

LA GAZETTE DROUOT

INTERNATIONAL



NUMBER 47
MAY 2015



ANTIQUITIES | ASIAN | TRIBAL

3 FAIRS

100 MAJOR ART DEALERS

SABLON, BRUSSELS - BELGIUM
JUNE 10 TO 14, 2015 年6月10日至14日



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AAC

The background is a vibrant orange-red. A large, dark grey, stylized 'A' shape is positioned on the right side. On the left, a golden trophy is depicted, featuring a hand-like top with multiple fingers. The trophy is partially overlaid by the 'A' shape. The text 'THE 9TH AWARD OF ART CHINA' is centered in white, with the Chinese title below it.

THE 9TH AWARD
OF ART CHINA

第九届AAC艺术中国

2015.05.28

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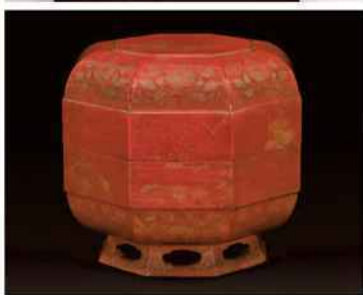
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B



C



D



E



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FRIDAY 5 JUNE 2015

DROUOT-RICHELIEU - ROOM 2 – 2PM

FERRI



*Former Pereire collection
and various connoisseurs*

A. Félix ZIEM (1821-1911). "*Barques et gondoles dans le bassin de Saint-Marc*". Signed oil on panel. 40 x 59 cm. **B.** Pair of wall lamps in incised gilt bronze with three light stalks in the form of twisted cornucopias. Louis XVI period. H. 56 cm. **C.** Vincennes. Pair of soft porcelain ear vases, with polychrome decoration of lovers on a terrace in the style of Boucher. H. 19.2 cm. **D.** Karl REILLE. "*Le Cheval de course Vic Day, 1945, avant le depart*". Signed oil on panel. 45 x 54 cm. **E.** Rack-strike clock with enamel face. Late 18th century. H. 46 – Diam. of base 22 cm. **F.** Attributed to Claude GILLOT (1673-1722). "*Concert d'animaux*". Panel painted on reverse. 46 x 56 cm. **G.** Pair of wall lamp fittings in moulded gilt wood richly sculpted with flowers, foliage and scrolls. Upper section in pink veined marble, mid 18th century. H. 93 - W. 73 - D. 54 cm. **H.** Flattop desk with mechanised front and sides and lacquer decoration. Attributed to J. Dubois. Louis XV period. H. 77.5 - W. 146 - D. 78 cm.

Public exhibitions at Hôtel Drouot, room 2: Thursday 4 June, 11am-6pm, and on the morning of the sale, 11am-12 noon.

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The sales season is in full swing, dominated by the sessions devoted to Asian art and furniture from the eighteenth and nineteenth centuries of museum quality!

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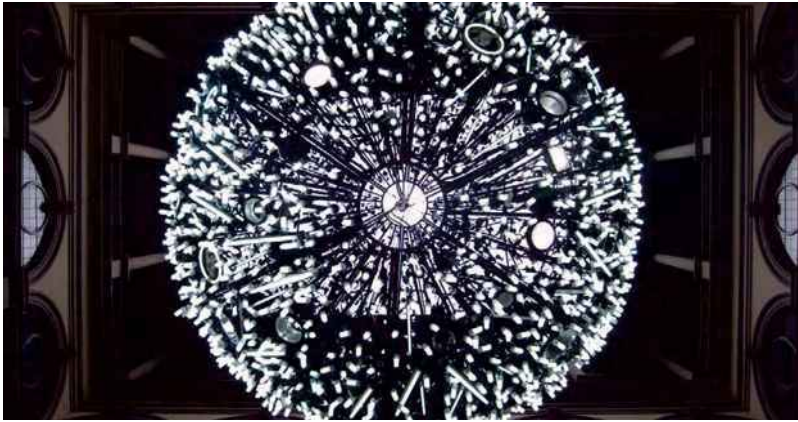
The Compagnie de la Chine et des Indes art gallery is celebrating its eightieth birthday: a family affair providing an occasion to look at its founder and the development of the Asian art market.



74 RESULTS

Italian abstraction versus French naturalism: a match with a level playing field. Asian art - particularly from China - and jewellery also scored well.





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Jean-Marc Decrop. This pioneer constantly in search of new horizons is publishing "China, The New Generation", written with the curator Jérôme Sans, cofounder of the Palais de Tokyo.



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Christine Cayol lives in Beijing, where in 2009, she founded Yishu 8. She also runs the "Synthesis" firm in Paris and talked to us during one of her trips to the capital about her house designed for living well and creating.

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Starting on 4 July, Mons, the small Belgian town chosen as European Capital of Culture in 2015, is presenting "La Chine ardente": an exhibition of monumental contemporary Chinese sculptures.



EDITORIAL

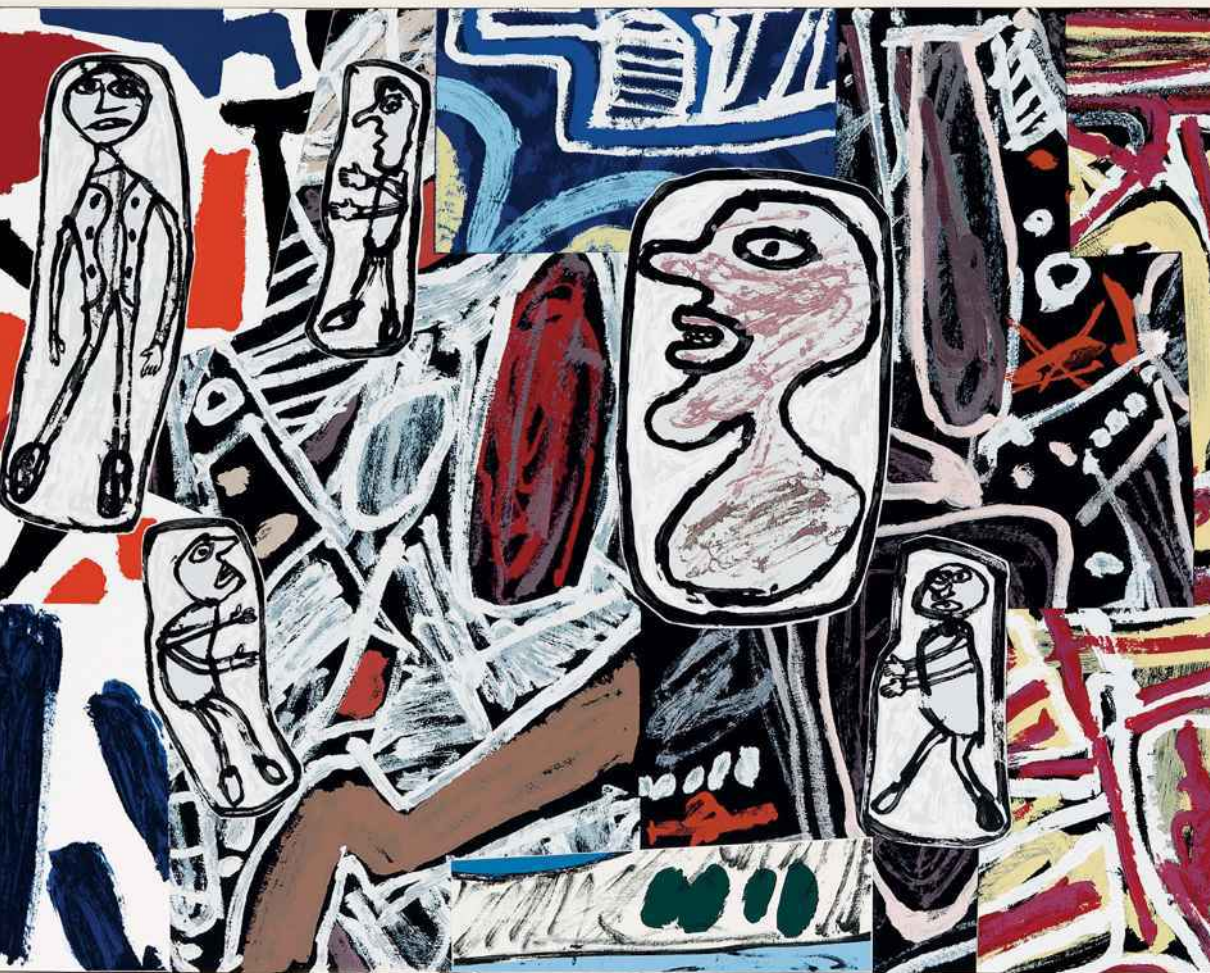


Stéphanie Perris-Delmas
EDITORIAL MANAGER

8,213 km separate Paris from Beijing. This may seem far, but it really isn't – especially if we exclude kilometric considerations and focus on creations of the mind, given that the two countries have long cultivated a cultural affinity. Not a week passes in the French capital without the huge empire-cum-superpower turning up in the news, such as Liu Bolin seeking international recognition in Paris like his elders before him (Lengmian and Sanyu), or the staggering bids posted by Chinese customers keen to buy back their heritage. They can find a whole clutch of masterpieces here, because French collectors developed a passion for Asian art early on. So, you might say, what's new... in the East? Well, it's now a two-way journey, as talent-spotting Europeans are also setting up in China to keep their finger on the vibrant pulse of creation – like Jean-Marc Decrop, who has devoted a new book to it, and Christine Cayol, who brings French and Chinese talents together under the same roof with Yishu 8.

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Jean Dubuffet, *Faits Mémorables III* (detail), color screenprint, 1978. Estimate \$10,000 to \$15,000.

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Neuilly Drouot Lyon Deauville

PAINTINGS FROM THE 19TH & THE 20TH CENTURIES - Tuesday 2nd June - Drouot - Paris



LE PHO (1907-2001) *La mère et l'enfant*. Ink and color on silk mounted on paper, 14 x 10 1/2 in.
This exceptional canvas belongs to set of 6 works by Le Pho.

[CLICK HERE TO CONSULT THE CATALOGUE ONLINE](#)

AGUTTES NEUILLY

164 bis av. Ch. de Gaulle - 92200 Neuilly-sur-Seine



SANYU (1901-1966) *Fleurs dans un vase portant une inscription, années 1930*. Oil on canvas. 14 x 10 1/2 in.
This exceptional canvas belongs to set of 3 works by Sanyu.

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AGUTTES

Neully Drouot Lyon Deauville

PAINTINGS FROM THE 19TH & THE 20TH CENTURIES - Tuesday 2nd June - Drouot - Paris



Bernard BUFFET (1928-1999) *Pornic, bateaux de pêche à marée basse (Loire Atlantique)*. Oil on canvas. 35^{2/5} x 51^{1/5} in.
This exceptional canvas belongs to set of 10 works by Bernard Buffet.

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AGUTTES NEULLY

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Georges Antoine ROCHEGROSSE (1859-1938) *Sarah Bernhardt*. Oil on canvas. 19^{3/4} x 24 in.

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NEWS IN BRIEF

HD



Pre-emption

This rare Louis XV sedan chair can now be admired at the Musée National de la Voiture et du Tourisme in Compiègne, France. The model is remarkable for the quality of its painted decoration and the fact it still has both its original carrying poles. The museum acquired it at a sale staged by the Thierry de Maigret auction house at Drouot on 25 March: an excursion that cost it €23,100.

400,000

Since the Musée Picasso in Paris reopened five months ago, 400,000 visitors have filed through the rooms of the Hôtel Salé to admire the new hang. The Parisian museum hopes to reach its millionth visitor when it celebrates its thirtieth anniversary.



13,000

The number of visitors at the Salon du Dessin, held at the Palais Brongniart in Paris from 30 March to 4 April, and featuring some 1,200 drawings selected by the top dealers. As every year, curators from several international museums made the trip, including the Rijksmuseum in Amsterdam, which landed a self-portrait by Jan Toorop, presented by the Claire Kunst Gallery. The number of foreign buyers present was also impressive. The Daniel & Florence Guerlain Foundation's 8th Prize for Contemporary Drawing was awarded this year to the Swedish artist Jockun Nordström. This means that one of his works will now enter the collections of the graphic arts department at the Centre Pompidou.

W



Zhou Maoshu Admiring Lotusess, 15th Kyushu National Museum, Dazaifu. National Treasure.

Art of the Kano in Philadelphia

You only have until 10 May to catch "Ink and Gold: Art of the Kano" at the Philadelphia Museum of Art: an exhibition really worth seeing, as it is the first time that the heritage of Japan's most famous school of painting has been explored outside Japan. Over 120 works demonstrate the influence of the style created in the 15th century by Kano Masanobu, whose studies were funded by the Tokugawa Shogunate. Until the 19th century, the residences of the elite were adorned with lavish compositions on gold backgrounds, displayed here alongside kakemonos and fans. www.philamuseum.org

W

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ANCIENT ARTS
& ANTIQUITIES

MONDAY, JUNE 8th 2015, 2PM
PARIS - DROUOT-RICHELIEU - ROOM 5



Sculptor's model, one side depicting the bust of a pharaoh in profile, and the other Horus the falcon god on a Neb hieroglyphic.
Limestone, Egypt, Ptolemaic period. 332-32 BC. H. 17 cm

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ISLAMIC ARTS & ORIENTALISM

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MAISON DE VENTES AUX ENCHERES

MONDAY, JUNE 1st 2015, 2PM
PARIS - DROUOT-RICHELIEU - ROOM 5



Iznik dish, circa 1580. Diam. 31cm



JUZ from an Andalusian Quran
104 sheet. 12th century



Jacques MAJORELLE (1886-1962)
Femme nue au foulard bleu. Signed pastel. 32 x 22.5 cm

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Multiple Art Days

MAD, as it is known to its regulars, is taking over the Maison Rouge in Paris between 22 and 24 May. While salons are booming, this relatively new Parisian affair is designed for lovers of contemporary art who want to treat themselves without breaking the bank. The secret? Multiples. Prints, photographs, objects, books, films, disks... no area is overlooked. Obviously we are not talking about mass production here, but short print-runs, sometimes very hard to find, offered with a price range from €20 to €20,000. This is a place to start a new collection, thanks to the 70-odd international publishers present, and to discover a world in constant flux that is guided by meetings and debates.

www.multipleartdays.com

W

Choices Paris

Immediately playful, the name of this young event celebrating contemporary art sets the tone: collectors have the final say. They will be pacing up and down the streets of the capital between 29 and 31 May, opening the doors of the participating galleries to discover their respective exhibitions, from Belleville to Saint-Germain and Pantin. Comprising forty art dealers for this second edition, the event hopes to set itself apart from traditional salons, although it will conform to the traditional collective exhibition: all the gallerists will choose their own key artist, each of whom will have work exhibited in the prestigious setting of the École Nationale des Beaux-Arts. This is a chance to discover a sample range of the Parisian artistic scene.

www.choices.fr

W



The private world of Versailles

Too often we forget that the Château de Versailles, a display case for the monarchy and the setting for a permanent show, thanks to the etiquette imposed by Louis XIV, was also a place where people lived. Laying aside their stage masks, sovereigns would recuperate away from the public gaze in private areas with limited access. This book goes through the apartments and drawing rooms, revealing the reality of daily life for the monarchs of Versailles. Almost 200 rooms yield their secrets, to the delight of those who love great history and anecdotes alike.



Osiris, sunken mysteries from Egypt

Some 250 objects discovered over seven years of underwater excavations in Egypt will soon join the display cases at the Institut du Monde Arabe in Paris. They will be unveiled to the public on 8 September, alongside about forty other pieces on loan from museums in Cairo and Alexandria, some of which have never been exhibited abroad. The God of the Dead, Osiris, brought back to life by his wife Isis, will rightly preside over this renaissance. www.imarabe.org



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SATURDAY 13 JUNE 2015 - ROOM 9
SALE IN PREPARATION



China, MING period
Private collection, Paris



PAINTING - SCULPTURE - HARD STONES - CORAL -
PORCELAIN - LACQUER - FURNITURE -
RUGS



China, MING period
Private collection, Paris



China, TRANSITION period
Private collection, Europe



China, YONGZHENG period
Private collection, France

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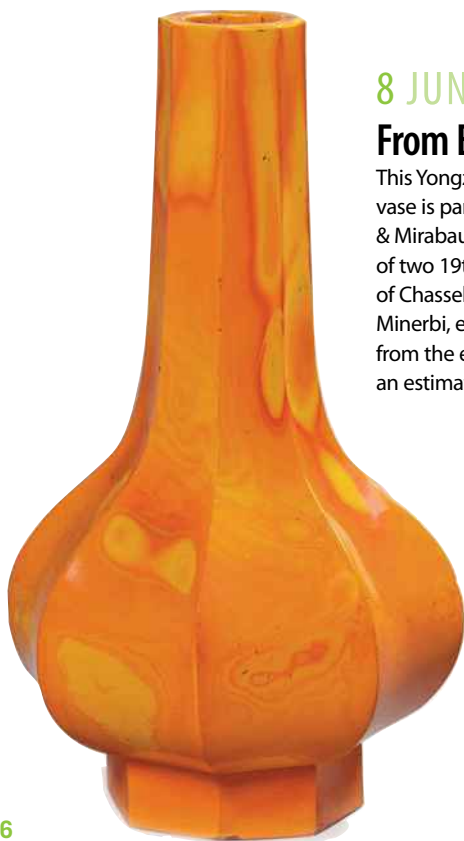
UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS [W](#)

A ticket for Asia

For two days running, on 5 and 6 June, collectors are invited to explore the furthestmost bounds of Asia through a selection of objets d'art and sculptures. For the new Asia Week in Paris, Drouot is staging an exhibition of the star lots of the season's sales, where the lion's share is taken up by cloisonné enamels, like this lidded wine vessel, or quang, in gilt bronze and cloisonné enamel. In December, during the previous edition, Christophe Joron-Derem sold a Kangxi period bronze of Amitayus for €2,691,800.

Stéphanie Perris-Delmas



8 JUNE HD ○

From European families

This Yongzheng period Chinese orangey-yellow glass vase is part of a classic sale staged by the Audap & Mirabaud auction house, featuring the heirlooms of two 19th-century European families: the Marquises of Chasseloup-Laubat and the Barons Hierschel de Minerbi, ennobled by Emperor Franz Joseph. This vase from the estate of Françoise de Seroux is on offer with an estimate of €40,000/50,000.

10 JUNE HD ○

Rhinoceros horn

On offer in a Gros & Delettrez sale dedicated to the Asian arts, this 17th-century rhinoceros horn drinking cup is embellished with an open-work decoration of lingzhi: mushrooms generally associated with the Immortals. You will need €25,000/35,000.

12 JUNE HD ○

Zun vessel

For its sale of Asian art, Blanchet & Associés is presenting this phoenix-shaped gilt bronze and cloisonné enamel "zun" (container). According to the Portier-Jossaume firm, there is a similar model, in the form of a cockerel, at the National Palace Museum of Gugong. "Zun" vessels were only used for drinking. They were often decorated with masks of imaginary animals called taoties, which can be seen here on the belly. This specimen from the Qianlong period is expected to make between €150,000 and €200,000.



12 JUNE HD >

Minamoto Takeyasu

This sale at the Aguttes auction house is mainly devoted to Japan, like this suit of armour estimated at €5,000/7,000. The black-lacquered iron suit is complete, and includes a helmet with 62 plates, a mempo mask and a yukinoshita-style cuirass, with the signature of Minamoto Takeyasu of the Awa Province inside and the date: the tenth year of the Bunka era (1813). The shell of the helmet, lacquered gold on the inside, is by Saotome Ichika, a native of the Hitachi province (late Muromachi/early Edo period: 1580/1610).



13 JUNE HD ○

Ming period

We can easily imagine this figure sitting in the "royal ease" position on top of the Potalaka Mountain in the Southern Sea... This Guanyin, the bodhisattva of compassion particularly venerated in China, dates from the Ming period (1368-1644). Made of grey sandstone and richly crowned, she is part of Pescheteau-Badin's Asian selection at Drouot (€5,000/6,000).



15 JUNE HD ○

Lin Fengmian

This enchanting lotus pool is by Lin Fengmian, one of the most prominent modern Chinese artists. Together with three of his other works, this ink and colour on paper will be the star of the sale by Morand & Morand, in partnership with Tessier & Sarrou. Lin Fengmian came to Paris in the early 20th century to complete his studies. The painter had a considerable influence on Chinese art, and taught Zao Wou-kiand Chu Teh-chun.

15 JUNE HD ○

From Angkor Wat

An archetype of Khmer sculpture and Angkor's grandeur, this grey sandstone head with its finely depicted features is part of an Asian art sale staged by Tessier & Sarrou.

It comes from Angkor Wat, the monumental temple built by Suryavarman II in the early 12th century. You will need around €45,000 if you hope to carry off this delightful smile.



19 JUNE HD ○

Qianlong period

As part of a sale staged by Art Valorem at Drouot, we find these two Qianlong period vessels in gilt bronze enhanced with cloisonné enamel. One, in "gu" form, was used for drinking wine; the other, in "dou" form, was originally used for offering various dishes. Both have estimates of €5,000/6,000.



19 JUNE HD ○

Wine vessel

Estimated at €100,000/150,000, this Qianlong period wine vessel is one of the outstanding pieces proposed by Drouot-Estimation. Embellished with cloisonné enamel, it has a zoomorphic shape, with a lid forming two horned dragons' heads, similar to a bronze "guang" wine pourer now in the Musée Guimet in Paris. Guang ewers were initially used in the Shang and Zhou dynasties.

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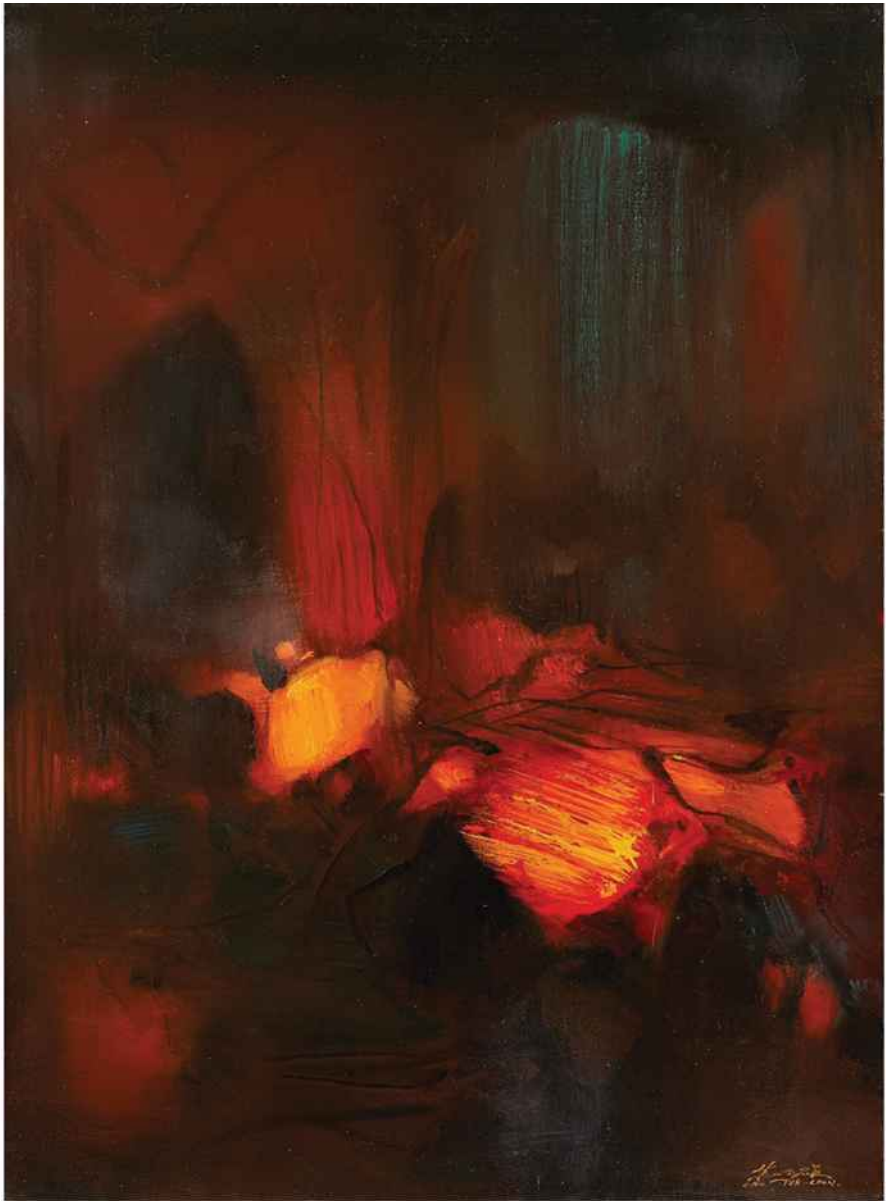


ZAO WOU-KI (1920-2013) 27.4.69. Oil on canvas. 18 1/8 x 21 2/3 in

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164 bis av. Ch. de Gaulle - 92200 Neully-sur-Seine



CHU TEH-CHUN (1920-2014) *Composition*, 12.18.1978. Oil on canvas. 31 1/2 x 23 2/3 in.

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CONTEMPORARY ART & PHOTOGRAPHY - Monday 1st June - Paris - Drouot - Paris

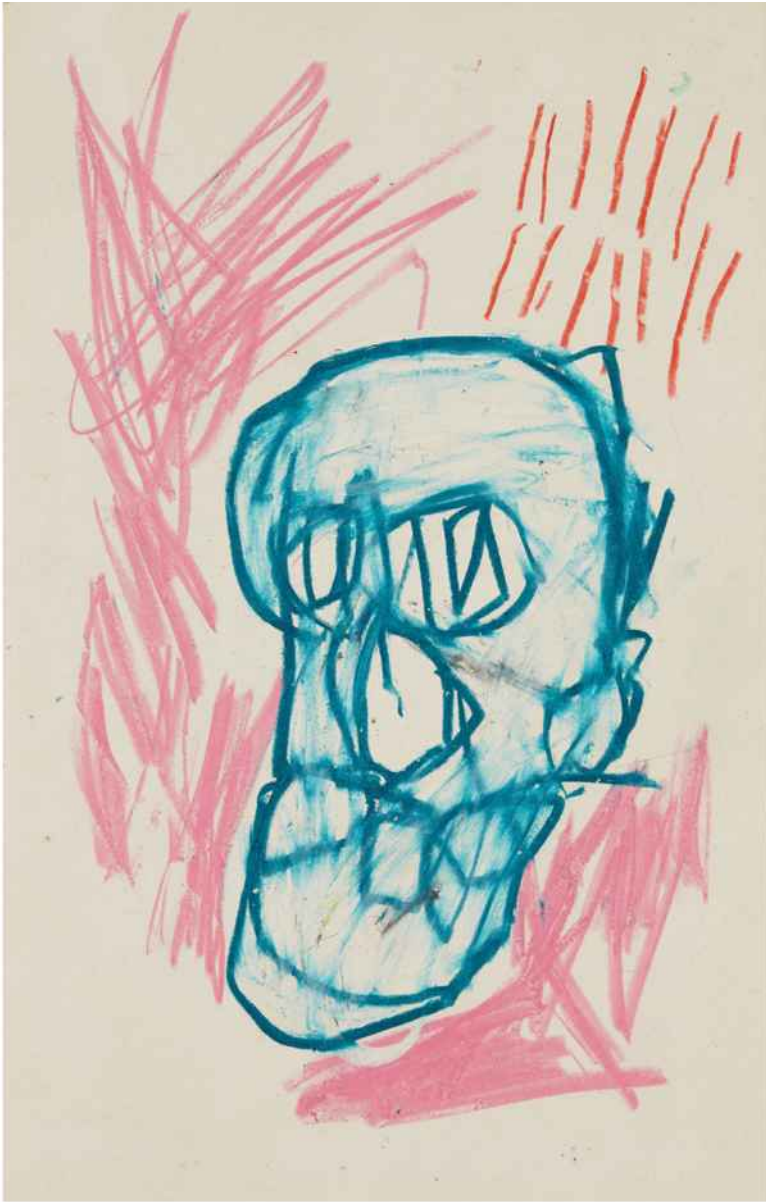


CHU TEH-CHUN (1920-2014) *Abstraction I*, 1985. Acrylic on paper mounted on canvas. 19 1/2 x 25 1/2 in.

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AGUTTES NEULLY

164 bis av. Ch. de Gaulle - 92200 Neully-sur-Seine



Jean-Michel BASQUIAT (1960-1988) *Untitled, 1982*. Oil stick on paper. 11 x 7 in.

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Japan, Edo period (1603-1868),
Seiryuken Seijū, "Nagamaru gata",
in iron with a dragon decoration,
signed with an inlaid "kakihan",
h. 7.6 cm. Estimate: €500/600.



The Soul of the Samurai

7 MAY

Asia-lovers should make a date at Drouot for Tessier & Sarrou's dispersion of the Delefosse collection. This contains some 300 pieces bought between the Fifties and Seventies during trips to China and Japan. The lion's share consists of the infinitely small: netsukes, snuff boxes, hardstones – and tsubas, the best-stocked category, illustrating nearly every imaginable sword guard model, where Japanese armourers and smiths have created veritable masterpieces on only a few centimetres. Tsubas were an important part of the sword, "the soul of the Samurai". Originally very simple, intended only to protect the hand and balance the blade, they eventually developed into elaborate decorative features, becoming part of the ceremonial in the

life of a Samurai. In the Momoyama period (1573-1603) and especially the Edo period (1603-1868), the weapon was the very symbol of a warrior's status. Tsubas are as sought after as lacquer objects, prints and textiles, and often share the same ornamental repertory. Some families, like the Gotos, produced famous armourers – masters who for some five hundred years drew inspiration from nature, popular legends, historical events or great painters like Ogata Korin, who considerably influenced his contemporary from the Nara school, Tsuchiya Yasuchika I. Alongside plums, chrysanthemums and Eurasian cranes, one of the most common motifs was the dragon, symbol of the divinity of rain in Japan.

Stéphanie Perris-Delmas

Vincennes, the world of nature

12 MAY

It looks like a bucket, and is indeed a bucket – but one for a very specific purpose: cooling a glass (for several, a "monteith" would be used: a bowl with notched rims to hold glasses by the foot). In the 18th century, dining habits followed a strict etiquette. A light meal to start the day was followed by dinner in the early afternoon, usually eaten with close acquaintances and, according to a number of memoirs, quickly dispatched. The main event was supper, where exquisite dishes and refined conversation went hand in hand. The glasses were brought in at the host's request, and since wine was enjoyed very cold, the glasses had to be cooled, which prompted the invention of the monteith. At intimate suppers, each guest received their own cooler, rinsing their glasses whenever they wanted, thus doing without the servants' ritual. This new custom was

largely fostered by porcelain production: both Vincennes and Chantilly provided the king and the court with ordinary glass-coolers, like the one offered in this sale of antique ceramics at Drouot (Audap & Mirabaud). Ordinary for 18th-century high society, perhaps, but extraordinary for us, with their refined decoration. Here, the handles imitate oak branches with leaves and acorns, set against foliage and fruit in relief. The painted decoration is inspired by the illustrations of Maria Sibylla Merian (1647-1717) in her books on botany and insects. Ladybirds, wasps, caterpillars and butterflies are seen among flowers, including a rose and a tulip. At that time, "service in the French style" reflected French gardens: the art of gastronomy was accompanied by an innate taste for nature.

Anne Foster



Vincennes, c. 1747-1748, ordinary wineglass-cooler with two oak branch-shaped handles, 10.5 x 17.5 cm. Estimate: €10,000/15,000.


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HD



Helmut Newton (1920-2004), "Portrait of Charlotte Rampling, Arles, 1973", subsequent silver halide print, ink stamp: "Copyright Helmut Newton Paris, France", 20.2 x 29.9 cm. Estimate: €20,000/25,000.

An offering of photographs

For this new edition of "Collections & Propositions photographiques", the Millon auction house has brought together some 200 lots providing an overview of the speciality. Images by Le Gray ("Le Louvre, pavillon de Rohan", Paris, 1859, €3,500/4,000) feature alongside works by Gustave de Beaucorps, notably a series of 64 negatives showing views of cities, including Paris, Chamborg and Naples (€5,000/6,000), and the American artist Stephen Shore. This pioneer of colour art photography is a guest at the upcoming Rencontres d'Arles, which is devoting a retrospective to him: the most significant ever dedicated to Shore. The youngest photographer to enter the Museum of Modern Art in New York, when Edward Steichen, then director of the museum, bought three of his works, Shore is a constant inspiration to young photographers today. His 1978 "Yankee Spring Training", estimated at €3,000/4,000, is a fine addition to the sale's well-represented contemporary section, alongside photos by Aernout Overbeeke. The Flemish photographer (b. 1951), well-known for his series on Tanzania, produced portraits

13 MAY

of artists from the CoBra movement in 1996: a set estimated at €50,000/60,000. The idea for the series came about with the opening of the Cobra Museum of Modern Art in Amstelveen in 1995. Overbeeke's photographs were subsequently reworked by the artists themselves in a fine example of artistic collaboration. Only two series were compiled, one for the Cobra Museum of Art and one for the artist; the 17 photographs on sale here come from the artist's personal collection. The contemporary section has a wealth of works by Cecil Beaton, Nan Goldin and Joel Meyerowitz, as well as this "Portrait of Charlotte Rampling" taken in Arles in 1973 by Helmut Newton: a shot redolent of the whiff of scandal so often found with the Australian photographer.

Stéphanie Perris-Delmas

Finn Juhl, a Danish icon

20 MAY

For its first sale dedicated to Scandinavian design, Artcurial has gone all out, partnering with Aldric Speer, a collector and connoisseur who is now working as the official consultant to the Paris auction house's design department. Their inaugural sale brings together around one hundred attractive and sometimes remarkable pieces, such as this Chieftain armchair by Finn Juhl. This iconic piece of furniture in itself embodies the refined aesthetic of Danish design, a byword for simplicity, functionality and appealing lines. Finn Juhl, an architect by training, began designing furniture in 1933 for his own home, joining forces with the cabinetmaker Niels Vodder. The two formed a perfect duo. In 1949, in a single day, Finn Juhl designed the Chieftain chair – so called because Frederik IX of Denmark rested his royal

behind on it during the guild of cabinetmakers' exhibition in 1949. The model in this sale belongs to the first edition of that year, and was made in teak by Niels Vodder. This wood was one of the preferred materials of Danish craftsmen, who had access to large stocks imported from the Philippines – hence the expression "teak style". This chair, with its sculptural, organic lines, epitomises Danish design, characterised by a keen sense of nature. For the Chieftain, Finn Juhl took inspiration from African tribal art in addition to Japanese minimalism and the Shaker furniture admired by his contemporaries. The back seems to be based on a shield; the armrests on a saddle. The Chieftain remains the Danish designer's most sought-after piece: the most sought-after, and thus the most expensive... **Stéphanie Perris-Delmas**



Finn Juhl (1912-1989), Chieftain armchair, 1949, teak, leather. Estimate: €100,000/150,000.



2



13



18



19



10



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6



14



24



8



9



15



12



1



22



23



20



16



21



7



5



3



17

1 - Pair of English flintlock dueling pistols, early 1800s, \$125,000-175,000 - 2 - Giovanni BOLDINI (Italian 1842-1931), *An Elegant Lady*, 1871, oil, 20 x 13.5 cm, \$60,000-80,000 - 3 - Konstantin KOROVIN (Russian 1861-1939), *Old Town Square*, oil, 57 x 73.5 cm, \$150,000-200,000 - 4 - AI HELD (American 1928-2005), AF7, 1962, Indian ink on brown charcoal paper, 29 x 77 cm, \$8,000-12,000 - 5 - Camille PISSARRO (French 1830-1903), *Travailleurs des champs*, Pontoise, 1880, mixed media on paper, 24.5 x 30.5 cm, \$700,000-900,000 - 6 - Ivan AIVAZOVSKY (Russian 1817-1900), *A Cabin Morning on the Sea*, oil, 38 x 30.2 cm, \$30,000-40,000 - 7 - Jean-Baptiste-Camille COROT (French 1796-1875), *A Fontainebleau Savennin*, 1820, mixed media on paper, 12.2 x 19 cm, \$15,000-20,000 - 8 - Marie Voroshiloff MAREVNA (Russian 1892-1984), *Still Life with Wild Calla*, oil, 92 x 72.5 cm, \$3,000-5,000 - 9 - Le PHO (Vietnamese 1907-2001), *Le Tulipes*, oil, 130 x 90 cm, \$25,000-30,000 - 10 - Tsuguharu FOUJITA (Japanese 1886-1968), *Portrait of a Woman*, 1929, mixed media on paper, 26 x 21 cm, \$5,000-7,000 - 11 - Ramon CASAS Y CARBO (Spanish 1866 - 1932), *Portrait of a Young Lady in a Blue Hat*, pasted on paper, 39 x 30 cm, \$5,000-7,000 - 12 - Nikolai BOGDANOV-BELSKY (Russian 1868 -1945), *Peasant Boy*, oil, 105.5 x 71.5 cm, \$65,000-85,000 - 13 - Jose CHAVEZ Y ORTIZ

(Spanish 1839 - 1903), *The Art Collectors*, 1878, oil, 62 x 43 cm, \$4,000-6,000 - 14 - Vu Cao DAM (Viet Nam - France 1908-2000), *La Famille*, 1963, h/l, 73 x 61.5 cm, \$16,000-20,000 - 15 - Henri MARTIN (French 1860-1943), *Le garçon avec un bateau au bassin da Lucebourg*, ca. 1932-35, oil, 45 x 37.8 cm, \$40,000-50,000 - 16 - Lado GUDIASHVILI (Georgian 1896-1980), *The Dreamers of Orachala*, 1920/40, oil, 48.5 x 69 cm, \$100,000-150,000 - 17 - ANTIQUE INDIAN KANGRA PAINTING, opaque watercolor on paper, 21 x 26 cm, \$1,000-2,000 - 18 - After Henri GASCARS (French 1634/5-1701), *Portrait of Louise Renée de Penancoët de Kernual*, 17th century, oil, 70 x 83 cm, \$10,000-15,000 - 19 - Antonio MANCINI (Italian 1852-1930), *The Italian Beauty*, oil, 48.3 x 37.5 cm, \$3,000-5,000 - 20 - Eng TAY (Malaysian b. 1947), *Imagine II*, oil, 30.4 x 30.4 cm, \$4,000-6,000 - 21 - Anto CARTE (Belgian 1886-1954), *Le cinq*, 1926, oil, 120 x 159 cm, \$200,000-225,000 - 22 - Prince Pavel TROUBETZKOY (Russian 1866-1938), *Les Hommes Bleus*, bronze with black patina, 1897, height: 38 cm, \$25,000-35,000 - 23 - MANE-KATZ (French 1894-1962), *Reclining Nude*, oil, 23.5 x 66 cm, \$20,000-30,000 - 24 - A RUSSIAN PORCELAIN PORTRAIT CUP FROM THE GOTHIC SERVICE, Imperial Porcelain Factory, St. Petersburg, early 1830s, \$3,000-5,000.

Cannes

Asian sale - Thursday 4 June 2015

François ISSALY & Julien PICHON

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Collection of paintings by Lin Fengmian (1900-1991)

夏纳 亚洲艺术拍卖 2015年6月4日 林风眠书画 法国私人藏家上世纪60年代购入



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(With frame:
76.2 cm x 73.5 cm)



Ink and colours on paper
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Oil
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Jean Patou, circa 1930, robe in silk chiffon, bodice, crossed vest effect on the front and slightly pointed neckline at the back, wide belt in apple green silk velvet with a bow at the back.
7, rue St Florentin Paris Cannes Monte Carlo Biarritz.
Estimate: €1,000/1,500.

Jean Patou, couturier and collector

In less than thirty years, Jean Patou – known as "the most elegant man in Europe" in America – left an indelible mark on the history of fashion, promoting a modern kind of elegance imbued with simplicity and refinement. Founded in 1914, his couture company launched sportswear, creating outfits as elegant as they were comfortable for the sportspeople of his time, including tennis champion Suzanne Lenglen. Jean Patou stood for perfumes, too, such as the famous Joy launched in 1930: a legendary fragrance considered the most expensive in the world. He was also a collector who loved books and autograph manuscripts. Both the public and private sides of Jean Patou the man will be revealed in the sale by the Pierre Bergé auction house at Drouot, when it disperses the collection of the couturier's great-nephew, Jean de Mouy, consisting of around 200 lots. This features some fifty models with the Patou label, including the splendid "Black and White" evening gown in ivory silk crepe worn by the dancer Eleanora Ambrose (€2,500/3,500), and as many scents, like the famous perfume bars set up in stores for customers

22 MAY

to compose their own fragrances (€12,000/20,000 for a model by Louis Süe). Meanwhile, the section dedicated to manuscripts and autographs – the largest – contains many of General La Fayette's writings, including letters to his brother-in-law, the Vicomte de Noailles (€10,000 to 40,000). Jean Patou mixed with many artists, and lived in fashionable settings created by his friends Süe and Mare, whom he asked to design the interiors of his private Paris mansion and his couture company (his Macassar ebony desk is estimated at €4,000/6,000). Obviously, the man did not only collect women, as is made clear once again by a striking "Nu debout se coiffant" by Aristide Maillol, cast by Rudier in 1898 (€250,000/350,000), which embodies the feminine ideal so dear to the couturier... **Stéphanie Perris-Delmas**

The Hours

27 MAY

Sold by Oger-Blanchet, this book, intended for private worship, contains the Liturgy of the Hours, which structured the lives of the laity according to the Benedictine Rule. The mention in the calendar of a city's patron saints gave the city's name to the Hours: the text here was produced for the Bourges rite, as witness the calendar's references to the town's bishops, including its first, Saint Ursinus. The miniatures illustrate the life of the Virgin and Christ from the Annunciation to Pentecost; one depicts a passage from the Old Testament (David fighting Goliath), and another fragments of the Gospel, here St John in Patmos. His gospel, which starts with "In the beginning was the Word..." is highly appropriate, as John was also the patron saint of booksellers. An ancient city, once the capital of the Bituriges tribe, Bourges was one of the very first dioceses, founded

in the 4th century. In the 14th century, it became the capital of the Duchy of Berry when it was granted to Jean de Berry, John II of France's third son, who commissioned the famous illuminated manuscripts of the Hours bearing his name. These "Très Riches Heures" were completed by Jean Colombe, a well-known illuminator of Bourges. Born in around 1430, he was barely 29 when Jean Cœur, son of the famous Superintendent of Finance and archbishop of Bourges, commissioned him to produce a Book of Hours, now in New York's Pierpont Morgan Library. Colombe's patrons were close to the royal family: René d'Anjou, Louis de Laval and Charlotte de Savoie, Louis XI's wife. His workshop was in Bourges, but he travelled to meet clients and collect payments. He took meticulous care in depicting figures in picturesque landscapes, as in the miniature of Saint John on the Island of Patmos accompanied by an eagle, his evangelist symbol, and the ones of David with Goliath and the Flight into Egypt, where the donkey seems to emerge from a path flanked by steep hills. **Anne Foster**



In principio erat uerbum et uerbum erat apud deum et deus erat uerbum. Hoc erat in

Book of Hours for the Bourges Rite, circa 1480.
Illuminated manuscript by Jean Colombe,
116 pages (the last 6 blank), 13 large miniatures,
16.9 x 12 cm, on vellum, bound
at a later date in lilac velvet in one in-8° volume.
Estimate: €50,000.

YANN LE MOUËL

AUCTION HOUSE DROUOT - PARIS

PARIS - 28 MAY 2015 PHOTOGRAPHS

Richard Avedon,
Suzy Parker and Robin Tattersall,
Evening Dress by Griffe,
Folies Bergères, Paris, August 1957.



Nan Goldin, Valerie floating in the sea, Mayreau Island, 2001.

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SPECIALIST ADVISOR IN PHOTOGRAPHY

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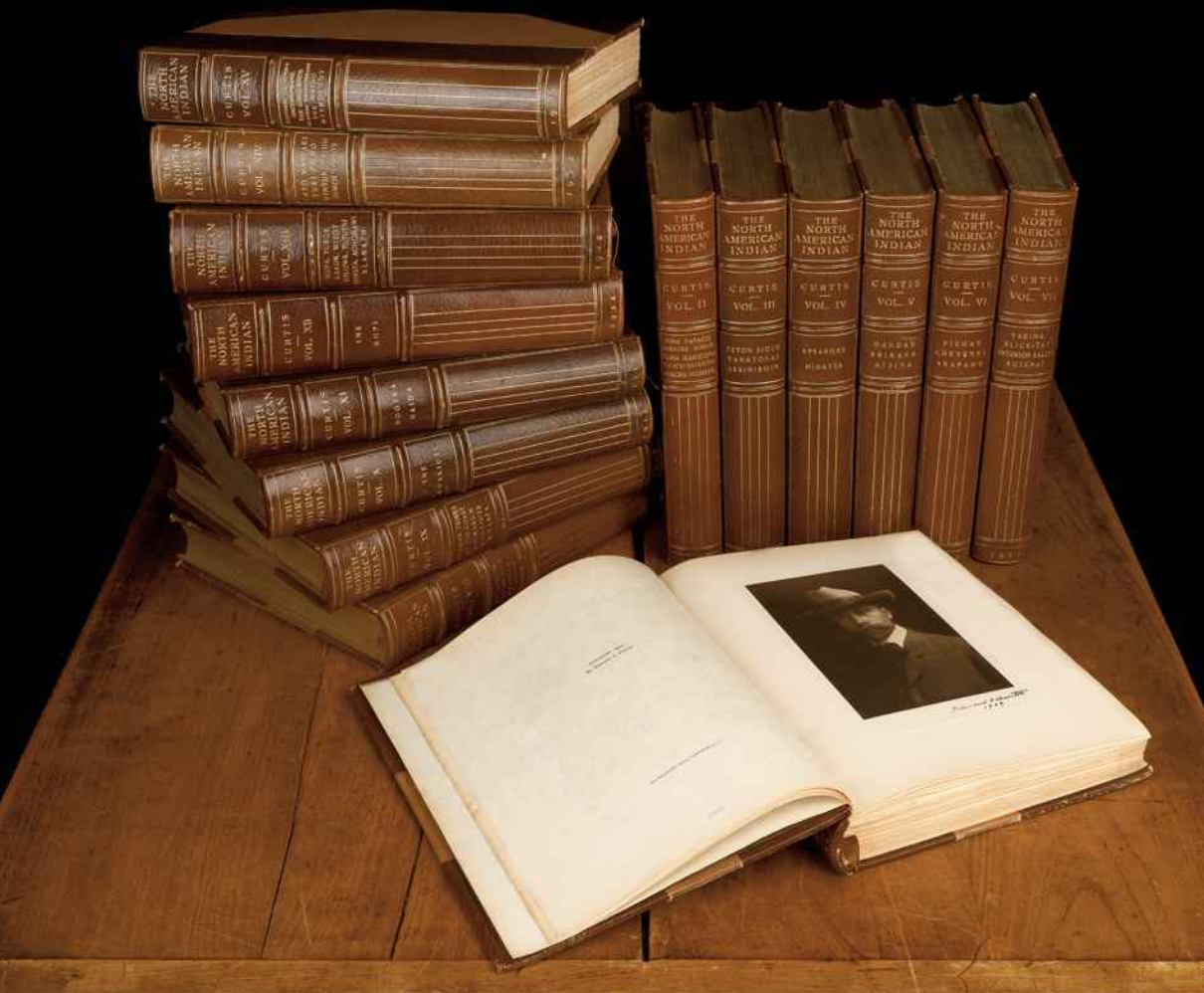
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Edward S. Curtis, *The North American Indian*, volumes 1-20, volume one signed by Curtis and Theodore Roosevelt, 1907-30.
Estimate \$250,000 to \$350,000.

Images & Objects: Fine & Vernacular Photographs

May 21

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Banksy and Inkie, "Silent Majority", 1999, spray paint on metal, 2.4 x 9.93 m. Accompanied by a certificate of authenticity from Pest Control Office. Estimate: €400,000/600,000.

Banksy's early work



While Banksy still preserves his anonymity, his art certainly doesn't go unnoticed. His works are snapped up for high value, literally and figuratively, with some pieces being removed from their supports to take their chance in the auction room. The artist himself constantly maintains a buzz, taking over a wall in New York every day in October last year, for example, or painting an innocent white kitten among the ruins of Gaza in February. This time the artist will be meeting his public at Drouot with a work going under the hammer of the Digard auction house: a unique opportunity to discover Banksy's early works, before his celebrated stencils made him famous. "Silent Majority" is a monumental spray-paint fresco produced with Inkie on an articulated lorry during a rave party at the Glastonbury Festival in 1998. "It's better not to rely too much on silent majorities... for silence is a fragile thing... one loud noise and it's gone";

1 JUNE

says the ten-metre fresco, which shows soldiers pulling an inflatable raft that contains loudspeakers beneath a sky filled with helicopters. Certified by Pest Control, an authentication service set up by Banksy himself, the work is on offer at around €500,000. It will naturally be the star piece in a selection of some 180 lots dedicated to street art, featuring the signatures of Conor Harrington, Cope 2, Futura 2000, Hush, Jef Aerosol, Katrin Fridriks, Miss. Tic, Nick Walker, Pure Evil, Roa, Seen, Shepard Fairey and Swoon. A dispersion introduced two days earlier by the arrival of international artists at Drouot, who will participate in a live session and sign autographs. **Sophie Reyssat**

Sanyu from Henri-Pierre Roché

2 JUNE

This sale of modern paintings staged by the Aguttes auction house is extremely varied, ranging from the caustic style of a series of paintings by Bernard Buffet to the harmonious drawing of a bouquet by Sanyu. The Buffets, which come from different collections, form a coherent group in terms of both subject (mainly still lifes and landscapes) and date. The 1972 "Rouen. Bateaux de commerce et péniches" dominates the selection (€100,000/150,000) with its magnificent view of the city bordered by the Seine. Buffet's sharp, caustic style is ultimately not so far removed from Sanyu's - at least, the direction his work took in the 1940s, the bouquet of peonies now in the Musée Cernuschi being a fine example. This was a time when his early, colourful palette was making way for sober tints, but in

this example fresh colours are still the order of the day. Sanyu painted these two pink hydrangeas in a white vase in February 1931, marking the end of his student years at the Académie de la Grande Chaumière. (He was one of the first Chinese artists to profit from the course offered in Paris by the president of Beijing University.) 1931 was also a landmark moment in the painter's life, when 111 paintings and 600 drawings were bought by Henri-Pierre Roché, a keen-eyed collector and author of the famous "Jules et Jim". The painting features his monogram. Freed from material concerns, Sanyu in turn freed up his art, entering a fertile period where the realism of Western culture mingled with the delicate poetry of China's furthermost reaches.

Stéphanie Perris-Delmas

HD



Sanyu (1901-1966), "Deux gros hortensias roses, dans un vase blanc", February 1931, oil on canvas signed on the bottom left, countersigned, with the location (Paris) and date (2.193) on the back, 73 x 50 cm. Estimate: €500,000/700,000.



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Lucien PISSARRO (1863-1944), *Le grand chêne*
Oil on canvas, with monogram bottom left, dated 1940.
56 x 46 cm



60-Jean Jules Henry GEOFFROY (1853 - 1924)
Etrennes, 1915. Oil on canvas, signed bottom left. 72 x 56 cm



70-Edward LEAR (1812-1888)
Island of Philae, view from the North, circa 1867
Oil on canvas. Double monogram bottom left. 34 x 52 cm
Two stamped seals on the reverse:
- "Roberson and Co Long Acre London" on the frame.
- "C. Roberson and Co Long Acre" printed on the canvas.
Likely provenance: Agnew's Gallery



66-JOHN LINNELL (1792-1882), *The Harvest*
Oil on panel, not signed. 21 x 32 cm
Provenance: Spink and Son Ltd. (label on reverse)



John GLOVER (1767 - 1849),
Doune Castle, Perthshire (Scotland)
Oil on canvas. 50 x 66 cm
Provenance: galerie Agnew's

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Gustave Serrurier-Bovy (1858-1910),
display cabinet, 1899/1900, oak,
brass and enameled cabochons.
Estimate: €25,000/35,000.

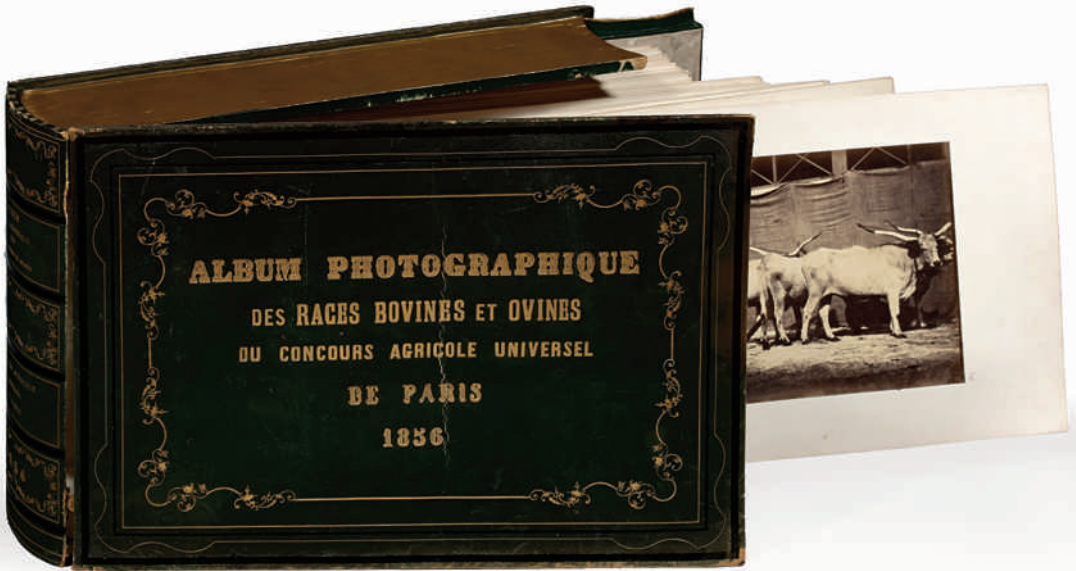
Serrurier-Bovy revival

3 JUNE

Gustave Serrurier-Bovy is decidedly popular these days, with first the note worthy solo show devoted to the artist and interior designer at the Yves Macaux Gallery stand during the last TEFAF, and now a Paris sale with Piasa of a remarkable collection designed by the Liège-born architect. It consists of a private collection built up over the past thirty years, which features museum-quality pieces, such as an oak and brass display cabinet with cabochons. The only other example of this is now in the Metropolitan Museum of New York. We can also mention an oak dresser from around 1910, of which the Liège Museum possesses a similar model. Rediscovered in the 1970s, the sober, graphic style established by Serrurier-Bovy at the turn of the 20th century now attracts collectors for its innovative spirit. During a trip to London, the young man developed a passion for the living environment, already central to the thinking of

William Morris and his friends. On his return to Liège, he set up a firm and rapidly focused his business on furniture production. He affirmed his rational, light-filled concept of the living environment in his refurbishment of the Château de Cheyrelle in the Cantal, which became his manifesto house. Several pieces in the sale come from this residence: a lamp in mahogany, verdigris-painted iron and glass (€40,000/60,000), an oak dining room set (€20,000/30,000), and the famous display cabinet whose counterpart is in the Metropolitan Museum of New York. Enthusiasts will also find a fine example of furniture from the Silix series: an armchair in poplar and painted iron (€15,000/20,000), presented at the Universal Exhibition of Liège in 1905. Here Serrurier-Bovy achieved his goal: to create simple, refined furniture that everyone could afford... but that's just how the revival came about!

Stéphanie Perris-Delmas



3 JUNE HD >

Adrien Tournachon, aka Nadar the Younger

Of the famous Tournachon family of printers from Lyon, Gaspard-Félix is the most famous member of the brotherhood. Adrien, five years his junior, joined him in Paris to embark on a career in painting, before turning to photography when his brother advised him to attend the classes of Gustave Le Gray. The two men worked together for a while, but later fell out. Adrien, who then began using the pseudonym Nadar the Younger, had some success with his "Pifferari" series and a commission for portraits of the prize bulls at Paris' agricultural competition (the Concours Agricole). We can see the Mariahof Bull, aged thirty months, presented by Mr. Senekowitz at Saint Georgen, near Unmarkt in Austria (€4,000/5,000). The Beaussant & Lefèvre auction house in Paris is preparing to sell a portfolio of 96 photographs from this album at Drouot (€500 to €5,000 per photograph). It was produced in 1856 at the Palais de l'Industrie, for many years "the cowshed and barnyard of Europe, once the bazaar of the world..." as Ernest Lacan recalls in the columns of *Esquisses Photographiques*.

Stéphanie Perris-Delmas

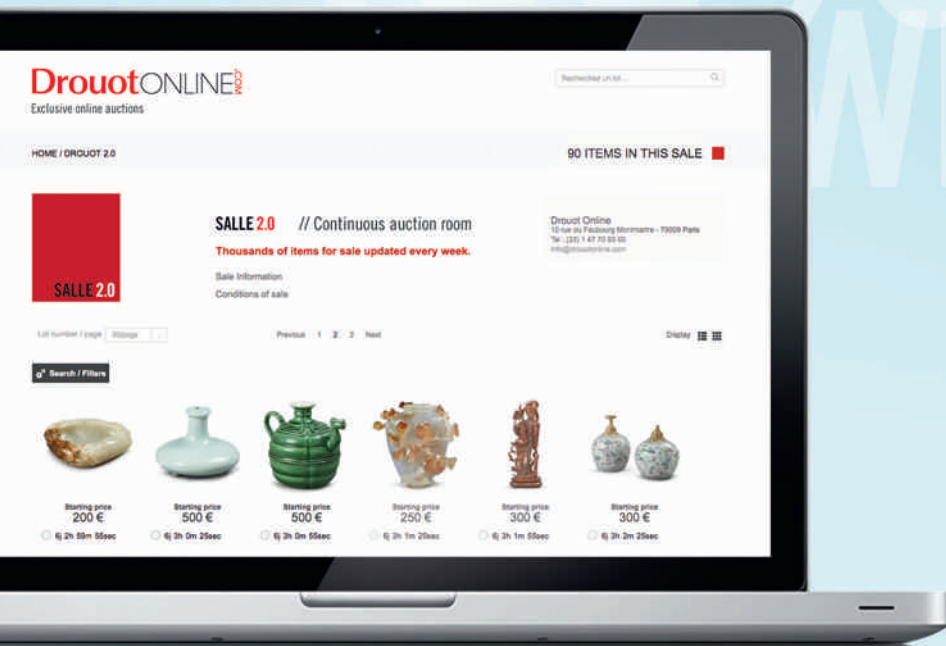
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HD



Jean-François Ében (1721-1763),
table marquetry in polychrome
indigenous and exotic wood.
Estimate: €600,000/800,000.

Jean-François OËben

Jean-François OËben will be calling the tune at this impressive dispersion of furniture, paintings and objets d'art: a prestigious sale staged at the Château d'Artigny in the Touraine, under the hammer of Philippe and Aymeric Rouillac. Louis XV's cabinetmaker made a speciality of mechanical furniture. One of the most famous examples is none other than His Majesty's rolltop desk, now in the Château de Versailles. Here a table will be up for sale for the first time. Stamped "J.F. œben" twice, this piece from between 1754 and 1757 is rather unusual in being "dual-purpose": it could be used as both a dressing table and a writing desk. The highly feminine table is embellished with marquetry in polychrome indigenous and exotic wood, ornamented in the centre with a basket of flowers standing on a console with a shell, surrounded by vines, foliage and arabesques. When a secret lever is pressed, the desk reveals a decoration of gold lacquer on a black background. One final, significant detail: the bronze corner decorations feature rare rams' heads from the same model as those created for Christian IV, Duc de Deux-Ponts, or his brother the Crown Prince, close friends of La Pompadour. Riesener, a worthy successor to œben, is also present in the catalogue with a spotted mahogany commode expected

7 JUNE

to make €100,000/150,000. The 17th century is well-represented as well, with a remarkable lacquer cabinet made in Paris in around 1670 (*see next page*). An equestrian statue of the Sun King as a Roman emperor based on Etienne Le Hongre's model for the Place Royale in Dijon, which has remained in the family of Martin de Noinville, the architect of the same square, could garner €50,000/80,000, while a replica of the "sunflower" vases by Slodtz in the Grande Allée at Versailles, designed for the Duc de Choiseul at the Château de Chanteloup, should fetch €30,000/50,000. This eclectic programme also contains a collection of antiques, including a sarcophagus front "with Fates" (€50,000/80,000). Lastly, we find a collage of a bird by Braque (€50,000/80,000), and the first talking cinema device, a 1912 automatic chrono-megaphone, presented in its five original Gaumont boxes, which crisscrossed Mexico and Cuba at the beginning of the last century with its owner, Charles Proust (€1/1.5 M). **Caroline Legrand**

A diplomatic and royal gift...

7 JUNE

Spectacular: that's the least one can say! The gold and black decoration, highlighted in places by mother-of-pearl, parades dancers and musicians in the gardens and terraces of a Chinese palace – unless the inspiration is Japanese... And yet this cabinet was made in Paris, sometime between 1670 and 1690: the most magnificent years of the Sun King. In 1682, Versailles became the seat of power and the court, and the focus of art and literature. These decades also correspond to the reign of Madame de Montespan. This cabinet's lavish decoration, meticulous detail and technical expertise suggest that it was probably a court commission – perhaps a diplomatic gift to the sovereigns of Portugal, or a purchase by Marie-Françoise Élisabeth de Savoie, who married Alphonso VI of Portugal in 1666, now seeking to give a little lustre to the court of Lisbon? One thing is certain: it was found in Porto early in the 21st century, in the residence of Jose Leite da Cunha Martins

Barbot de Azevedo Mavigne. It could very well have landed on the banks of the Tagus in the 17th century. Some of the cabinet drawers feature animals from the Versailles menagerie, with numerous birds like pelicans, ostriches and demoiselle cranes. The sheer detail is stunning, not to mention the brilliance of the Paris lacquerer who so skilfully grasped the techniques and spirit of his Japanese counterparts. According to Daniel Alcouffe, only Germain Massot and the Langlois, father and son, could have made such an item. Mathieu Langlois, established in 1666 as an "ouvrier en vernis" (worker in varnish) set up shop in the Faubourg Saint-Antoine after a time spent as a master embroiderer. Like the cabinets embellished with hardstone panels much in vogue at the time, all the charm of this highly architected piece lies in its ornamentation, here with an exotic touch. It is being sold at the Chateau d'Artigny by the Rouillac auction house.

Anne Foster

Paris, Louis XIV period, cabinet in lacquer with gold motifs on a black background, in "fonds de poire" frames of aventurine and mother-of-pearl marquetry, c. 1670-1690, 99.3 x 145 x 49.6 cm, total H: 198.1 cm. Estimate: €1/1.5 M.



In the world

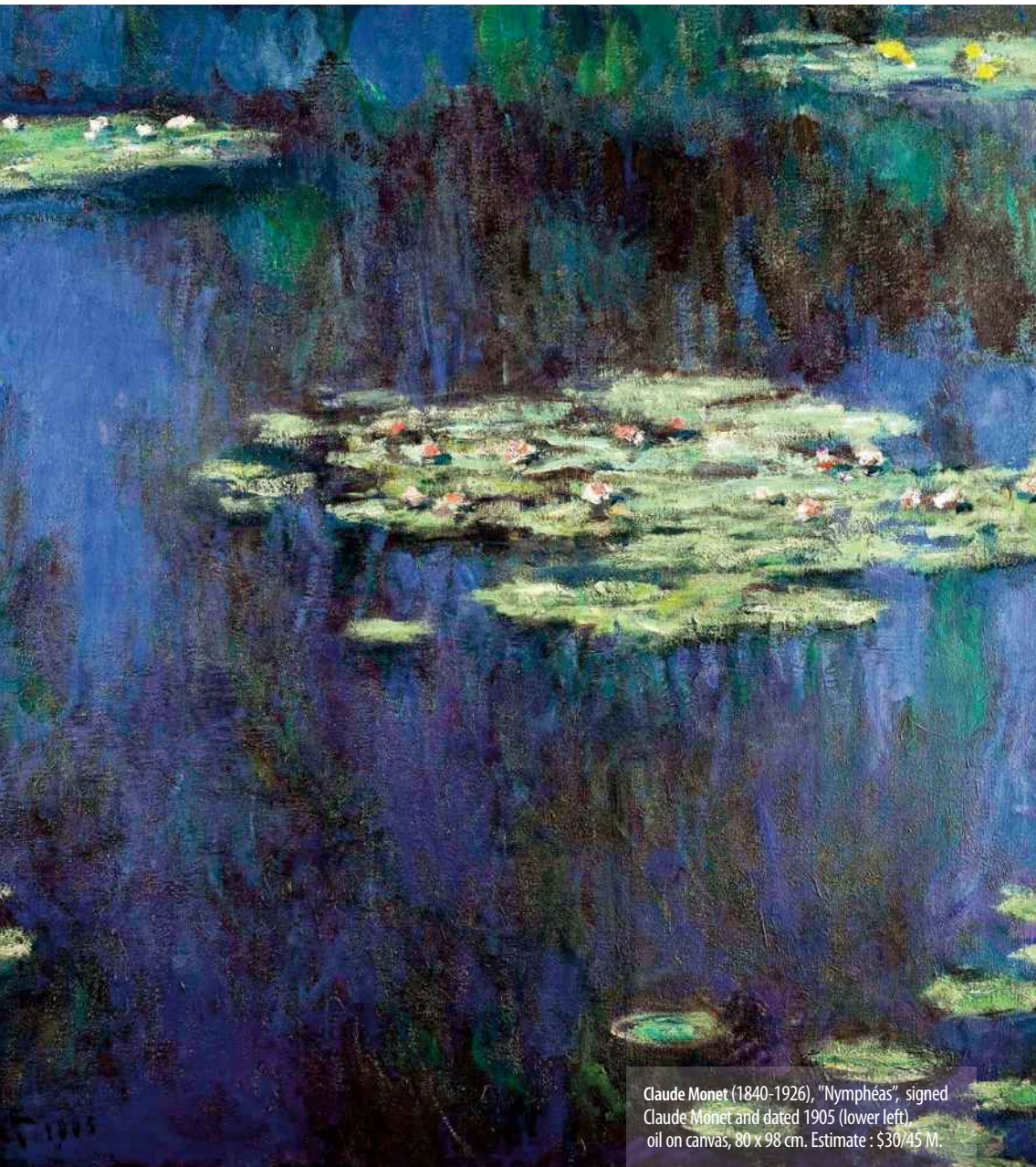
NEW YORK HD ○

Season of Claude Monet

May is Monet month! Nine works by the French Impressionist will be on offer at Sotheby's (5 May) and Christie's (11 and 14 May) in New York, including one of the famous "Water Lilies" (Sotheby's). The painter's top three results at auction are all works from this series (source: Artnet), and with an estimate of \$30/45 M, the one now offered by Sotheby's is poised to make a splash. A view of the Palazzo Ducale on the Grand Canal will also go under the hammer for \$15/20 M at Sotheby's, whose sale in February of another view of the Venetian waterway set a new record for a Venice scene by the artist. Yet it is Christie's that holds the painter's all-time record at auction. Their May evening sales will feature three of his canvases, led by a stunning sunset over London's Houses of Parliament (11 May). Estimated at \$35/45 M, this is the urban foil to the "Nymphéas" at Sotheby's, and was in fact painted only three years earlier, in 1902. Christie's will also be dispersing the collection of the late Goldman Sachs chairman John Whitehead, which contains an earlier landscape by Monet from 1888 (\$6/8 M). The same sale will also include "Les Meules à Giverny" (14 May, \$12/18 M), painted two years after the painter moved to the country residence that proved such a rich source of inspiration. Monet also travelled around France in search of promising subjects, and a number of works spawned by these painting expeditions complete the Sotheby's selection: a snow scene on the outskirts of Paris (1875, \$6/8 M), a view of the Seine at Vétheuil (1901, \$6/8 M), and the Normandy cliffs (1897, \$3/4 M). Sotheby's alone hopes to take over \$100 million for the six canvases, hoping that, for collectors, Monet still rhymes with money.

Tom Dyer





Claude Monet (1840-1926), "Nymphéas", signed Claude Monet and dated 1905 (lower left), oil on canvas, 80 x 98 cm. Estimate : \$30/45 M.



LONDON HD O

An ancient wine container

A sale of important Chinese art will take place at Sotheby's London on 13 May. The 289 lots encompass a vast time period, led by a piece that is around 3000 years old. This bronze wine vessel is dated to the late Shang or early Western Zhou dynasty, and is estimated at £400,000/600,000. At the other end of the time spectrum, a German clock as recent as 1900 stands atop a gilt bronze elephant from the 18th century (Qing dynasty) meticulously modelled in openwork (£15,000/25,000). The selection is dominated by porcelain and objets d'art, but with some notable exceptions, including a pair of zitan armchairs whose decoration is strongly influenced by European motifs and whose provenance is even more Western: they come from an American private collection (£200,000/300,000).

Tom Dyer

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American school

NEW YORK

The private American collection to be dispersed by the Phillips auction house on 14 and 15 May is uncommonly elegant and understated: the anti-thesis of the showy ensembles that thrive in today's market. There is nothing kitsch or flashy here: on the contrary, we sense an air of sophistication, where an intellectual approach combines with a kind of classic modernity. And Beck House, designed by architect Philip Johnson in 1964 for Henry C. and Patricia Beck and since resold, is a setting that suits it extremely well. The collection (for which Phillips hopes to raise \$30,000,000) includes a monumental bronze tree by the Italian Giuseppe Penone (\$1.5/2.5 M), but mainly features the American post-war school, with names such as Brice Marden, Ed Ruscha, Robert Nyman and John Chamberlain. Quantity-wise, the author of the famous "Twenty Six Gasoline Stations" dominates the selection, as Ruscha is particularly well

represented with several works, notably "Porch Crop" from 2001 – his first use of the palindrome (\$1,800,000/2,500,000). Also by this artist who makes words central to his pictorial practice are two outstanding works from the 1970s: "Rosster" and "Fee", from 1970 and 1971 respectively (\$250,000/350,000 each). Meanwhile, his compatriot and exact contemporary Brice Marden is represented by "Elements (Hydra)", a work from the artist's second phase, starting in 1985, when he moved away from minimalism and adopted a visual language inspired by Chinese calligraphy (\$8/12M). In terms of sculpture, John Chamberlain also makes several appearances - a 1967 piece in galvanised metal is worth a special mention (\$700,000/1 M) - along with James Lee Byars, whose "The Figure of Death" (1986, \$300,000/500,000) is a testament to his quest for perfection: a quest that marvellously reflects the spirit of this collection.

Stéphanie Perris-Delmas



John Chamberlain,
"Untitled (Tiny Piece)", 1961,
painted metal, jar, lid,
12.7 x 10.2 x 10.2 cm.
Estimate: \$200,000/300,000.



AUCTION RESULTS

FIND AUCTION RESULTS ON THE INTERNET

W

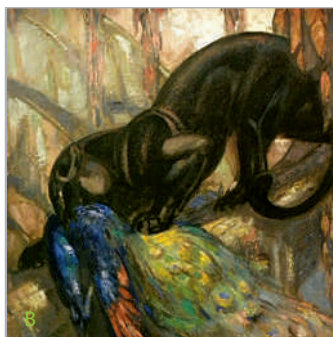
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In France



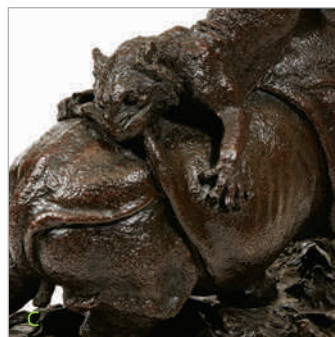
A €46,800

Drop earrings in platinum and grey gold, 18 ct, graduated baguette- and brilliant-cut diamonds, lozenge-shaped motif studded with 8/8 diamonds, l. 5.4 cm, 10.41 g.
Angers, 28 March, Aguttes auction house.



B €46,240

Paul Jouve (1878-1973), "Panther with a peacock in its mouth", oil on panel, signed and dedicated, 76 x 64.5 cm.
La Roche-sur-Yon, 9 April, Raynaud auction house.



C €65,765

Christophe Fratin (1801-1864), "Rhinoceros attacked by a tiger", 1836, bronze with brown patina on green marble base, cast by Quesnel, 45 x 46 x 25 cm.
Paris, Drouot, 3 April, Millon & Associés auction house.

D €78,650

Platinum ring, with a cushion-cut sapphire in the centre set between six graduated rows of round diamonds and graded sapphires, 11 g.
Olivet, 11 April, Philocale auction house.



E



G

E €86,250

China, Qianlong period (1736-1795), red lacquer box with light relief decoration of archaic characters, bats, peaches of longevity and the Shou sign, diam. 38 cm.
Paris, Drouot, 27 March, Binoche & Giquello auction house.

F €55,200

Accordion album comprising 74 oban plates, works respectively by artists Kuniyoshi (1797-1861) and Toyokuni III (1786-1865).
Eprenay, 28 March, Enchères Champagne auction house.



F

G €88,600

Poul Kjaerholm (1929-1980), E. Kold Christenson (manufacturer), set of 10 chairs "PK 9, 1961", nickel-coated steel legs, seat made of thermoformed wood upholstered in leather.
Paris, Espace Tajan, 23 April, Tajan auction house.

H €100,000

Niki de Saint Phalle (1931-2002), "Tir", 1961, various assemblages in a painted wooden window frame, plaster, plastic and painted clay, 86 x 52 x 11 cm.
Marseille, 24 March, Leclere auction house.



H



> 100,000



A

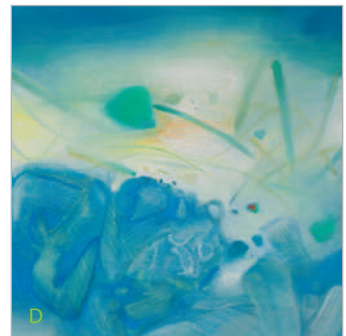


B

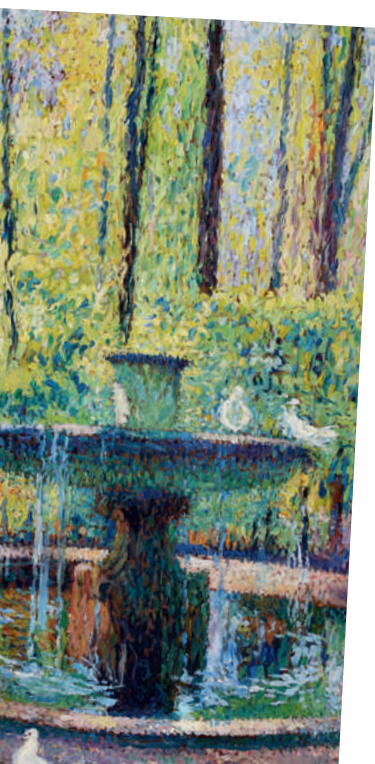
HD



C



D



E

A €137,520

Rome, late 17th century, console with putti, gilt wood and marble, 88 x 176 x 85 cm.

Paris, Hôtel Le Bristol, 31 March, Kohn Marc-Arthur auction house.

B €138,990

Lucas Janszoon Waghenaeer (circa 1534-1606), "Trésorerie ou Cabinet de la route marines que contenant la description de l'entière navigation et cours de la mer septentrionale d'Allemagne, d'Angleterre et d'Escoce, France et Espagne... ", Amsterdam, 1606, in-4°.

Lyon (Corbas), 1 April, Bérard-Péron-Schintgen auction house.

C €163,000

Egypt, New Kingdom (?), protome of lion or leopard, blue faïence, wooden border, 13 x 11 x 10 cm without frame.

Space Tajan, 8 April, Tajan auction house.

D €180,530

Chu Teh-chun (1920-2014), "Atmosphère bleue III", 1988, oil on canvas, 92 x 65 cm.

Paris, Drouot, 1 April, Millon & Associés auction house.

E €109,600

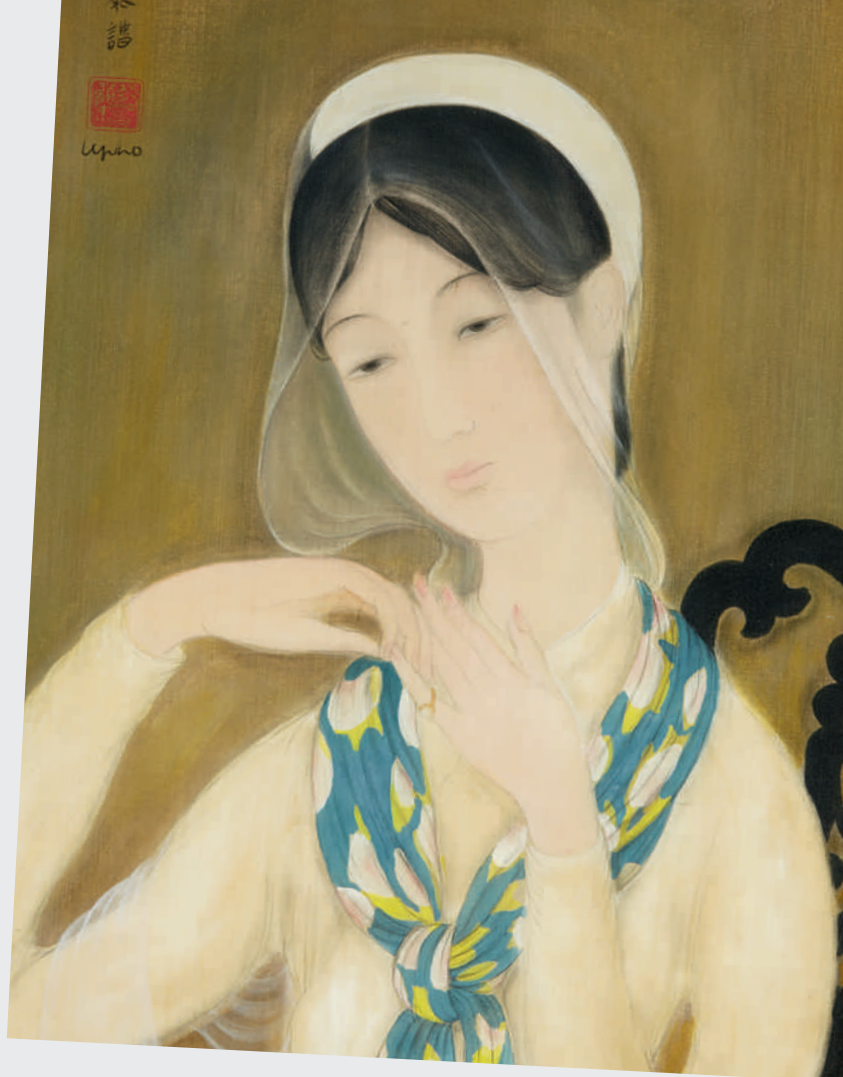
Henri Martin (1860-1943), "Fontaine", oil on panel, 104.5 x 71 cm.

Cannes, 27 March, Azur Cannes Enchères auction house. Maîtres François Issaly and Julien Pichon.

E €172,125

Le Pho (1907-2001), "Jeune Fille au voile clair", ink and colours on silk, 35.2 x 28 cm (without frame).

Paris, Drouot, 30 March, Aguttes auction house.



F

€172,125

Le Pho took €341,700 in three lots. The highest price of €172,125 went to the ink and colour on silk in the photo, €133,885 to a 1942 ink and gouache on silk mounted on paper ("Maternité", 46 x 37.8 cm), and the remaining €35,700 to "Après la toilette" (45.5 x 27.5 cm), an oil on silk mounted on card with a sketched figure. The son of the governor of the Hai-Duong province, the artist received a Mandarin education, and was thus trained in calligraphy and literati painting – meaning that nothing marked him out as one of the future leaders of a revolution. . . This pacifist movement grew out of the meeting of traditional local art and Western modernity. The rest is history. In 1925, he joined the newly created Vietnam University of Fine Arts. Under the direction of Victor Tardieu, the college taught European techniques while also taking pains to preserve local traditions, giving lessons in silk painting and the art of lacquer. Le Pho became one of the most brilliant exponents of this cultural exchange, which he expressed mainly through the female form. In 1937, when he was artistic director of the Indochinese section of the International Exhibition in Paris, he decided to move to France. The following year saw his first solo exhibition in the capital. After the war, his reputation grew, and he became one of Vietnam's best-known contemporary painters. In 1964, his professional life took a new turn when he signed a contract with the Wally Findlay gallery in Chicago, taking his gentle, dreamy-eyed ladies off to conquer the States. . .

Sylvain Alliod



A



B

A €186,978

François-Rupert Carabin (1862-1932), *L'Envolée des heures*, 1910, clock in bronze and amethyst, 100 x 77 x 27 cm.

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

B €169,400

Jean-Baptiste Vuillaume (1798-1875), violin, spruce wood with original label: "Jean Baptiste Vuillaume Paris rue Croix des Petits Champs", l. 357 MM.

Rennes, 23 March, Rennes Enchères auction house.

C €114,080

Jean Dunand (1877-1942), "Naja avançant", 1914, chased bronze with nuanced brown patina, h. 30.5 cm.

Paris, Drouot, 30 March, Auction Art Rémy Le Fur & Associés auction house.



C



E

D €193,879

Marquise diamond, platinum setting, 6.75 ct, colour E (exceptional white), purity SI1.

Paris, Drouot, 8 April, Digard auction house.

E €175,700

Chu Teh-chun (1920-2014), Untitled, 1989, oil on canvas, signed and dated, countersigned and dated on the back, 82 x 62 cm.

Cannes, 5 April, Besch Cannes auction house.

F €190,624

Sweden, circa 1810-1840, royal hardstone factory of Älvdalens. Ovoid vase in porphyria and chased gilt bronze, 127.5 x 47 cm.

Fontainebleau, 12 April, Osenat auction house.



D



F

> 500,000

€592,200

This highly-anticipated proof of Rodin's "Danaïd" more than lived up to expectations, finally going for €592,200 after a high estimate of €200,000. This score now places it fourth in the world rankings for the sculptor's Danaïds, and first among the small Type I versions, of which it is an example. It is a sand casting typical of those produced by the François Rudier foundry for the artist between 1895 and 1898. Georges Grappe, a curator at the Musée Rodin between 1925 and 1944, dated "The Danaïd" to 1885. It was one of the figures designed for "The Gate of Hell", but eventually not included. The museum has four different versions of the small model; the variants make play with the visibility of the face and the shape of the base. The first large-scale version, a marble from 1889 commissioned by Doctor H.F. Antell and now in the Ateneumin Taide-

museo in Helsinki, was displayed in the "Monet-Rodin" exhibition opening on 21 June 1889, where it was singled out by the press as one of the most remarkable works. Rodin's presentation of the subject is original: he chose to depict one of the daughters of the King of Argos overcome by the absurdity of her task, rather than filling up the accursed barrel. As he often did, the sculptor goes beyond the mythological pretext to give his work a universal value, expressing a human emotion. This particular model is closely linked to its subject: it was cast for Jules Ricome, an important Algerian wine merchant who often paid the sculptor in kind for part of his purchases, in the form of casks of wine. Having remained in the original purchaser's family, this was the Danaïd's first foray into the market – with splendid results.

Sylvain Alliod

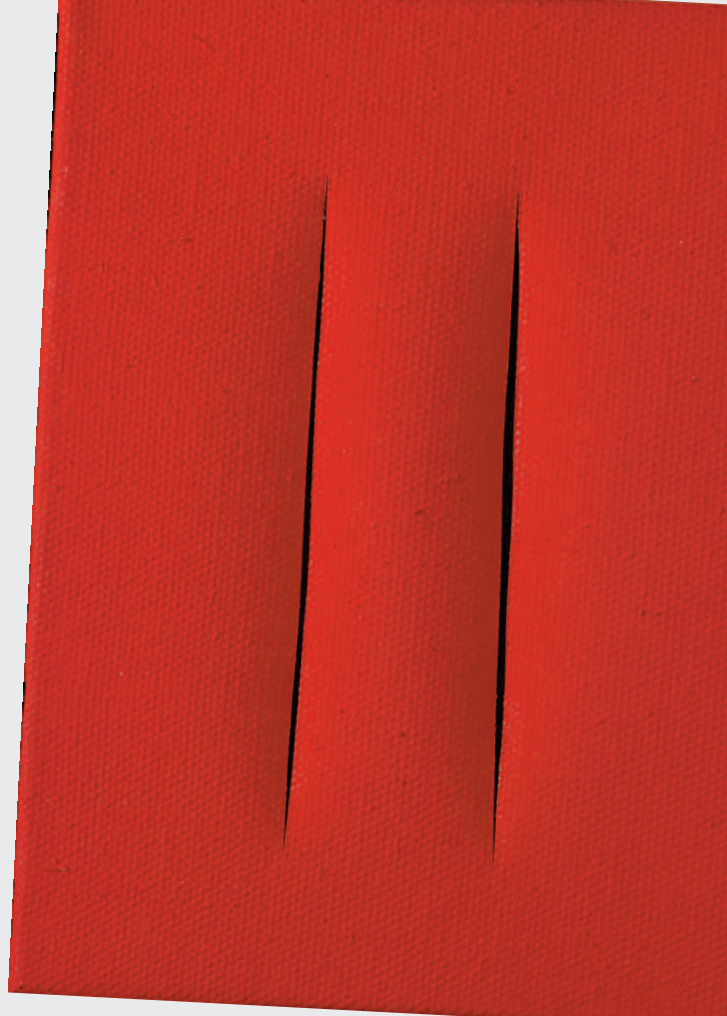
HD

€592,200

Auguste Rodin (1840-1917), "Danaïd", Type I, small version, bronze with brown patina, circa 1895-1898, 21.7 x 28.9 x 38.7 cm. Paris, Drouot, 15 April, Blanchet & Associés auction house.

€569,000

Lucio Fontana, "Concetto spaziale", 1959 (Attese),
painting on lacerated silk, signed and titled,
22 x 15.5 cm.
Versailles, 26 April,
Versailles Encheres auction house.



€569,000

Success was in the air at this sale of abstract and contemporary works at Versailles. While most stayed within their estimate range, there was a little boost for Lucio Fontana when his 1959 "Concetto spaziale" went for €569,000. All the more remarkable when we consider the size of the piece... It is indeed a world record for a Fontana canvas of this format (source: Artnet). With his art of bringing light out of total darkness, Pierre Soulages was another who did not fail to attract admirers: the arresting materiality of his "Peinture 130 x 89 cm, 1er octobre 1984" earned €446,400. The painting is one of the "Outrenoirs", whose textural effects have travelled all over the world. In another style entirely, André Masson landed €285,200 for "La Constellation de la Louve", painted in 1942. While a refugee in the United States, the painter drew inspiration from infinite landscapes, which he intellectualised and reproduced in abstract and colourful calligraphy. Again, the painting's dimensions may be modest, but its kinetic lines have a certain power. Serge Charchoune chose the opposite of colour: his "Nature morte marron et blanche aux deux grands vases" uses vertical bands in neutral tones with black highlights. One enthusiast fell in love with his lines, and spent €137,640 for this canvas from 1927.

Sophie Reyssat

RECORDS



A €86,700
 Ulpiano Checa y Sanz (1860-1916), "Le Temps", signed 'U. Checa', oil on canvas, not remounted, unframed, 160 x 240.4 cm. World record.
 Paris, 9 Avenue Matignon, 30 March, Christie's France auction house.



B €75,000
 Alois Heinrich Priecheufried (1867-1953), "Rabbins en méditation", oil on canvas. World record.
 Paris, Favart room, 22 April, Ader auction house.

C €7,565
 Pierre-Yves Hervy-Vaillant, "La Vague verte", 2010, one of seven Diasec prints, 166 x 125 cm (x3). World record.
 Paris, Drouot, 30 March, Wapler Mica auction house.

D €50,000
 Pieter Meulener (1602-1654), "Choc de cavalerie", canvas, 54 x 79 cm. French record.
 Paris, Drouot, 30 March, Rieunier-de Muizon auction house.



E €101,000
 Balthazar Beschey (1708-1776), "Villages animés de personnages, en bordure de rivière", pair of canvases, 30 x 42 cm. French record.
 Paris, Espace Tajan, 25 March, Tajan auction house.

F €40,040
 Henri Bouchard (1875-1960), "Jeune fille vêtue et gazelle ou Fontaine de bagatelle", bronze with green patina, signed with mark of Fondeur Bisceglia, 63.5 x 62.5 x 17 cm. World record.
 Paris, Drouot, 30 March, Auction Art Rémy Le Fur & Associés auction house.

G €137,560
 Peter Stämpfli (born 1937), "190 L1", 1975, oil on canvas, 258.5 x 249.5 cm. World record.
 Paris, 6 Avenue Hoche, 30 March, Cornette de Saint Cyr auction house.



HD

F



G

€137,560

To celebrate the fiftieth anniversary of the birth of narrative figuration, Cornette de Saint Cyr auction house organised a sale where the Swiss artist Peter Stämpfli stole the show. His 1975 oil on canvas (see photo) entitled "190 L1" achieved a new world record for the artist (source: Artnet), breaking the previous record of €98,000 set on 7 December 2009 at Artcurial by an acrylic on canvas from 1966 ("Sport", 196 x 132 cm), depicting the wheel of a red sports car. The painter moved to Paris in 1959, and began working on fragmented, coldly objective representations of recent cars. The term "narrative figuration" had been coined the year before by Gérald Gassiot-Talabot to mark out the approach

of certain exponents of new figuration. According to the critic, it applied to "all visual works referring to a representation depicted in time, by their writing and their composition, without there being any so-called 'narrative.'" By focusing on a single motif – tyre marks, a theme presented in large-scale works at the Venice Biennial in 1970 – Stämpfli became a natural member of this movement. Through their clarity and extreme regularity, his tyre marks are made unreal, becoming abstract for the uninitiated viewer. The ones here are reduced to two neutral colours, but the artist has also produced polychromatic versions, which accentuate the disappearance of the original motif.

Sylvain Alliod

RESULTS

In the world



A



B



C

HD

A \$22.1M

Emerald-Cut Diamond, 100.20 carats, D colour, internally flawless, type IIa stone.

New York, 21 April, Sotheby's.

B €1.02M

Natural pearl and diamond pendant earrings, length ca. 4.5 cm, weight ca. 14.8 g. Platinum, circa 1900.

Munich, 25 March, Hampel Fine Art Auctions.

C \$6.38M

1960 Ferrari 400 Superamerica SWB Cabriolet by Pinin Farina.

Amelia Island, Florida, 14 March, RM Sotheby's.

D \$365,000

Barkley L. Hendricks (born in 1945), "Steve", oil, acrylic and Magna on linen canvas, 1976, signed in oil, upper right, 182.9 x 122 cm.

New York, 2 April, Swann Galleries.



E

E CHF 228,000

Ring in 18-carat yellow and grey gold, adorned with an emerald-cut diamond (6.36 cts) set within six graduated baguette-cut diamonds, colour "Exceptional White + (D)", purity VVS1, gross weight 8.1 g. Lausanne, 28 March, Millon & Associés.



D

Known for his life-size portraits, Barkley L. Hendricks loomed larger than life in this sale of African-American art at Swann Auction Galleries in New York on 2 April. The artist's previous record at auction was more than doubled when this painting of a black man in a white coat sold for \$365,000 (see photo). It was included in "Birth of the Cool", a landmark retrospective dedicated to the artist at Harlem's Studio Museum in 2008. With new records for other artists too, including Sam Gilliam and Lois Mailou Jones, this sale made a total of over \$2M.

Tom Dyer

HK\$ 113,880,000
Guan octagonal vase, Southern
Song Dynasty,
21.9 cm.
Hong Kong, 7 April, Sotheby's.



HK\$ 113.9M

The nine sales packed in between 4 and 7 April were varied, but focused mainly on Asian art in general, particularly contemporary Chinese creation. Over the nine sessions, Sotheby's made a total of HK\$2.69 billion, exceeding initial estimates, with buyers from 53 countries taking part in the bidding. All the wine lots were sold (total product: HK\$56.8M), and Burgundy was in the limelight, with six bottles of Romanée-Conti from 1990 going for HK\$1.2M. There were also excellent results for watches: 90% found buyers, for a total of HK\$150.6M. A special mention goes to Swatch: probably the most significant collection ever amassed of watches by this brand was sold in its entirety to a European institution for HK\$46.7M. Meanwhile, the jewellery offering garnered HK\$290.1M, with particu-

larly satisfying results for colourless diamonds. As for the sales with an Asian focus, it was those dedicated to painting that brought in the highest figures. The numbers speak for themselves: HK\$863.4M for contemporary art (HK\$238.7M for specifically Asian contemporary art), HK\$431.8M for modern Asian art, and HK\$477.7M for traditional Chinese painting. We finish this brief overview with the objets d'art, which added HK\$770.9M to the total. The splendid glaze of a Guan vase from the Song period earned it the highest bid (HK\$113.9M), beating (albeit marginally) a jade seal of Emperor Qianlong (HK\$104.9M) preserved in an ivory case. It is clear to see: sale after sale demonstrates that China is still adding value to its rich artistic heritage.

Xavier Narbaitz



Li Hui (b. 1977), "Transition", 2007, laser, smoke, metal, installation, variable dimensions.
© Rights reserved: Skira and artist

MAGAZINE





Shiva Bhikshatana, pink sandstone, India, Rajasthan or Madhya Pradesh, 10th/11th century, presented by Galerie Hfoco.

Tribute to Robert Rousset

Some galleries cultivate an admirable discretion. This is the case with the Compagnie de la Chine et des Indes, an art gallery established since 1935 as one of the key players of the Asian art market in Paris, and even far beyond – for its clients include high calibre collectors: Arthur M. Sackler, the Rockefellers, ultra-rich Greek ship owners and top museums like the Guimet and Cernuschi, the Cleveland Museum of Art and San Francisco's Fine Arts Museum. Spread over three floors at 39 Avenue de Friedland in Paris in a building designed for the Durand-Ruels, who set up a gallery there in 1924, it has long formed the leading trio in this Paris market with Perret & Vibert and Ching Tsai Loo. When Loo (the "Kahnweiler of Asian art") arrived

in Paris in 1902, Robert Rousset was only one. His father, Louis-Alexandre Numa-Rousset, was one of a few art lovers interested in good pieces, at a time when Chinese objects especially manufactured in the Middle Kingdom for export vied with authentic artworks. He was an untiring visitor to Drouot, close to Rue Taitbout, which housed the offices of the leading insurance companies: his field of activity. C.T. Loo also opened his first gallery on this main thoroughfare in 1908. Steeped in Asian art from childhood, Robert Rousset began his career as a radio officer in the Navy, which inevitably took him to the shores of China. One of his assignments, accompanied by the eminent Swedish scholar Osvald Sirén, took him inside the Forbidden City as a French commissioner: a seminal experience that led him to

TO SEE

"Chefs-d'œuvre de l'art asiatique": sale exhibition paying tribute to Robert Rousset, 9 - 27 June, La Compagnie de la Chine et des Indes art gallery, with the participation of the Christian Deydier, Jacques Barrère, Christian Hioco and Laurenat Colson galleries and the Ateliers Brugier. 39 avenue de Friedland, Paris 75008.

offer his services to the Compagnie de la Chine et des Indes, a company in Rue Castiglione owned by the Blazy brothers, specialising in imported Asian products. He supplied it with antiquities, separating the wheat from the chaff, and soon became a well-informed specialist who controlled both supplies and the quality of the works. The 1929 crash bankrupted the company, and he bought it up in 1935, moving it to its current address, where he obviously benefited from having the Durand-Ruel Gallery as his neighbour. His sister Suzanne worked with him, developing the 17th and 18th century Chinese porcelain sector, which made it possible to broaden the gallery's offer, hitherto focused on statuary, painting and terracotta. After the war, Suzanne became the gallery's director while Robert divided his time between Paris and New York, where he opened a branch to make the most of the extraordinary opportunities offered by the American market. "There were so many objects over there. We should remember that the Americans had confiscated and sold a great many Japanese pieces, mainly found with New York dealers," says Jean-Pierre Rousset. As Robert's nephew, he represents the second generation in this family saga. "I started out at 17. My uncle sent me to work with Michel Beurdeley, an expert trained at the gallery. I had the amazing good luck to compile the inventories of the Gulbenkian Collection with him and Maurice Rheims. Before rejoining my uncle, I stayed for five years,



Golden Taotie mask, China, Warring States period, 5th/4th century BC, presented by Galerie Christian Deydier.



HD



interrupted by my military service. I must have made my first trip to Asia when I was 24. Everything was going for a song in those countries, simply because nobody wanted them. Things have certainly changed now. The Chinese have grown rich and often buy back their heritage after seeing a photo, without actually seeing or touching the object. That's unthinkable for us!"

China and America

The gallery is now co-directed by his son, Mike Winter-Rousset, and his nephew, Hervé du Peuty. Hervé began working in the gallery in 1978; his cousin in 1984. With their hands-on training from Jean-Pierre Rousset, they were central to the transformations that drastically changed the Asian art market. "At the beginning, during the Christmas season, we sold Ming celadon bowls, which people bought to fill with chocolates," reminisces Hervé. The purchases of major collectors, mainly Americans, filled many a page in the accounts book. "Some would buy about forty objects at once. Likewise, interior designers would come and ask us to create displays of objects," says Mike. That time is long gone: the volume of sales (which occupied eight employees) has given way to objects sold one by one for very high prices. "In contrast to today, the gallery was more like a jewellery shop, with a curtain closing the window. We only showed the most beautiful objects to people who were likely to buy them, and we tempted the others with affordable objects," says Jean-Pierre Rousset. Hervé du Peuty meanwhile has a few regrets: "We contributed to some major collections, and that's very satisfying. You need to see where an art lover lives, get to know his taste and see what you can offer to add to his collection. Getting a consistent collection together means making the intellectual effort to go towards the object. For the moment, the Chinese are rarely collectors, more often investors. One of them bought all our cloisonné enamels for two or three years; he created a museum for them, and then sold the lot a few years

later. It was purely business. The worst thing for us is selling a beautiful object to someone we don't know and will never see again: that's frustrating." And the Roussets certainly know a thing or two about beautiful objects. Their great-uncle built up an exceptional collection, now watched over by Jean-Pierre. Its quality can be judged by the donation in 1978 to the Musée Guimet of around ninety Mingqi from the Han (206 BC–220 AD) and Tang (618-907) dynasties, some Chinese lacquer furniture and a number of fine Khmer pieces. "Everyone knows we have certain masterpieces, but no one has ever seen them, like a late 12th-century Khmer head from Baphueng, which has not been shown in public since the 1969 exhibition organised by Sherman Lee, director of the Cleveland Museum. This is part of the selection in the sale exhibition we are staging during the Paris Asian Art Week in June, with five other galleries, to pay tribute to my great-uncle," says Mike. The five other participants in this event are Christian Deydier, Antoine Barrère, the Ateliers Brugier, Christophe Hioco and Laurent Colson of the former Luohan gallery: all heavyweights in the Paris scene, who will be taking over two floors in the Avenue de Friedland gallery in a setting designed by Patrick Hourcade. "The objects will not be presented as in a fair, at the stand of the dealer who owns them, but like an exhibition," says Mike. A new kind of experience designed to show that Paris is a true torchbearer for Asian art, from the outskirts of India to the shores of China.

Sylvain Alliod

Lian (wine or cosmetics vase), China, Han period, 1st century - Compagnie de la Chine et des Indes. Gold Taotie mask, China, Warring States period (5th-4th century BC) - Galerie Christian Deydier. Imperial calligraphy table, China, late 17th century - Galerie Luohan. Standing Vishnu, Cambodia, Baphuon style, 11th century - Galerie Jacques Barrère. Screen, China, Kangxi period, 17th century - Ateliers Brugier. Shiva Bhikshatana, India, Rajasthan or Madhya Pradesh, 10th-11th century - Galerie Hioco.

Jean-Marc Decrop

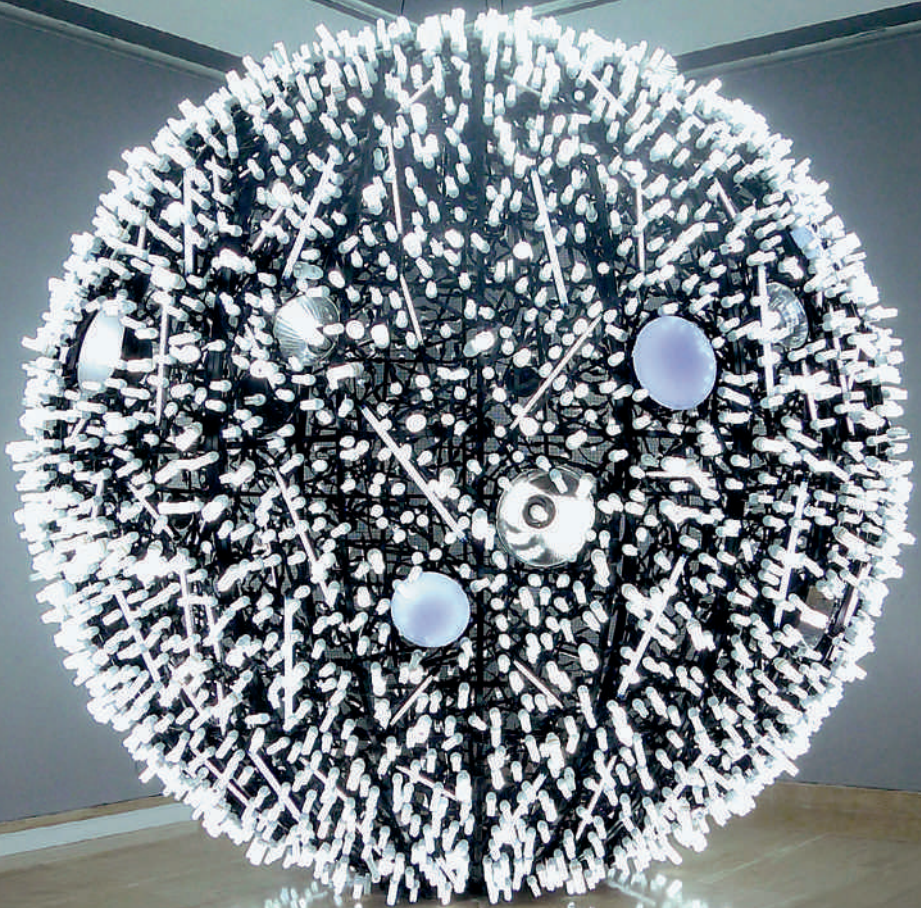


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Jean-Marc Decrop, broker and specialist in Chinese contemporary art.

With one foot in Asia, the other in Europe, Jean-Marc Decrop has lived in Hong Kong since the Nineties. An internationally recognised expert in contemporary Chinese art at the CNES (national chamber of specialist experts), he has helped to build up a number of high-profile collections, including that of Baron Guy Ullens. The Yalley Space Gallery, which he founded in 2013 in Hong Kong with Savio Rossi, promotes both Asian and Middle Eastern art. Previously, he was the artistic consultant to a number of galleries in Beijing, Taipei and Paris (Loft Gallery). He also played an active role in launching the Art Hong Kong fair, which later became Art Basel Hong Kong. We talked to this pioneer constantly in quest of new horizons about his book "China, The New Generation", written with the curator Jérôme Sans, co-founder of the Palais de Tokyo.

HD



Wang Yuyang "Artificial Moon", 2007, installation, 7,000 low energy light bulbs, metal sphere, diam. 400 cm.

Xu Qu, "Leader", 2013, illuminated box,
laser, unique piece, 185 x 148 cm.



TO READ

"China, the New Generation", by Jean-Marc Decrop and Jérôme Sans, a book with 256 pp. including interviews with the artists, published by Skira, 2014.

You are bringing out a new book on contemporary Chinese art. What standpoint do you take with this selection of artists?

Jérôme Sans and I deliberately limited ourselves to twenty names, including seven women: constructive restraint that enabled us to focus on the most creative and promising artists. Eleven years ago, I co-wrote another book, also published by Skirus, on today's Chinese art, which included around 70 artists, mainly figurative. Here, it's completely different. They are young – under 37 – and most of them are conceptual artists. China has become better informed, more global. These artists travel; they have access to the Internet. They are up-to-date with global problems and trends, and express themselves on contemporary life and the environment. Zhang Ding creates installations based on night lights and discotheques. Meanwhile, Wang Yuyang works with a team to invent sculptures invisible to radar, based on American fighter plane algorithms, and others based on Brancusi's works. Xie Molin's creative approach embraces technology, and produces his thick canvases automatically using painting machines. He has joined the Pace Gallery, and I believe that his works can only be obtained by joining a waiting list. The same gallery's stable includes Wang Guangle, collected by the wealthiest residents of Silicon Valley. This artist produces very little, one stroke each day, superimposing coloured lines in the tradition of his native region, where the old men paint their future coffins themselves.

Why this choice of cover?

We chose a work by Xu Qu, his "Currency War" of 2013. I feel that it reflects one of the current aspects of contemporary art. Today, some use their works as an

asset to borrow from the bank: contemporary art has become a finance vehicle. Paintings themselves are now paper money, and can be used as a guarantee. The Chinese, long outside the system, then became intensely interested in knowing how the market worked. Here, Xu Qu, who uses enlarged yen banknote watermarks in his work, worked with the artist John Armleder in Berlin, so has a good view of the situation. I exhibited the series in several fairs, including New York, where ironically, they were often bought by people linked with the finance world or investment funds denounced by the artist.

Westerners promoted Asian art for a long time....

We are seeing a real transition. It is true that Chinese contemporary art was discovered by Westerners, mainly Europeans, more than by the Americans, as witness the Ullens Centre for Contemporary Art in Beijing (created in 2007 by the Belgian businessman Guy Ullens – Ed.) When I talked to them about the Chinese art derived from pop art, which sometimes made fun of Mao, the Chinese said that for them, it was "embassy art". They were only interested in calligraphy and ancient painting. Second stage: the Overseas Chinese. The people who began to collect came from the diaspora – Hong Kong, Singapore, Taiwan and communities in Thailand and the Philippines. Stage three? The Chinese of China. Starting in 2005 – 2007, 80% by value of Hong Kong's auctions were sold to Chinese buyers. However, there are also Westerners who think that China is going to supersede America in both economic and artistic terms, and want to buy works as a result. For example, the buyer who made a record bid for Zeng Fanzhi's "Last Supper" (sold for HK\$23.5 million in Hong Kong) was a Westerner.

How do you analyse these developments?

Like the Flemish in their golden age, China is growing its own talents. I think that the great artists of tomorrow will be Chinese. China has more than 7,000 years of culture and civilisation behind it; the United States only 200. And there are 1.3 billion people in China.

Isn't there a risk of overheating, and an overdose of Chinese artists on the market?

There are only around 50 really interesting artists: those who were really good, present in books, biennials, auctions, fairs, etc. So in the end a very small number, but there are also their followers and secondary talents. Some of these artists are video-makers and photographers, and produce little. This is true in general with this new generation, who have adopted a rarity model, sometimes putting on exhibitions with seven paintings, which almost all sell as soon as the show opens...

How do you see the future of the Chinese market?

When we talk about China, we are talking about Hong Kong, Beijing and Shanghai. There's nothing else. Shanghai is making the most of its advantages at the moment, particularly its free port infrastructures in the city. Several private museums have recently opened there: the West Bund Long Museum, the Yuz Museum, and the Minsheng Art Museum in the former French pavilion of the 2010 World Expo. The founders of the Long Museum, Wang Wei and Liu Yiqian, buy a great deal of ancient and contemporary art in public sales. They have bought several works from the Guy Ullens collection – auctioned from 2009 onwards – including a Song scroll for \$9 million, a scroll of the Yellow River for \$15 million and a Chen Yifei for \$6 million. But if you buy at auction in Hong Kong and then enter China afterwards, you have to pay 28% in taxes. Some get round the problem by sending the works to the free port, bringing them out if need be for several months for temporary exhibitions. Its proximity with Hong Kong is also useful to Shanghai. Meanwhile, Beijing, the capital, is subject to heavy taxes and cumbersome red tape. But we are going through an intermediary period, and these problems will be sorted out. While Shanghai, which was built for trade, has an activity dating from two centuries ago, Beijing has a very ancient history. In my view, in ten years or so, Beijing will eventually be the capital of the world, and it will then become the centre of the art market.

Interview by Alexandre Crochet



Zhao Yao, blessing the paintings in a Tibetan monastery for the "Spirit Above All" show, 2012.



Christine Cayol at Yishu 8

Christine Cayol lives in Beijing, where in 2009, she founded Yishu 8: a house designed for living well and creating. Here, in this recently restored former Franco-Chinese university building, French and Chinese artists come together in an Asian Villa Medici, which offers its residents a haven of creative harmony. Philosophy graduate Christine Cayol also runs the "Synthesis" firm in Paris, which specialises in support services to senior managers. She talked to us during one of her trips to the capital.

How did the idea of Yishu 8 come about? Tell us about the project and its aims.

It's the story of a dream – the idea of a house where all sorts of people can come together around creativity, artists and an inspiring lifestyle. I opened the first Yishu 8 without knowing or planning anything; I just let things

happen. I had no artistic programme in mind, apart from the opening exhibition.

Six years on, how do you see this venture?

It has had extraordinarily positive results. We have created a model. I am often asked to define Yishu 8... Is it a gallery? A cultural centre? A club designed for soft power and sphere-of-influence diplomacy? I can see that it would be helpful to have precise definitions that refer to what already exists and enable comparisons. The problem is that as soon as I try to describe what Yishu 8 is, I instantly have a desire to say exactly the opposite: Yishu 8 chooses and presents artists, but is not a gallery. Yishu 8 devises and organises cultural events, but is not a cultural centre. Yishu 8 brings together company directors and the elite of the political and cultural world, but is not an elitist club.



Christine Cayol, founder of Yishu 8.



Lionel Sabatté,
Large goat made of tea.



The Prodigal Son returns...

A resident of Yishu 8 in Beijing in 2011, Lionel Sabaté took part that year in the FIAC in Paris, where he presented a pack of wolves made of metro "dust". Since then, his works have taken over the tropical hothouse of the Jardin des Plantes and the Aquarium de Paris. This spring, the artist is returning to Yishu 8 for an exhibition of his latest works, this time made of tea leaves. Highly sensitive to living things, both past and present, Sabaté likes to explore metamorphoses in his work – all kinds of metamorphoses.

16 May to 21 June 2015. Yishu 8, Beijing. www.yishu-8.com
www.associationart8.fr



So, what would you say then?

That it goes far beyond all that, because it's a new concept! What is certain is that for the artists, both Chinese and Western, a period spent in Y8 changes something in their lives, and that is the most significant aspect. The most important thing for me is to say that Yishu 8 is a house dedicated to art. A lot of things can happen in a house – like meetings, dinners and discussions. There are works hung on the walls, and artists who live and work there. A house does not exist to make a profit, but needs money to live and entertain. Like any house, it is defined by its "atmosphere" – the spirit that emanates from it, which comes from the interior design, the works exhibited and most of all, the people who live there.

Since 2011, you have hosted French artists in residence. How do you choose them?

The artists apply to us, and are then chosen by a selection committee consisting of collectors, artists and the director of the ENSBA arts centre. It is chaired by Henry-Claude Cousseau.

One of these artists, Lionel Sabaté, who was a resident in 2011, is coming back to Yishu 8 for an exhibition. Can you tell us about his career?

Lionel's career reflects his work, which is first-rate, singular and authentic. This year, Yishu 8 is devoting

a major exhibition to him in the former lecture theatre of the house. What is so fascinating and meaningful is that this artist, who often uses waste materials (metro dust, dead skin, etc.) is going to use tea leaves from southern China for the first time in his sculptures.

With the Yishu 8 China prize, you have also acclaimed two young Chinese artists. What is your view of the current scene?

Just like China itself, it is huge, highly mixed and difficult to define. But I can see a profound and subtle movement, which does not involve a "return" to tradition so much as the use of traditional Chinese elements, like ink and paper, to invent new things.

As a privileged observer of the French and Chinese scenes, have you noticed any leanings or trends typical of the younger generation of artists?

Regarding the artists we choose and host, I have noticed an extreme kind of "intellectualisation" with the French, but also a real sense of a quest – a pictorial gesture, even – that is not afraid to become poetic. That's remarkable. With young Chinese artists, there is a real desire to "succeed" and discover the world, and a freshness in their approach which can seem like naivety, but is something we really need.

Europe has played a major role in promoting Asian art. Does a Chinese artist always have to be established through the West, notably France?

Everything depends on what you mean by "established". Many major Chinese artists are stars in their own country but unknown in France, and have never exhibited there. China is a huge country, which is focused on itself and has its own criteria. That said, the fascination for Paris, the capital of art, is as strong as ever.

Like Jean-Marc Decrop, do you think that "the great artists of tomorrow will be Chinese"?

I think that the great artists of tomorrow will be neither Chinese nor Western – because that's not the most important aspect. What matters is that there are great artists – and genuine artists.

Interview by Stéphanie Perris-Delmas



Yishu 8, Beijing,
the Yellow Room.



EXHIBITION

Gao Xingjian Retrospective

Ink is a fundamental part of life for Gao Xingjian (born in 1940). An eminent writer who received the Nobel Prize for Literature in 2000, Gao Xingjian is also a major painter who treads a majestic path between abstraction and figuration, without neglecting the metaphysical roots of the Chinese tradition. While Belgium's Royal Museums of Fine Arts host a long-term exhibition of six bespoke monumental works by the artist, the Musée d'Ixelles is inviting visitors on a more intimate journey to the crux of his creativity. "A cross between writing and painting, ink lends itself as the medium of choice for a kinetic kind of reflection, linking sensual description and philosophical thought," writes curator Michel Draguet in the exhibition catalogue. This retrospective, the most significant one to date for the Chinese artist, comprises around one hundred works conjuring up imaginary, real, and dreamed-up worlds. In some, man slips in almost like an intruder, a small thing with both strength and fragility suspended between two worlds,

as in "L'Attente", a sibylline silhouette bound for a fourth dimension that is beyond us. These are worlds in which visitors can lose themselves for hours, projecting their own personal experience onto the works. "In this way, the image becomes (...) a screen to be crossed, so that the idea behind the aesthetic facade can be viewed in its existential nakedness," says Michel Draguet. And so that Gao Xingjian can paint both literally and figuratively a "Mountain of the Soul" (to echo the title of his most famous book) made of paper, ink, and cold water.

Alexandre Crochet

TO READ

Catalogue "Gao Xingjian, le goût de l'encre", by Michel Draguet, 232 pp, 200 ill., published by Hazan, 2015. Price: €35.
Musée d'Ixelles, 71, rue Jean Van Volsem, Brussels, Belgium,
www.museedixelles.irisnet.be - Until 31 May.





Gao Xingjian, "L'Angoisse", 1995, (detail), Indian ink.



Liu Bolin

In the merciless world of the art market, some fashionable artists soon disappear, while others stay on the scene for much longer. Liu Bolin certainly seems to belong to the second category. France has been celebrating this artist known as the invisible man for several seasons now. He may not be the disappearing kind, but Liu Bolin camouflages himself in urban settings to denounce life's inconsistencies. This chameleon man could have had a military career, but chose to be an artist, graduating from the University of Shandong and the Central Academy of Fine Arts in Beijing. The destruction of his workshop in the Suo Jia Cun

artists' village on 16 November 2005 inspired his first successful series: the urban camouflages. Since then, Liu Bolin has performed all over the world, in front of landscapes, shop fronts, and monuments, applying make-up to his body and face so that he literally melts into the surroundings. At first glance, the photographs produced from his performances may seem banal. But only at first glance: eventually, the viewer's eye hones in on the silhouette hidden in the image. In this way, Liu Bolin criticises the disappearance of the human figure: the annihilation of any kind of individualism in a society of excessive consumption and urbanisation. For the artist, the

Liu Bolin, "Target - Cancer Village", 2013.



© Liu Bolin - Courtesy Galerie Paris-Beijing

environment created by man threatens his very survival: a belief echoed in the works "Pharmacy, Meat Factory", "Cancer Village" and "Hiding in the City-Wall", produced in Paris in 2013. Until 23 May, the Galerie Paris-Beijing is looking back over the "production secrets" of these famous performances staged in association with the artist Rero, notably one where the artist blends into an extract from the Universal Declaration of Human Rights. A visit to 62 Rue de Turbigo will also offer a chance to discover Liu Bolin's most recent series, such as "Target-Chinese Fans" in which, following the same principle of illusive camouflage, the artist situates several figures

in compositions inspired by famous Shanshui landscapes. This is Bolin's way of renewing ties with the Chinese Daoist tradition, which advocates the search for harmony between man and nature.

Stéphanie Perris-Delmas

TO SEE

"Liu Bolin, photographies, sculptures et installations", until 23 May, Galerie Paris-Beijing, 62 rue Turbigo, 75003 Paris.

www.galerieparisbeijing.com - paris@galerieparisbeijing.com



Mons, "Fervent China"

In the limelight since January, Mons, chosen as European Capital of Culture 2015, is hosting numerous exhibitions and festivities throughout the year. "The city is not very well-known, but our ambition is justified," says Yves Vasseur, the project's artistic director. It has to be said that it was a risky gamble, faced with cities like Liège, which has a far more dynamic cultural policy. But with over €40 million committed, Mons has spared no expense to accomplish "an urban metamorphosis which is also a metamorphosis of minds," says Yves Vasseur proudly. In this respect, "Fervent China" promises to be one of the most outstanding exhibitions of the year. Starting on 4 July, around twenty world-famous Chinese artists will be taking over the city's former slaughterhouse, converted into an arts centre, and will transform the venue into a park of monumental sculptures. Away with paintbrushes and calligraphy: contemporary Chinese art is now thinking big!

An outside exhibition

To bring together some of China's leading artists, from the Seventies to the present day, the Anciens Abattoirs of Mons have called on two exhibition curators, one from Belgium, Michel Baudson, and one from China, Fan Di'an. The aim is to emphasise the vitality of contemporary Chinese creation, focusing on outside sculptures to make more of an impression. One of these is Xu Bing's "Phoenix". The sculpture, which consists of a pair of these legendary birds suspended in the air, has travelled around the world. After Beijing and the Shanghai Universal Exhibition of 2010, the Phoenix recently took off from the Cathedral of St John the Divine in New York to land in Mons. A long journey for a 12-tonne sculpture 28 meters long! Behind its appealing looks, the work is a double edged sword. Viewers can discern that the birds' plumage is made of recovered materials –



Lin Tianmiao, "Procreating", 2004,
fibreglass, video, mixed media.



He An, "Miho Yoshioka", 2014, stolen electric signs, LEDs.

pliers, saws and screwdrivers – collected by Xu Bing from Beijing building sites. In this way, the artist denounces the wretched living conditions of workers on the construction sites of luxury towers, and pays tribute to them through a symbol of hope. "They carry countless scars, because they have had to face huge problems, but they have managed to preserve their self-respect. In general, the Phoenix represents hope and dreams," said the artist to the New York Times. In another genre, the installation "Compendium of Materia Medica no. 1" by Shi Hui is a successful combination of tradition and modernity. The artist revisits traditional medicine books, presenting eighteen outsize works on large metal racks

as splendid dried flower collections. In the Abattoir gardens, visitors can discover Chen Wenling's "China Scene no. 1": a stainless steel sculpture that drips as much as it gleams, in an allegory of an ancestral Chinese landscape undergoing profound change. The work of Lin Tianmiao, meanwhile, causes visitors to ponder the place of women in society and their difficulties in reconciling motherhood with a professional life. "Procreating" represents a squatting female figure with a television screen as a head, laying eggs that trail behind her. Here, the mixture of new technologies and the relationship with the body symbolises the artist's own tensions at the time her child was born. "In this work, I hope to unify my



primitive impulses and contemporary emotions," she writes. In a more urban approach, He An's neon ideograms, stolen from illuminated store signs in his hometown, Wuhan, express a Pop vision of Chinese calligraphy. Last but not least, Li Zhanyang's "Dying a Martyr", a key piece in the exhibition, bears witness to the development of Chinese art, which now no longer needs to invoke Western art codes to appeal to a European public. In this hyperrealist work, the artist gives Christ the features of the highly influential exhibition curator Harald Szeemann, who died in 2005 and who strove to get Chinese art recognised by Europeans. Alongside Christ, Li Zhanyang has depicted two iconic figures: Samuel Keller, the

director of Art Basel, and the highly prominent Chinese artist Cai Guo-Qiang. Whether a genuine tribute or an ironic allusion, this work shows that contemporary Chinese art is now a force to be reckoned with.

Aurélien Romanacce

NOTE

"Fervent China", 4 July to 4 October 2015,
at the Anciens Abattoirs. 17 Rue de la Trouille, 7000 Mons, Belgium.
12 noon - 6 p.m. (except Mondays). €4/€6.

www.mons2015.eu

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HD



AMY LI GALLERY 艾米·李美术馆

AMY LI GALLERY

Amy Li Gallery, founded in 2008 and relocated in Caochangdi Art District in 2013.

Running a Chinese gallery

It wasn't until the start of the 1990s that the first galleries gingerly set foot in Beijing, following in the footsteps of the Red Gate Gallery (1991) whose founder, Australian gallerist Brian Wallace, arrived in China seven years earlier. Gradually, artists, driven out of their villages, began to settle in the city, quickly attracting interest from local galleries. It was at this point that the capital's first arts district, 798, came into being, based around the site of a disused factory in the Dashanzi district near the city's Academy of Fine Art. The district's strategic location between the airport and the city centre made it a popular stop for tourists, who came not only to visit the galleries, but also to eat, drink, and shop in the area. Rental prices quickly rose, as the area became increasingly gentrified, and many galleries, suddenly finding themselves in financial difficulty and tired of watching the area transform into a giant supermarket, eventually left the area. In an interview with Randian, Wallace spoke about his time in the

Chinese capital: "I look back and it's actually been 25 years of doing shows here in Beijing, so we've seen it right from the beginning. From the early days when the artists were just organising themselves to do shows. At that stage there were no galleries, so there was no other support. In '91, we opened; the next gallery was the Courtyard, and then ShanghART, five years later; then Chinese Art and Archive Warehouse (CAAW); in 2001, 798 started, but really didn't take off until 2004, after SARS." Like 798 before it, the Caochangdi neighbourhood came about as a result of local artists working in the area. In 2000, the famous artist Ai Wei Wei decided to move his studio to the area in search of new inspiration for his work. An architect as much as an artist, Wei Wei designed the brick blocks that are now home to well-known galleries such as ShanghART, Urs Meile, and Pekin Fine Art. Its proximity to 798 in addition to the absence of shops and restaurants in the area nevertheless slowed its development.

The tourists that flocked to 798 did not arrive, and the outskirts of the area didn't undergo the gentrification of the city's previous arts hub. Today the district attracts a smaller crowd of dedicated art enthusiasts, which suits the area's galleries, in the main less commercial than their 798 counterparts. According to Pierre-Yves Martinez, "Caochangdi is an arts district in the North East of Beijing. It was originally a small village, which long ago became part of the metropolis of modern-day Beijing, and is now home to galleries like ours, along with the studios of well-known artists such as Ai Wei Wei and Li Songsong. [...] The buildings that house the galleries are all the result of architectural projects that contrast with the village's old architecture. I really like the neighbourhood because it's completely unique in relation to the rest of the city. It's difficult to describe really."

An art-market outside the ordinary

Pierre-Yves Martinez continues: "The Chinese art market is like the country itself – out of the ordinary! [...] I think it's a really interesting period for everyone involved with the art market. For one thing, the appetite for Chinese contemporary art is a relatively recent phenomenon, if we compare it to the two other major art hubs, Europe and the United States. The global art market will have to adapt to the sudden arrival of a major player that, in under ten years, has almost overtaken the US." Indeed, Beijing now rivals New York as the global art market's top destination, ranking number one in both 2010 and 2011. Moreover, Beijing-based auction house, Beijing Poly International Auction Co. Ltd. ranks third among the world's top auction houses, below Christie's and Sotheby's. According to Larry's List's Art Collector Report 2014, 14% of Asian collectors, and 41% of Chinese collectors are based in Beijing, with Hong Kong ranking second, and Taipei third in terms of their share of Chinese collectors, with 16% and 14% respectively. The most sought-after artists are Zeng Fanzhi, Zhang Xiaogang, and Zhou Chunya. With a number of notable contemporary artists, and high-net-worth collectors prepared to invest large sums, the Chinese art market has become

a serious rival to that of the United States. As Pierre-Yves Martinez highlights: "The rest of the world needs to pay close attention to the market mechanisms and buying behaviours that underpin the Chinese art market. While much of the market's strength comes from the success of Chinese artists, it is also a result of the emergence of collectors creating large and high-quality collections of contemporary art. Today there are more than 500 private museums in China [...] it is like a Chinese version of 16th-century Florence." Martinez adds: "I see that as a positive change; it is giving the market a new lease of life. It also means that the world will see a new approach to contemporary art, first and foremost from a creative point of view. China has an extremely rich history and culture [...] with golden ages and dark ages, and a system of values, tastes, and aesthetic principles for its art that remain completely different from ours. Add in the strong influence of Western art and you see how the contemporary Chinese art developed into what it is today. This creativity is fascinating, especially in young artists. More and more of the top results on the global art market go to Chinese artists."

The international nature of the art world has attracted galleries from all over the world to Beijing. Being a foreigner in the city has its advantages... According to Pierre-Yves Martinez: "I would say that it often serves as a kind of ice-breaker, in part because the Chinese hold France in high esteem generally, but that's purely anecdotal. I am nevertheless very grateful to Amy for never introducing me as the "typical Frenchman", as sometimes happens in Chinese businesses." Another important observation to emerge from the Larry's List report was that the Chinese market is essentially based around Chinese artists. In line with the trend we're seeing all over the world at the moment, Chinese collectors are disproportionately choosing artists of their own nationality. Is this the case for the Amy Li Gallery, founded in 2008 in the Caochangdi district and formerly known as "Dialogue Space"? According to Martinez: "It works in roughly the same way as most large galleries worldwide. We represent artists and collaborate with others on specific projects. Most of our artists are Chinese, but we also represent foreign



Exhibition view, Amy Li Gallery.





artists such as the French artist Marc Desgrandchamps and the Norwegian artist Henning Olav Espedal [...] We've also had the chance to work with the contemporary Chinese artists Ye Yongqing and Li Jikai, as well as a number of artists under the age of 30 including Luo Wei, Ma Dan, and Guo Jian, whose works are a great example of the way in which today's Chinese artists are breaking free of Western tradition. As is the case for many galleries elsewhere in the world, Chinese galleries must strike a balance between supporting young artists emerging on the scene and continuing to support big-name artists with a well-established presence in the market. "Working with well-known artists can help a gallery establish a reputation for itself, especially in Asia, which in turn allows them to support very young artists and to build a long-term relationship with them. One of our most popular artists, for example, is Ma Dan, whom we've represented from the very beginning, and who has become an increasingly important figure in the Asian art scene. Since last year we've also represented a 25-year-old artist, Luo Wei, whose work has been very well-received by our collectors and visitors, both at the gallery and during fairs." Indeed, Chinese galleries have realised the importance of attending fairs from a business point of view, and as a means of building relationships with other art market professionals. "The gallery is very active on an international level, with a view to expanding its reach outside of Asia. Last year, for example, in addition to the seven exhibitions we held at the gallery, we attended six international art fairs (including Art Beijing, Art Tapei, and CONTEXT Art Miami) as well as an exhibition in France where we collaborated with the Parisian gallery Pièce Unique." he Chinese have a very different attitude towards work. The hierarchy of organisations and the relationships in the workplace are very different too. The businesses are much more pyramidal in structure, but at the same time superiors tend to feel a stronger sense of responsibility towards their direct reports than we do in France. The Chinese are very dedicated workers! Amy is a perfect example; even after a year of working with her I still find myself surprised by the amount of energy she puts into developing the gallery. We all work very hard, but by Chinese standards it's nothing at all!"

Art Media Agency

