Impressionists Gallery at the Musée d'Orsay, museology of the New Orsay designed by Jean-Michel Wilmotte, building work for which was financed substantially by international exhibitions.





"Beyond Impressionism: the birth of modern art",  
exhibition presented at the National Museum of  
Korea in Seoul, 5 May to 31 August 2014.





ship, not with State subsidies, so the machine needed to get moving again. This programme is now a fundamental part of the museum's budget, and represents the equivalent of corporate sponsorship each year. It's part of the structure.

### Can you tell us about the financial aspect?

Depending on the audiences expected, the Musée d'Orsay makes an indirect profit on the ticketing, negotiated at a flat rate. So the partners either take their chances and reimburse their input from admissions, or obtain financing from their own sponsors. This is a considerable income for us, and has in fact become our main source of revenue – more than the takings from exhibitions at the Paris museum. These big international exhibitions are huge financial operations. In the USA, for example, two exhibitions staged successively at San Francisco's De Young Museum attracted over 770,000 visitors. With an average ticket price of \$23 (admission and spin-off products) I'll leave you to work out the turnover for the operation! In Brazil, the exhibition "Paris at the Time of the Impressionists" was entirely paid for by the foundation of a sponsor bank, and admission was free for the 870,000 visitors. We prefer this type of partnership – free entry for the public and watertight financial cover. It's the ideal scenario. All the renovation work at the New Orsay has been self-financed by these large-scale international exhibitions. During the two-year period when the galleries were closed for alterations, we were able to take out the museum's absolute masterpieces for "The Birth of Impressionism" and "Post-Impressionism", which were on tour for a year. We are lucky in that we have one of the world's most sought-after collections.

### How do you choose your subjects?

The large majority of exhibitions, like the ones we stage within the museum, involve scientific exchanges of works between museums, with no money involved. A single exhibition can mean up to a hundred different lenders. The top directors of museums in the Bizot Group [the international group of large-scale exhibition organisers – Ed.] divide up the main subjects of

## KEY FIGURE

# 1.6M

In 2014, the exhibitions staged abroad by the Musée d'Orsay attracted 1.6 million visitors.

exhibitions. However, we also receive requests from places that have no collections and thus cannot exchange works. In those cases, we set up all-inclusive exhibitions from our collections alone, without any external loans, and work with one or two curators. We then provide the catalogue, the notices for the rooms, the teaching tools and so on. These events enable us to present our collection outside France, to bring in foreign currency, and to increase our visitor numbers in Paris, because they enhance our reputation with foreign tourists.

### And talking of figures...

The second largest Asian group, after Japan, is currently Korea. We are going to be translating our guides and audioguides especially for this audience. In Korea, for example, when our collaboration first started, the Musée d'Orsay's awareness rate was 3%. Twenty years on, it is over 65%. It's the same with Brazil. Ten years ago, very few Brazilians visited the museum. After an exhibition at Sao Paulo and Rio, we achieved a rate of 3%. The combination of the term "Impressionism" and the Musée d'Orsay works very well abroad.

### Do foreign audiences have favourite subjects?

Thanks to audioguides, we know the hit parade of paintings foreign visitors like to see. The Japanese are interested in Realism, particularly Millet and his "Angelus". Americans go mainly for the Impressionists. We have pretty accurate statistics, and they are reflected in the choice of exhibitions requested abroad. In Taiwan, 700,000 visitors saw the "Realist" exhibition. When we take an exhibition to another country, we try to focus on something it doesn't have – for example, Impressionist painting in Spain and Italy, where there is not very much of it.

"Millet, Courbet and French Naturalism:  
masterpieces from the Musée d'Orsay"  
presented at the China Art Museum in Shanghai,  
16 November 2012 to 28 February 2013.



**How do you choose your partners?**

We first of all respond to demand, because we receive a lot of requests. Our priority is State museums. We reject shopping centres, exhibition areas and casinos – like one request from Macao. In Japan, we were approached by large department stores wanting to base their communication for the year on a visit from the Musée d'Orsay. We don't do that kind of project. Secondly, the management wants to expand to new horizons and try out new continents, like Latin America. We were the first to go to Brazil. "Impressionism, Paris and modernity: masterpieces from the Musée d'Orsay", which went to Sao Paulo and then Rio, brought in 870,000 visitors. This was the first time we had proposed a proper exhibition in South America. Afterwards, it was very satisfying to see institutions like Beaubourg and the Louvre following in our footsteps. Currently, we have our sights set on Chile, as France has

a glowing reputation there. One example of this splendid francophilia is the Fine Arts Museum in Santiago, built in 1910: it's a copy of the Petit Palais in Paris. Obviously, these events are only possible in countries with a flourishing economy, because it means considerable investment for the organisers in terms of transport, insurance and so on.

**So how do you juggle this programme with what's on show in Paris?**

Clearly, when Manet's "Le Fifre" has gone off to Brazil, it's no longer in the museum! But our collections have doubled in size since the museum opened, so our rooms are very well stocked, and 80% to 90% of the principal masterpieces are always on show. In addition, over half our collection is not allowed to leave the museum, like the Gachet donation with its twelve Van Goghs, which are always on display. An

"Millet, Courbet and French Naturalism: masterpieces from the Musée d'Orsay" presented at the China Art Museum in Shanghai, 16 November 2012 to 28 February 2013.



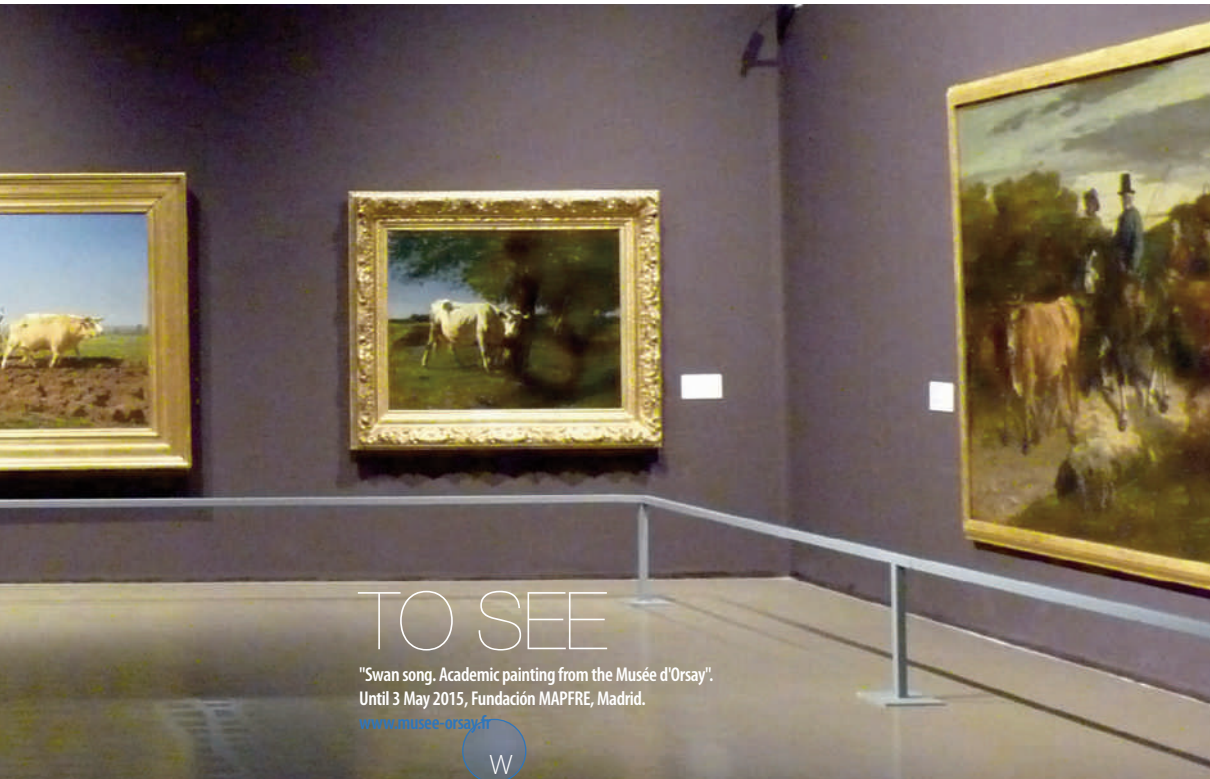
event abroad will feature one or two absolute masterpieces, and then a more or less acknowledged hierarchy comes into play. It's rather like the film world, where the producer buys such and such an actor, depending on the number of tickets he hopes to sell. Sometimes a single star is enough. Exhibitions last three months on average: that's the international standard. They each involve around sixty works. Meanwhile, loans represent 1,200 to 1,400 works per year. That means that works have to be rotated, but the management of this turnover is part of the very life of the museum.

### Which projects mean the most to you?

At the beginning of February, we opened an exhibition at the Fundación Mapfre in Madrid, which we work with every year. It focuses on Academicism, and it's our first event on this theme. Like the one on Natu-

ralism presented two years ago in Shanghai, it has enabled us to take stock of this part of the national collection, historically scattered between numerous regional museums through the old State deposit system. These exploratory exhibitions make it possible to work on the collection, look at the works again, bring them back to the museum, restore them, find the original frames, collect documentation on them and write notices for the works. This is extremely useful and important for the museum. This year, we have also programmed The Douanier Rousseau in Venice, Claude Monet in Turin, and Impressionist Portraits in Rome. For 2016 and the France-Korea years, we have slightly shifted one planned exhibition to coincide with the anniversary, which should make it possible to raise funds. This will be dedicated to Realist and Academic painting from Millet to Bouguereau.

Interview by Stéphanie Perris-Delmas



TO SEE

"Swan song. Academic painting from the Musée d'Orsay".

Until 3 May 2015, Fundación MAPFRE, Madrid.

[www.musee-orsay.fr](http://www.musee-orsay.fr)



# TEFAF, 2015 edition

To be there or not to be there! That is the question that gnaws at the top international galleries at the approach of TEFAF, the great European antiques ritual where you absolutely have to be to obtain the blessing of collectors. Here, the potential buyer is king, and everything is done to ensure guaranteed top quality, as witness the famous vetting process with its commission of 167 experts, who go over every selected object with a fine tooth comb! And France has a lot to crow about, with an enviable position as the second best-represented nation after the UK, ahead of the Netherlands and Germany. "Being there" is an apotheosis achieved this year by the young French gallery owner Xavier Eeckhout,

whose great love is animal sculptures. For his first appearance, he has selected works by François Pompon, Rembrandt Bugatti and Edouard Marcel Sandoz: a bestiary of bronzes which will be staged by the designer René Bouchara. Eeckhout's presence in the Showcase, heaven's pearly gates, does not guarantee him a place in the next fair – for this he

## TO SEE

TEFAF, 13 to 22 March, Maastricht.

[www.tefaf.com](http://www.tefaf.com)

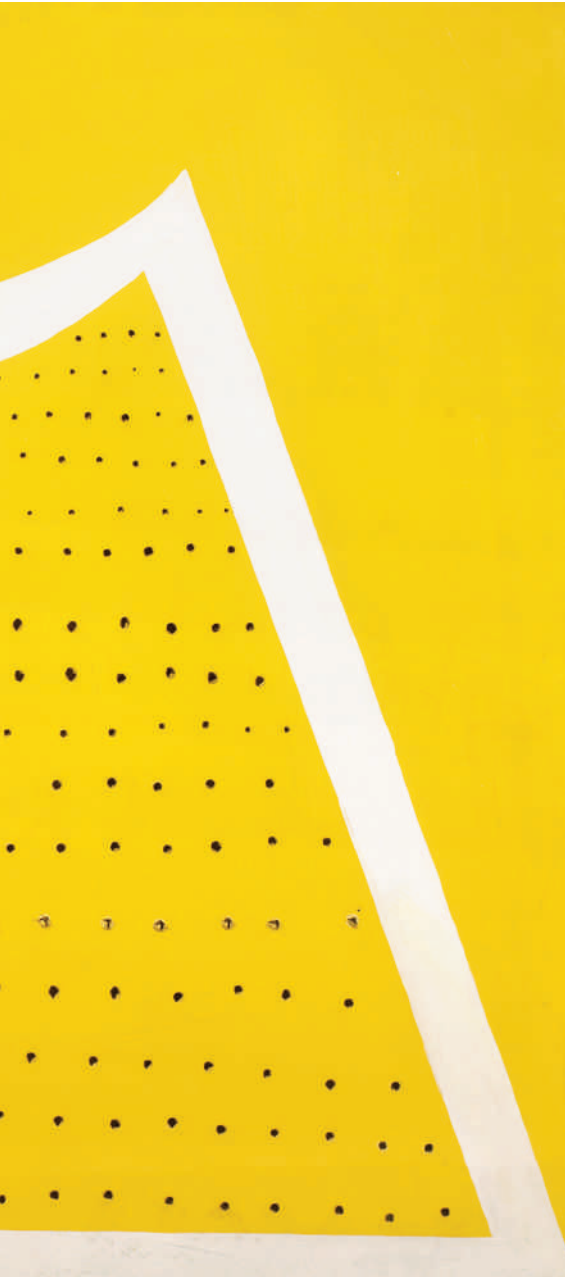
HD



Fang, Gabon, 19th century, wood,  
metal, H. 42.5 cm. Provenance:  
former Arman collection, France.  
Lucas Rattton Gallery.







**Lucio Fontana**, "Concetto Spaziale",  
1960, oil on canvas, 125 x 165 cm.  
Courtesy Tomabuoni Art Gallery.

needs to produce a faultless performance – but it does give him a chance to enter the Holy of Holies. Lucas Ratton had a highly successful experience here in 2013, and now exhibits with the major players. Once again this year, he has a generous selection, which features ten or so major pieces, including two works from the former Arman collection: this Fang reliquary presented in the historic "African Negro Art" exhibition at the MOMA in 1935, for which he is asking a little over €1 million, and a Tetela mask from the Democratic Republic of the Congo. A newcomer, Jean-Baptiste Bacquart, is staking his all in the Showcase selection. Author of "The Tribal Arts of Africa", published by Thames and Hudson, he will notably be showing a Luba post from the Democratic Republic of the Congo, exhibited at the Musée Dapper in 1994, and a female Songye Kifwebe mask collected during the Twenties, for which he is asking respectively €350,000 and €250,000. Tribal art is incidentally one of the main specialities of the French, who make up four of the seven exhibitors. Where figures are concerned, France is the second best-represented nation after a dominant UK, and accounts for a quarter of the exhibitors at the fair. But that's not all. In the three most emblematic sectors of the TEFAF-antiques, paintings and the Moderns (which alone account for 78% of exhibitors) - French galleries are systematically up with the leaders. They are in fourth place in Antiques, the best-stocked section. This brings together furniture and objets d'art from within and outside Europe, and its ranks include prestigious names like the Kugel Gallery – which this year has selected a malachite inkwell mounted in silver by the Paris silversmith Jean-Michaud Labonté for Count Nikolai Demidov in 1819. Specialising in furniture and objets d'art, the Aveline Gallery is once more joining

forces with Christoph Quénétaïn. Together, they will be proposing a Thomas Ashe commode, new to the market, and a pair of mahogany armchairs stamped by Pierre Garnier, whose provenance seems to be the Hôtel Massiac, Place des Victoires in Paris, owned by the Marquis de Marigny. In the painting section, historically the fair's speciality, France shares third place with the Netherlands. The Sarti and Canesso galleries remain loyal to the Italian masters; the latter, present since 2009, has chosen two "Charities" attributed to Luca Giordano and a portrait by Pietro Fachetti. Meanwhile, Florence de Voldère is banking on Flanders with a painting by Pieter Brueghel the Younger, "The Payment of the Tithe", produced after 1616, of which several versions are known. France is in a strong position in the Modern section (25% of the

fair), where it lies in second place with a 16% share. The Paris galleries are exhibiting post-war works, like Applicat Prazan, with a magnificent Nicolas de Staël from the "Agrigente" series, painted in Provence in 1954 (seen on the Paris market at a Sotheby's sale in 2011), and the Berès Gallery, which is offering a 1956 Manolo Millarès. Produced one year later, a "Nature morte grise à la tâche rouge" by Olivier Debré will be the star attraction at the Brame & Lorenceau stand, while the Tornabuoni Art Gallery celebrates Lucio Fontana with a light-filled "Concetto Spaziale" from 1960, once owned by Enrico Crispolti, the author of the artist's catalogue raisonné. It is also plain to see that the multidisciplinary France neglects no speciality, from Classical Antiques – with the Cybèle, Eberwein and Kevorkian galleries – to Japanese prints,

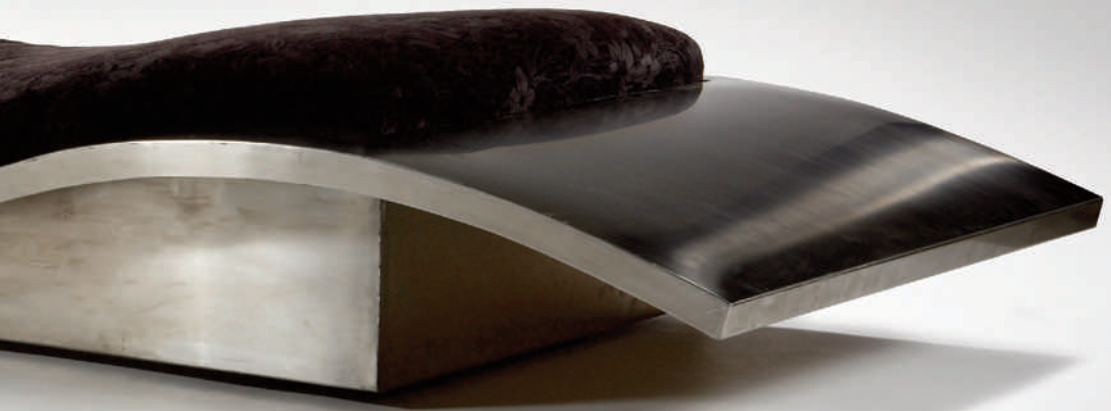


**Maria Pergay**, "Flying Carpet Daybed", 1968, stainless steel, 40 x 101 x 300 cm. Image courtesy of Demisch Danant.

with the Tanaka Gallery. Present in every section, it even claims leadership in design, where it represents 40% of the galleries. A French speciality, this section first appeared at the TEFAF in 2009. The ever-faithful Christian Boutonnet and Rafael Ortiz of the Arc en Seine Gallery have selected the flower of Art Deco, represented by Jean-Michel Frank and Kichizo Inagaki. We can admire a delicate oak and parchment lampstand by the latter from around 1917. As we know, the Japanese artist collaborated with the greatest, from Rodin (for whom he made pedestals) to Eileen Gray. François Laffanour of the Downtown Gallery continues his forward-looking work by exhibiting Shaker furniture from his and Philippe Ségalot's collections, with the collaboration of the Shaker Museum, Mount Lebanon. Meanwhile, Éric Philippe

will be looking at the Swedish Grace movement and Danish design, illustrated with a 1942 cabinet by Hans Wegner. France is once again leader among the new recruits, a sector where it has nine representatives, including the Gradiva Gallery with the Moderns, and the Thomas-Scheler bookstore in the Paper sector. Farideh Cadot has responded to an invitation from Sydney Picasso, curator of the "Night Fishing" exhibition: a new section of the fair, which focuses on the work of one modern or contemporary artist. He has chosen the unclassifiable Markus Raetz, rarely seen at top international fairs. Lastly, with three out of four exhibitors in the Showcase section, considered more or less the chamber of wonders, France is certain to be present at the next few editions!

Stéphanie Perris-Delmas



# The Grand Tour

Italy was an essential stopover on the Grand Tour, the journey lasting two or three years introduced by the English at the end of the 16th century. A period in Rome became a goal in itself. The elite met up with each other as they travelled through Europe, completing their education. These cultivated, fashionable young people were soon followed by artists – and cultural tourism was born! Painters took over various districts of the Eternal City, and explored the surrounding countryside, enchanted by the gardens at Tivoli and the ruins they happened upon during their wanderings. The beauty of antique art also made a lasting impression on them, and they honed their pens copying its magnificent marbles. It took until 1776 for the many Frenchmen in the city to obtain permission to go to other places as well as Rome and Naples. The Marquis de Vandières – the future Marquis de Marigny and Director of the Bâtiments du Roi – was sent to Italy in 1749 by his powerful sister, the Marquise de Pompadour, in order (as she said) "to acquire the requisite knowledge to serve a great King fittingly, in managing the Monuments needed to immortalise the glory of his reign."





€28,750 Charles-Louis Clérissieu (1721-1820),  
"Ruines romaines animées de personnages", 1759,  
watercolour and gouache on paper, 47.3 x 60 cm (detail).  
Paris, Drouot, 12 March 2014.  
Oger-Blanchet auction house. M. Auguier.



€2,125 Victor-Jean Nicolle (1754-1826),  
"Vue de Florence", undated, watercolour,  
ink and pen on paper, 20.4 x 30.9 cm.  
Paris, Drouot, 26 November 2014, Kapandji-  
Morhange auction house. M. de Bayser.

# KEY FIGURE

## 1968

After the events of May 1968 the Prix de Rome, in the form dating from 1663, was abolished by Minister of Culture André Malraux.





€8,430 Louis-François Cassas (1756-1827),  
"Vue des Iles Borromées", undated, drawing and  
watercolour on paper (one of a pair), 61 x 86 cm.  
Paris, Drouot, 15 November 2013.  
Frayse & Associés auction house. M. de Bayser.

He remained there for two years. Accompanied by Soufflot (the architect of the future Paris Pantheon) and the engraver Cochin, he met the painter Joseph Vernet, who had been living in Rome with his family since 1734 and had earned a glowing reputation. The two men developed a close relationship through discussions about commissions, and frequently dined together. Meanwhile, the Abbé de Saint-Non visited Rome with Hubert Robert and Jean-Honoré Fragonard in 1760, and the German landscape painter Jakob Philippe Hackert became friends with Goethe in Naples. Intellectual emulation was widespread. (The Musée des Beaux-arts in Caen paid tribute to these inquiring travellers in an exhibition entitled "For the love of art: French 18th-century artists and collectors

"in February-April 2012). As a result, the face of European art was changed forever, in a positive way, as their quest for rebirth led artists to introduce a new aesthetic into art – including painting, sculpture and architecture. Then the buried cities of Pompeii and Herculaneum were rediscovered: another important moment. Italy seemed to have an endless supply of hidden treasures. With the founding of the Académie de France in Rome in 1666, after the creation of the Prix de Rome in 1663, the Eternal City became an essential stage in the education of all serious young French artists. The painters of the Italian School were yet another attraction in Rome. Young hopeful "greenhorns" from all over Europe were eager to gain access to them, and would spend long sessions observing

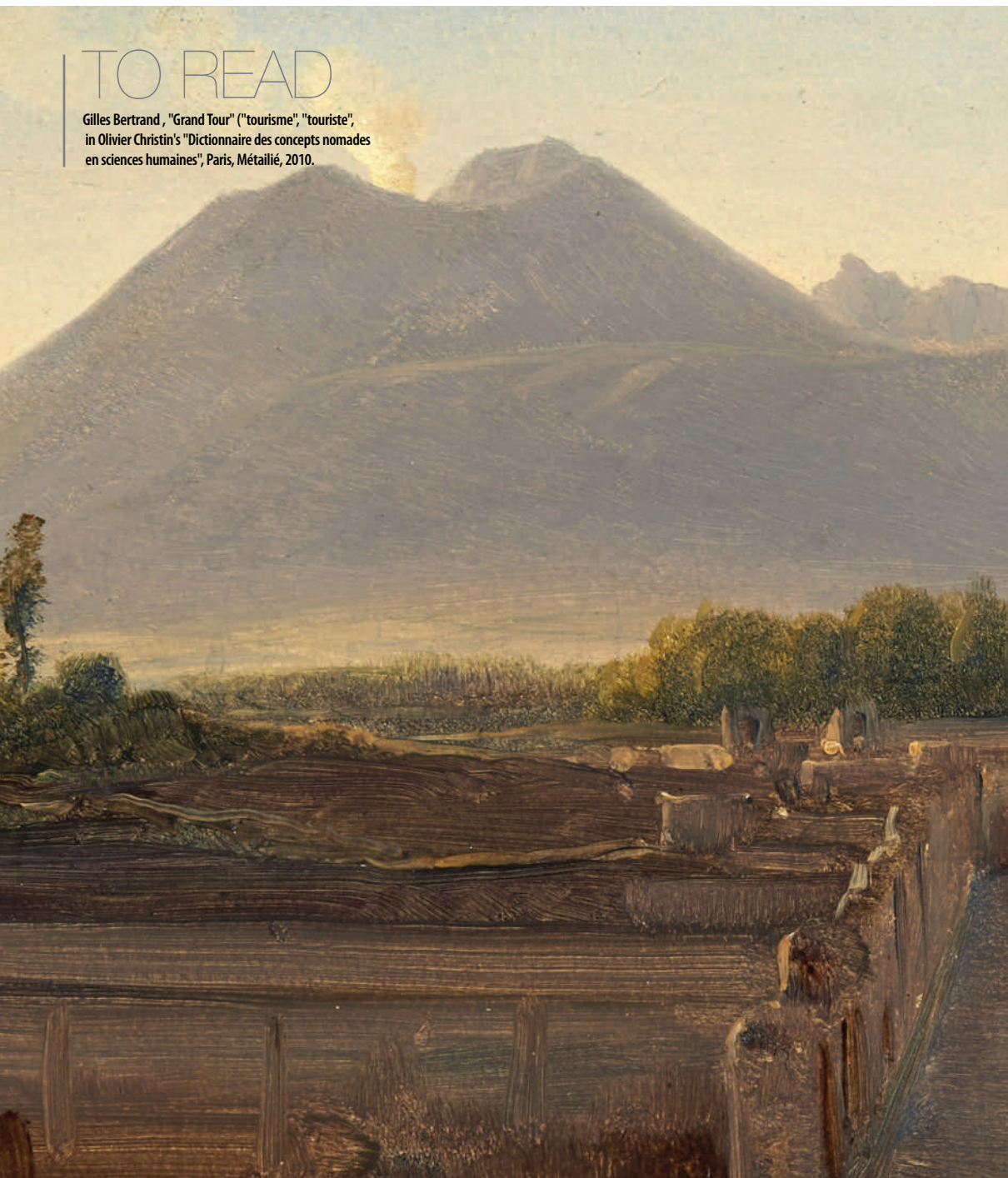


€8,250 Jean-Honoré Fragonard (1732-1806), study from "La loge de Psyché" by Raphaël, undated, drawing in crayon on paper, 26.5 x 19.5 cm. Paris, Drouot, 20 June 2012. Kapandji-Morhange auction house. M. de Bayser.



# TO READ

Gilles Bertrand, "Grand Tour" ("tourisme", "touriste",  
in Olivier Christin's "Dictionnaire des concepts nomades  
en sciences humaines", Paris, Métailié, 2010.





€55,760 André Giroux (1801-1879),  
"Vue du Vésuve depuis les ruines de Pompéi",  
oil on paper mounted on canvas, 20.5 x 38.5 cm.  
Paris, Drouot, 27 November 2013. Auction Art  
Rémy Le Fur & Associés auction house.



€19,000 Louis-François Cassas (1756-1827),  
"Vue générale du Temple de la Concorde à Agrigente",  
undated, watercolour on paper (pair), 55 x 79 cm.  
Paris, Drouot, 24 April 2014. Cabinet VAEP-Marie-Françoise  
Robert auction house.

and imitating them in museums and collectors' exhibition rooms. One of these was Fragonard, who studied the great masters assiduously and copied the drawings of Benedetto Castiglione, Tintoretto, Veronese and Raphael, no less! There was considerable interest in the drawings brought back from Rome. It's rather pleasing to think that today's collectors – are the enlightened heirs of yesteryear's art lovers – fascinated, like them, by these works so full of meaning and appeal. Nicolas Poussin was one of the first French painters to be transformed by his journey to Italy. However, his works

hardly appear on the market: the last fine Italian landscape sold in Paris was in 2001 (Tajan, 27 March), when it fetched €198,180. His friend and fellow student Claude Gellée, aka Claude Lorrain, is also actively sought-after. Louis-François Cassas, Charles-Louis Clérisseau and Hubert Robert are some of the best-known artists. Their major drawings often come up for sale, regularly garnering around €20,000. Adrien Manglard, Joseph Vernet and Pierre-Henri de Valenciennes brought a fresh eye to landscapes through their study of atmospheric effects, and the latter added



€24,375 Hubert Robert (1733-1808), "Les Escaliers et le palais du Capitole à Rome", circa 1769, brown ink, pen, brown wash and watercolour on paper, 32 x 38 cm. Paris, Drouot, 6 June 2014. Pescheteau-Badin auction house. M. Millet.

a mythological dimension. His drawings are few and far between on the market, and always fire enthusiasts, who will often pay €40,000 or more for one. (A watercolour of "Procris showing her magic arrows to Cephalus" was sold for €48,000 by the Millon auction house on 25 June 2010.) Joseph Vernet's drawings can be obtained for €1,500, but an accomplished, skilfully constructed piece with wash highlights will fetch around €30,000 (€39,092 went to a view of Castel Nuovo in Naples on 7 July 2010 at Christie's, London). The Roman atmosphere was all the rage; the residents of the French

Academy let their hair down at Turkish and Chinese masquerades, magnificently depicted in the engravings of Joseph Marie Vien and Jean-Baptiste Marie Pierre, while Pierre Parrocel lavished his finest skills on the fireworks that lit up the Roman nights. By now the 19th century had arrived, but Rome became no less popular. With Granet, Bidault, Chauvin, Giroult, Michallon, Bertin, Caruelle d'Aligny, Corot and many others, a whole string of young talents went to rub shoulders with the illustrious Ancients, returning as masters.

Anne Doridou-Heim

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