LA GAZETTE DROUOT

INTERNATIONAL

NUMBER 52
NOVEMBER 2015

GAZETTE DROUOT

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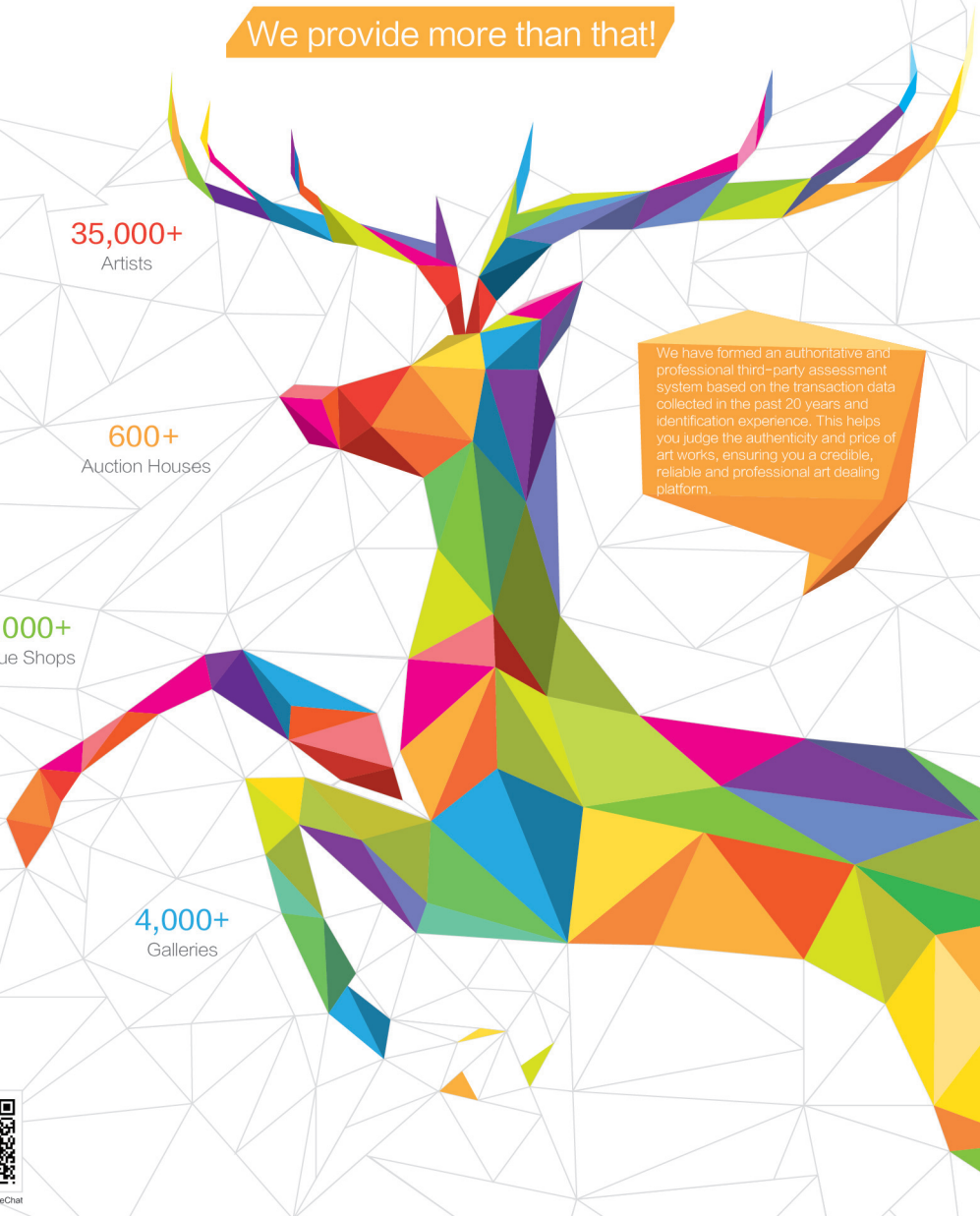

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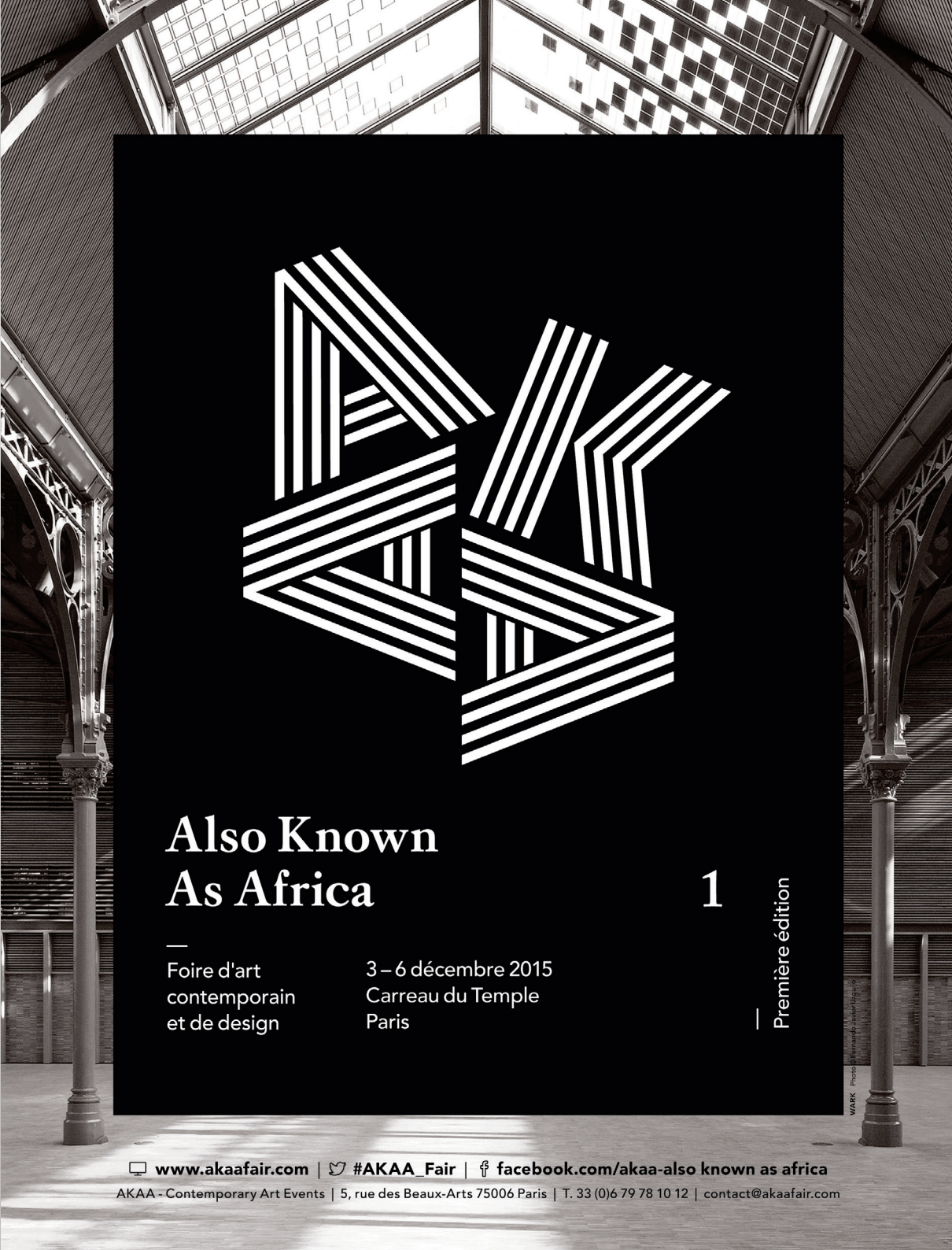

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1

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Foire d'art contemporain et de design

3 – 6 décembre 2015
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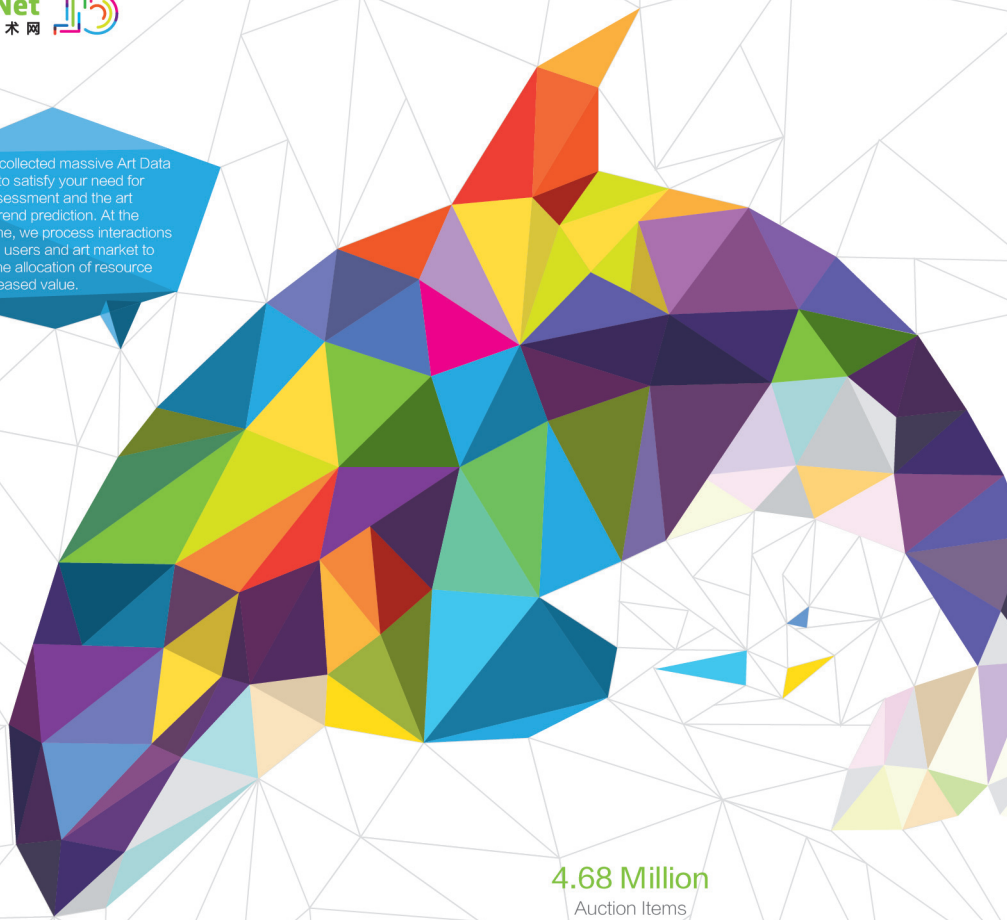

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A selection of high-flying Paris sales including a bust by Coysevox classified as a historic monument, a choice of major Old Masters, a landscape by Gustave Caillebotte, and one of Prouvé's Présidence desks.

70 RESULTS

In November, Paris is celebrating Old Master painting and photography: an occasion to focus on two markets that are both French specialities!

90 EVENT

Five glorious years of Paris Tableau! The art fair is fine-tuning its programme by adapting to the difficulties of the market. Its motto: change in continuity.

128 FOCUS

"Also Known As Africa" is a new fair specialising in contemporary art, which seems set to be a permanent feature of the landscape. And its first edition already looks very mature!

MEETING 110

The Walther Collection: a memory of humanity. La Maison Rouge in Paris gives us an insight into the former Goldman Sachs financier for whom photography tells the story of the human race.

100 ART FAIR

Paris Photo. The fair has established itself as a yardstick and the original model of the photography fair. Now an institution, it has no real rivals. Not yet, at least. . .

EVENT © The Weiss Gallery, London - FOCUS © Galerie Vallois - MEETING © Photo Orla Connolly, courtesy of The Walther Collection - ARTFAIR © Guillaume Zuili / Galerie VU'

GAZETTE DROUOT INTERNATIONAL

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NEWS IN BRIEF

© Ran Hwang and Inception Gallery

Ran Hwang, Beginning of the Bright

HD

Korean artist Ran Hwang uses a variety of pervasive elements to create her works. Components such as buttons, needles, pins, thread and pearls are used to intricately decorate wooden and Plexiglas panels. Paper, buttons and pins are used to form delicate poetic designs. Her reasoning behind the use of these domestic materials is just as poetic: she says "I choose buttons, which are as common and ordinary as human beings." These everyday objects are brought together to create works brimming with inventiveness. At the Inception Gallery in Paris, from 19 November to 31 January 2016.

While a love of art seems to be crucial to online purchases, 63% of buyers also view it as an investment, according to the "Online Art Trade Report" published by Hiscox. This new generation of collectors, for whom return on investment trumps social status, regard the online art market as a potentially interesting transactional platform.

© musée du quai Branly, photo Claude Germain

Esthétiques de l'amour

This exhibition at the quai Branly in Paris presents ancient objects from the far east of Siberia, collected in the 19th and 20th centuries.
The various artefacts, originating from several peoples of the Amur River basin (the Nivkh, Nanai, Ainu, Orotch and Hezhe), show the symbolic and symbiotic relationships between these communities and their environment.
The items on display include objects combining natural and refined materials, fish skin robes and ritual accessories.
From 3 November to 24 January 2016.

Beyond Gravity, Li Wei

Li Wei's new exhibition in New York, entitled Beyond Gravity, is hosted by the Galerie Richard. The desire for freedom and the need to escape creative boundaries in his work fits perfectly with the gallery's brand new space at 121 Orchard Street, New York (until 14 November). The ten selected "photo-performances" display Li's concept of escaping physical gravity through humorous, liberating or frightening images.

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Abraham MIGNON (1640-1679)

On its original canvas 75 x 62 – Signed in full below the pomegranate.

Included in the inventory taken in 1857 at the Château de POMMERSFELDEN n° 281 (p. 40), and in the sale catalogue for the collection of the Count of SCHONBORN at l'Hôtel Drouot in May 1867 n° 262 (p. 103).
Purchased by the Count of REILHAC for the Chateau de MONTRY.
The painting has stayed with the descendants until today.

Exposition: until 15 November at René MILLET - Expert 12, rue Rossini - 75009 Paris.
At auctioneer from 18 to 22 November.

www.jjbisman.com

© Musée des Beaux-arts d'Orléans

Faces of terror

This exhibition at the Musée de la Vie Romantique, presenting over 100 works of art, paints a picture of the disillusioned generation of the French Revolution. A long way from the earlier neoclassical style, where violence was depicted in the context of Antiquity, Romanticism exposes a much harsher reality lurking behind misty, poetic tales of ghosts and demons. Artists such as David, Girodet, Géricault, Ingres and Delacroix depict the supernatural, morbid and fantastical aspects of this aesthetic. From to 3 November to 28 February 2016. www.parismusees.paris.fr

Hiscox, growing online art market

As the online art market keeps growing (online transactions are expected to reach €5.9 billion in 2019), insurance specialist Hiscox has taken the opportunity to explore this sudden popularity at the FIAC. They have revealed the top reasons why people purchase art online: not only is researching works of art much easier online, but so is discovering new pieces and artists. Young buyers are attracted by the simpler and less intimidating bidding process, as well as the diverse selection of art and price range. Photographs, paintings and replicas are the most popular in the online art world.

On 13 October 2015, the Centre Pompidou received an important donation: the archives and library of art historian and critic Georges Duthuit. This copious collection contains manuscripts, letters, photographs and works of art by some of the major names in modernity, such as Matisse, Masson, Giacometti and Bram van Velde. This addition to the Kandinsky Library will enable the museum to present Duthuit's lesser-known poetic and critical works in a detailed, informative way, as well as providing an insight into his unique post-war aesthetic.

© Atelier Lucien Clergue

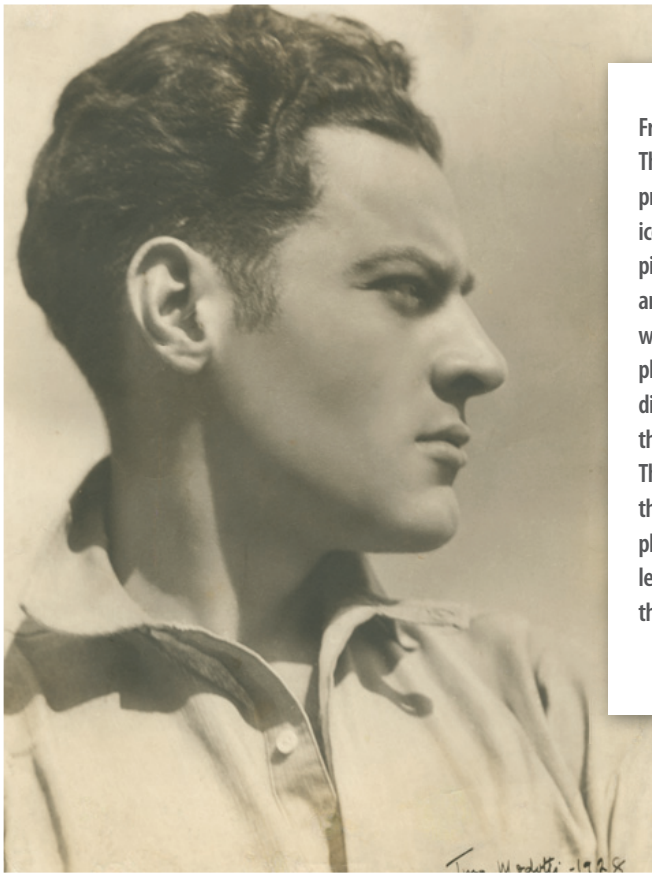
Lucien Clergue's first albums HD

The exhibition of photographer Lucien Clergue's first albums at Grand Palais in Paris makes a fitting addition to its current repertoire, alongside Picassomania. Clergue, Picasso's protégé, had an impressive career as one of the first European professional photographers. Almost a year after his death in November 2014, his previously unknown series is finally being exhibited. Consisting of small colour frames and black and white photographs, these images of varying subjects – ruins, still lifes, documentaries and the female body – may provide the answer to his success. From 14 November to 15 February 2016. www.grandpalais.fr

PAD Prize 2015 HD

PAD held its awards ceremony on 12 October 2015 in London. This year's jury, chaired by Yana Peel, with Honorary Presidents Zaha Hadid, Jasper Conran and Nigel Coates, gathered in Berkeley Square to select the winners. The prize for Contemporary Design went to Konstantin Grcic's "Karbon long chair". Antoine Philippon and Jacqueline Lecoq's "Pointe de Diamant" won the 20th Century Decorative Art prize. The award for Best Stand went to both Rose Uniacke and Pierre Passebon, while Galerie BSL received a special mention for sculptural pieces by Carol Egan.

© Galerie du Passage



From 19 November 2015 to 9 January 2016, Throckmorton Fine Art Gallery in New York is presenting fifty vintage photos by various iconic European, American and South American pioneers such as Lucien Clergue, Eugène Atnet and Henri Cartier-Bresson. This exhibition, which celebrates nearly a century and a half of photographic innovation, suggests a different direction for Throckmorton, best known for their focus on contemporary talent. Spencer Throckmorton, the gallery's founder, says that these images show "how each generation of photographers learned from and built on the legacies of the pioneers" and how important they are for 21st century photography.

Photographic tour of Paris's 18th arrondissement

While the French capital presents the latest edition of the world-famous "Paris Photo", Montmartre is presenting its own "Parcours dix-huit", from 10 to 15 November, organised by gallery owner Ségolène Brossette. Very different from the usual Montmartre tourist attractions, this covers the entire 18th arrondissement. A chance to explore the many faces of this ever-changing neighbourhood, and discover a different notion of photography, now thought of as a contemporary medium. A round table organised on Saturday 14 November in one of the new exhibition locations, the Hotel Particulier Montmartre, will focus on what is "Visible and invisible in photography". www.parcoursdixhuit.fr

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Misia et Thadée Nathanson
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tapestry
) Tournai
20

Wilhem Claesz HEDA (Haarlem, 1593-1680)
Signed and dated 1642

King Louis XIV desk
manufactured by
A-J. Oppenordt
Formerly at the "Petit Cabinet"
at Versailles
Former collection of
Ferdinand James Anselm
von Rothschild

-1940)
in Cannes

Book of hours, use of Rouen
Around 1430

Important snuff box
Pierre-François Drais
Paris, 1776-1777

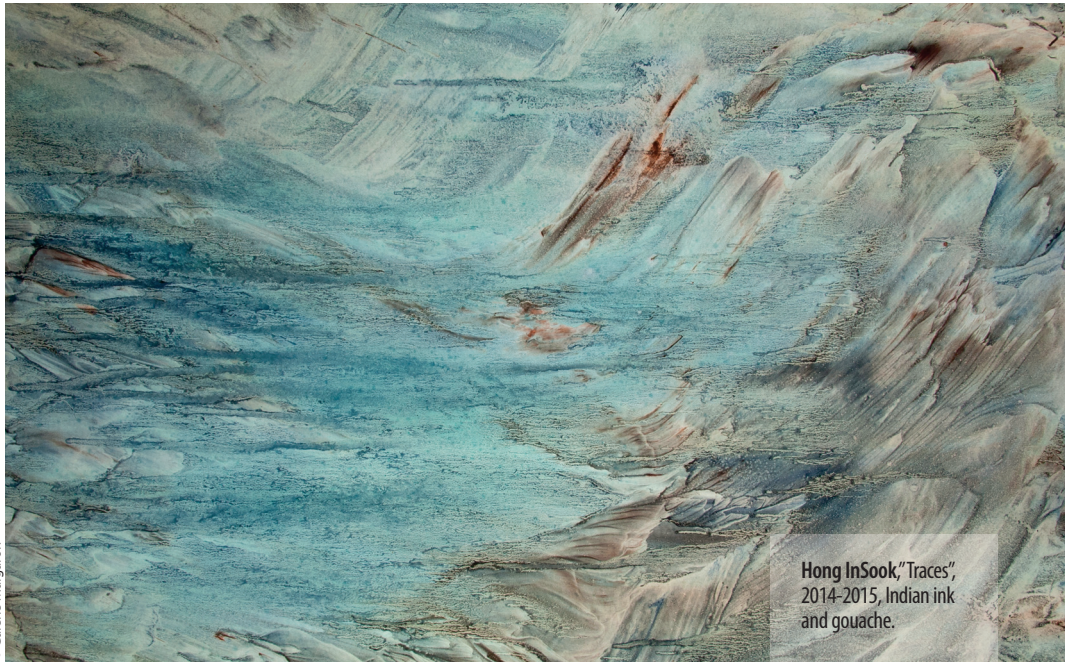
Yellow gold and
enamel pocket watch
One out of four
J.Jones London, around 1720

Chancellor's candlestick
Jean Ange Loque 1783, Paris
Formerly in the
Camille Plantvignes
Collection

OMPEE
J.C.) Aureus

Eight Louis, bare neck
Paris1640

France-Korea



© Galerie Margaron

Hong InSook,"Traces", 2014-2015, Indian ink and gouache.

Hong InSook HD

The most recent works of Hong InSook, born in Korea in 1962, can be found at the Musée Cernuschi alongside the exhibition on Korean painters in France. The thirty pieces on show, dating from 2014 and 2015, embody the artist's quest to express the mysteries and forces of nature. She continues to explore the idea of "Traces": the only title she gives her paintings. Her work certainly chimes in with a particular Asian style, but it is also highly original. Hong InSook now has pieces in the Musée Cernuschi collection, where two of her recent works can be seen in the "Seoul - Paris - Seoul" exhibition. **M.C. A.**

Until 28 November, Galerie Alain Margaron, 5, rue du Perche, Paris 75003

www.galeriealainmargaron.com

Bang Hai Ja in the spotlight HD

Two neighbouring galleries on Paris's Rive Droite, which could have joined forces for an event marking France-Korea Year, both hosted the same artist within a few days of each other. Born in Seoul in 1937, Bang Hai Ja belongs to the first generation of Korean abstract painters to settle in France. This group has inspired the Musée Cernuschi's exhibition "Seoul – Paris – Seoul" (until 7 February 2016). In this art, which aspires to avoid all representation, the artist discovers light through the material. "Placing a touch of colour on the canvas is like sowing a seed of peace and light", she says. In a meditative state, she applies colours to a geotextile or rice paper, as through casting words into her poems – an activity that often accompanies her pictorial creations. Francoise Livinec welcomed her this year at the École des Filles in Huelgoat. She is devoting a retrospective to Bang Hai Ja in her Rue de Penthièvre gallery, which includes works that have never been exhibited before. Meanwhile more recent pieces, shown at the opening of the France-Korea Year at the Korean Cultural Centre in September, can be seen in her Avenue Matignon gallery. Galerie Guillaume, which has supported the artist since 2002, is also showing more recent works, which feature deep blues shot through with light.

Marie-C. Aubert

Until 14 November: Galerie Françoise Livinec, "Rétrospective", 24 rue de Penthièvre, and "Constellations", 29-33 avenue Matignon, Paris 75008,
www.francoiselivinec.com
Until 28 November, "Danse de lumière", Galerie Guillaume, 32 rue de Penthièvre, Paris 75008,
www.galerieguillaume.com

Bang Hai Ja, " Lumière née de la lumière, natural pigments on paper, 2009, 360 x 120 cm (detail).

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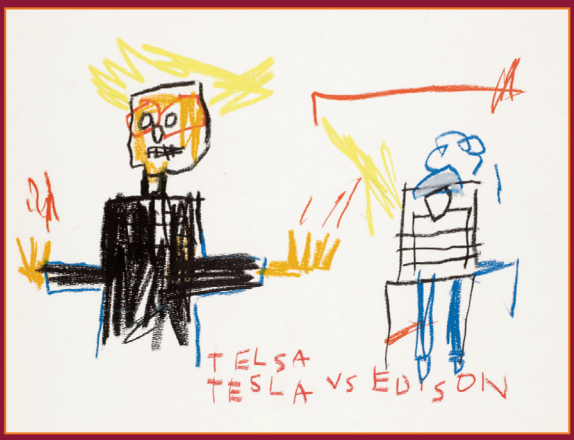

Jean-Michel BASQUIAT.
« TESLA VS EDISON », 1983.
Pastel and soft-lead-pencil on paper.
32 x 43,5 cm

Andy WARHOL.
« FISH », 1983
(SERIE : CHILDREN PAINTINGS).
Acrylic and serigraphy on canvas
signed and dated on back.
28 x 35,5 cm

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Yenyen Vase
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porcelain China,
end of Kangxi era
(1662-1722)
H. 47,2 cm

Meiping Vase
in Fahua
porcelain China,
17th century
H. 33,5 cm

Stool in yellow,
green and aubergine
porcelain China,
end of 19th century
H. 34,5 cm

ANTWERP school, around 1530,
entourage du MAITRE from 1518
Adoration of the Magi, oak panel
106 x 72 cm

Meiping Vase
in blue white porcelain
and copper red China,
18th century
H. 38 cm
Origin: Duchange
Garmigny, Paris

Large vase
in powder blue porcelain
and gold decor China,
18th century
H. 47 cm

Urbino (majolica)
Tondino decorated in the
"Istoriato" style represen-
ting in full the Consul Marc
Emile in front of a sacrificial
alter School of Xanto
Avelli- around 1540-1560
Accidents and restorations
Diam. 27,5 cm

CHINESE ART

Large cabinet in hard stone and darkened
wood, part of the 17th century era

CHINESE ART

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UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS

France

Germaine Richier's studio

3 NOVEMBER

"Until the war, Germaine Richier was still a sculptor conventionally raised in the tradition of volume and statuary... In Switzerland, where she lived during the Occupation, she began to undermine the unity of her statues and destabilise the balance she could control with such skill," wrote Geneviève Breerette in Le Monde in 1996, the year of the only French retrospective devoted to the artist, staged in the Maeght Foundation. The life of the Provence-born Richier had a tranquil beginning, with a happy childhood, studies at the Montpellier School of Fine Arts, where she received first prize for sculpture with "Jeunesse" (now destroyed), and then her move to Paris, where she met Bourdelle and became his only pupil at his private studio in Avenue du Maine. Here she learned the triangulation technique, marking reference points on her living models to indicate the skeletal structure, which she then adapted to her needs. With her husband Otto Bänninger, who worked with Bourdelle, she led a Bohemian life in Montparnasse until 1939, when they fled to Otto's home town, Zurich. In 1940, she exhibited "Le Crapaud", a work blurring the lines between human and animal. Four years later, she exhibited a plaster, "La Sauterelle, petite": a woman poised to leap, her face still enclosed in its cocoon, who is also the long-legged grasshopper. Other eerie beasts like the bat, tarasque and spider were transformed into women under the blows of Richier's "swords". This is what she called the tools she used to tear the clay, thus giving her sculptures "a changing, animated aspect" as she put it. Together with "La Sauterelle", this bronze entitled "Le Pentacle" is one of the five pieces from the artist's studio to be sold at Drouot on 3 November by the Morand auction house.

Anne Foster

Germaine Richier (1902 -1959), "Le Pentacle, 1954, dark patinated bronze signed 00/6, foundry stamp "Fonderie de la Plaine cire perdue", cast 2013, 80 x 36 x 23 cm. Estimate: €150,000/200,000.

© ADAGP, Paris 2015

4 NOVEMBER HD >

Desnos by Breton

This 1923 drawing is contemporary with the early career of Robert Desnos (1900-1945) in the Surrealist group. Participating in automatic writing and hypnotic sleep experiments, the young poet shot through the movement like a meteor. "Surrealism is the order of the day and Desnos is its prophet," wrote André Breton in "Le Journal littéraire" of 5 July 1924. Deported first to Auschwitz, then Buchenwald, Desnos died of typhus on 8 June 1945, a month after the Russians liberated the camp at Theresienstadt, to which he had been transferred. One of the rare watercolours by André Breton (1896-1966), this "Portrait de Robert Desnos" (1923, 24 x 17 cm) with an estimate of €20,000/30,000 features in the sale on 4 November, staged at Drouot by Auction Art Rémy Le Fur & Associés.

Anne Foster

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Tuesday 17 November 2015 at 2:30 pm - Neuilly-sur-Seine

19/ Pietro NAVARRA (Active in Rome or in Naples at the end of the 17th century). Watermelon, grapes and figs in a landscape. Pomegranate, grapes and figs in a landscape. Pair of canvases. 48.5 x 66 cm **92/ Charles-Antoine BRIDAN (from)**: Pair of rare statues in bronze finely carved and weathered in an antique style. Beautiful antique cast iron from the first part of the 19th century attributed to Pierre-Philippe Thomire. H : 68 cm - **97/ Pair of large armchairs** with "Queen" style flat backrest. Stamped Nogaret. Louis XV era. H : 105 - L : 77 - P : 75 cm - **130/ Large and beautiful pair of ridged jars** with powdery blue background, QIANLONG era (1736 - 1795) - China. H. : 92 cm - 131 cm with gilded wooden bases **138/ Beautiful desk with sloping** richly inlaid on all sides. Beautiful decoration of carved and gilded bronzes such as hooks, waterfalls and hooves cowned C mark (1745-1749). Attributed to Jean-Pierre Latz. Louis XV era. H : 98 - L : 82 - P : 49 cm **144/ Beautiful vase** in eastern breccia marble and ormolu. Louis XVI era. H. 25 - L. 27 cm **168/ Large chest** of drawers with slightly protruding richly inlaid centre. Label merchant mercer Nicolas Lannuier and several N. LANNUIER stamps. Era : Louis XVI. H : 85 - L: 130 - P : 59 cm **185/ Large and rare pair of candelabras with eight holders** engraved bronze, gold or porphyry and weathered, representing a couple of bacchanalia dancers, 19th century. H : 146 - L : 63 cm

Public exhibitions - Hôtel des Ventes de Neuilly

Sunday 15 November 2015 from 11 am to 5 pm

Monday 16 November 2015 from 11 am to 6 pm - Tuesday 17 November 2015 from 11 am to 12 noon

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6 NOVEMBER HD >

The Indian Picasso

The works of Indian artist Maqbool Fida Husain (1915-2011) most often come up for sale across the Channel and the Atlantic, and are always enthusiastically received. This 1970 oil on canvas, "Hair" (78 x 66 cm) – actually a self-portrait – was probably bought directly from the painter in Sao Paulo the year after it was completed. It is expected to fetch between €30,000 and €50,000. Also a film director, producer and screenwriter, Maqbool Fida Husain was one of the Indian artists who introduced the visual principles of Western painting into their work. Make a date for 6 November with the Collin du Bocage auction house at Drouot for this picture by the man known as "the Indian Picasso"…

Claire Papon

SCEAUX
HÔTEL DES VENTES

Sunday 13 December
at 2:30 pm

ARCHAEOLOGY

Portrait of Juba II, King of Mauretania
from 25 BC to 23 AD
White marble
End of 1st century BC
H. 30 cm (34 cm with stopper)
Former collection of the C.-L. family
End of 19th century
Stayed with descendants of the family

Assisted by
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Public exhibition:
Saturday 12 December from11am until 1 pm
and from 2 pm until 6 pm,
Sunday 13 December from 11 am until 12 pm

Additional auction fees: 20 % H.T. (24 % TTC)

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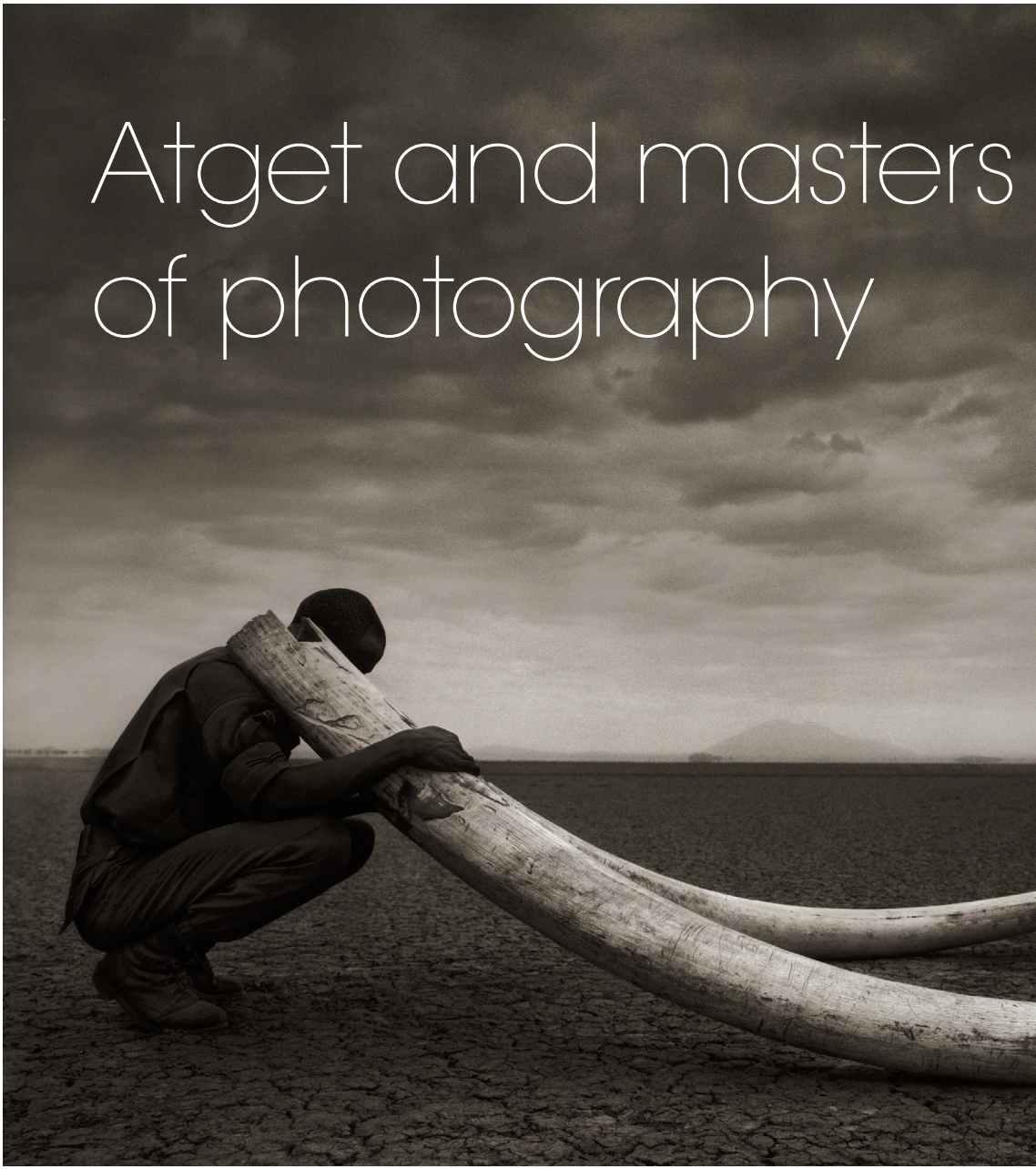
Drouot

Atget and masters of photography



10 NOVEMBER

The Yann Le Mouel auction house, assisted by expert Viviane Esders, is dispersing the photograph collection of historian Yvan Christ, a specialist in the work of Eugène Atget, to whom he devoted his book "Le Paris d'Atget" (published in 1971). The journalist and art critic, who died in 1998, collected numerous photos by the artist, including 32 period prints spanning the photographer's entire career. The collection contains some of the splendid pictures of Paris that made Atget's name: "14 juillet dans le quartier Mouffetard" (€4,000/6,000), "Rue Saint Jacques (3,000/5,000) and this view of Saint Étienne du Mont, "La Montagne Sainte Geneviève", from 1898 (€2,500/3,500). The second part of the auction, comprising of around 200 lots, is dedicated to the 20th Century masters of photography, such as Nan Goldin and her "Self-portrait in kimono with Brian, NYC » from 1983, estimate €15,000/20,000, and Peter Lindbergh, a portrait of Keith Richard in New York, from 1999 at €10,000/15,000. Also part of the selection are Annie Leibovitz, Jeanloup Sieff and Richard Prince.

Stéphanie Perris-Delmas

Nick Brandt 1966, " Ranger with tusk of killed elephants, Amboselli, 2011". Archival pigment print, 9 copies signed, dated and numbered, Framed, 127 x 177 cm.
Estimate : €70,000/90 000.

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DROUOT, MONDAY 7 DECEMBER 2015

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Lucien PARIS

Collective sale, a first at Drouot!

12 NOVEMBER

This collective sale is taking place at Drouot under the benevolent gaze of the arts' protector, Jean-Baptiste Colbert, depicted by the great Coysevox. This is a first for the Paris saleroom, which is bringing together a magnificent collection of Old Master paintings to echo the international Old Master fair at the Palais Brongniart, not far from there (11 to 15 November). On the evening of the 12th, some fifty works will be on offer in the Hôtel Drouot's Prestige Room (recently refurbished by designer Erwan Boulloud). The star piece is this marble portrait of Louis XIV's minister: a listed work absent from the Musée du Louvre, which has to be content with a replica… The catalogue includes a Jean-Honoré Fragonard from the beginning of the artist's Roman period, which comes from the famous collection of Martial Marcille, a major collector of 18th century French art. There are also discoveries like this painting by Luca Giordano, and this "Jeune fille apprenant à lire à son chien" by Jeanne-Elisabeth Chaudet, which has remained in a private collection since at least the mid-19th century. The artist's name, the quality of the work and an impeccable pedigree are all assets that should whet collectors' appetites. And this is in fact the whole purpose of this collective sale, designed to bring together the best from each operator dealing in Old Masters – as we know, a speciality suffering from an increasing dearth of works. "It is now very hard for auction houses to compile a catalogue consisting entirely of Old Masters," says Céline Bernard, Drouot's Director of Development, who initiated the event. "Hence the idea of grouping several auction houses together under the Drouot label in order to offer collectors attractive pieces." Although this first try-out is somewhat modest, with a catalogue of only 50-odd works, operators have been highly enthusiastic, which augurs well for more ambitious future editions. "The idea is definitely to repeat the experience," says Cécile Bernard, who is also thinking of setting up a "drawings" version during the famous fair dedicated to the speciality at the Palais Brongniart. Meanwhile, according to the Cabinet Turquin's expert Stéphane Pinta, "We need to create events that will entice collectors to Paris from all over the world. The capital should aim to recover the pole position it used to hold. After all, the great majority of Old Masters that appear on the international market come from France!" **Stéphanie Perris-Delmas**

Jeanne-Elisabeth Chaudet (Paris, 1767-1832), "Une petite fille voulant apprendre à lire à son chien", canvas, 92 x 73 cm, signed on the bottom right: Elt Th Chaudet. Estimate: €40,000/60,000. E. de Vregille and H. Cortot auction house, Cabinet Turquin, expert.

Jean-Honoré Fragonard (1732-1806), "Couple de bergers dans une étable", canvas, 48 x 58.5 cm. Estimate: €250,000/350,000. Binoche & Giquello auction house, René Millet, expert.

Collection Marcille

These two shepherds come from a famous collection assembled during the first half of the 19th century. According to Pierre Cabanne in his book dedicated to the Great Collectors, "if François Marcille had given his paintings to the Louvre like his friend La Caze (1798-1869), who had no heirs, he would certainly have had his own room with his name in gold letters above the door." The heir to a family which made a fortune in the wool trade in Orléans, François Marcille settled in Paris, where he brought together a huge collection of first-class 18th century French works, divided at his death between his two sons, Camille and Eudoxe. The latter inherited the picture here, painted by Fragonard early in his career during his period in Rome.

Jeanne-Elisabeth Chaudet

The work of Jeanne-Elisabeth Chaudet was little-known until the 1974 exhibition at the Grand Palais in Paris entitled "De David à Delacroix. La peinture française de 1774 à 1830", which included a work by the artist. This painting, "Une petite fille voulant apprendre à lire à son chien", features Chaudet's favourite subject: the child. Several versions of the work are known, but this one, which is signed and of fine quality, suggests that it is the painting presented at the Salon of 1799. It has been in a private collection since the middle of the 19th century.

Luca Giordano aka Fa Presto (Naples 1632- 1705), "Herod's Feast", canvas, 152 x 204.5 cm. Estimate: €30,000/40,000.
Daguerre auction house, Cabinet Turquin, expert.

Giordano, Herod's Feast

This painting, making its first appearance on the market, dates from the early career of Luca Giordano, a prolific painter who took inspiration firstly from Ribera, then from the work of great masters like Rubens. In fact, he came to know Rubens' own "Herod's Feast" through the Naples-based Flemish dealer Gaspar Roomer, with whom he was in contact, when it held pride of place in the dealer's salon. (Roomer was an important intermediary between Italian and North European painting.) Here, however, Giordano draws on the light and colouring typical of Mattia Preti to illuminate a subject he also treated in another picture, now in the Capodimonte Museum in Naples.

Attributed to Deylen

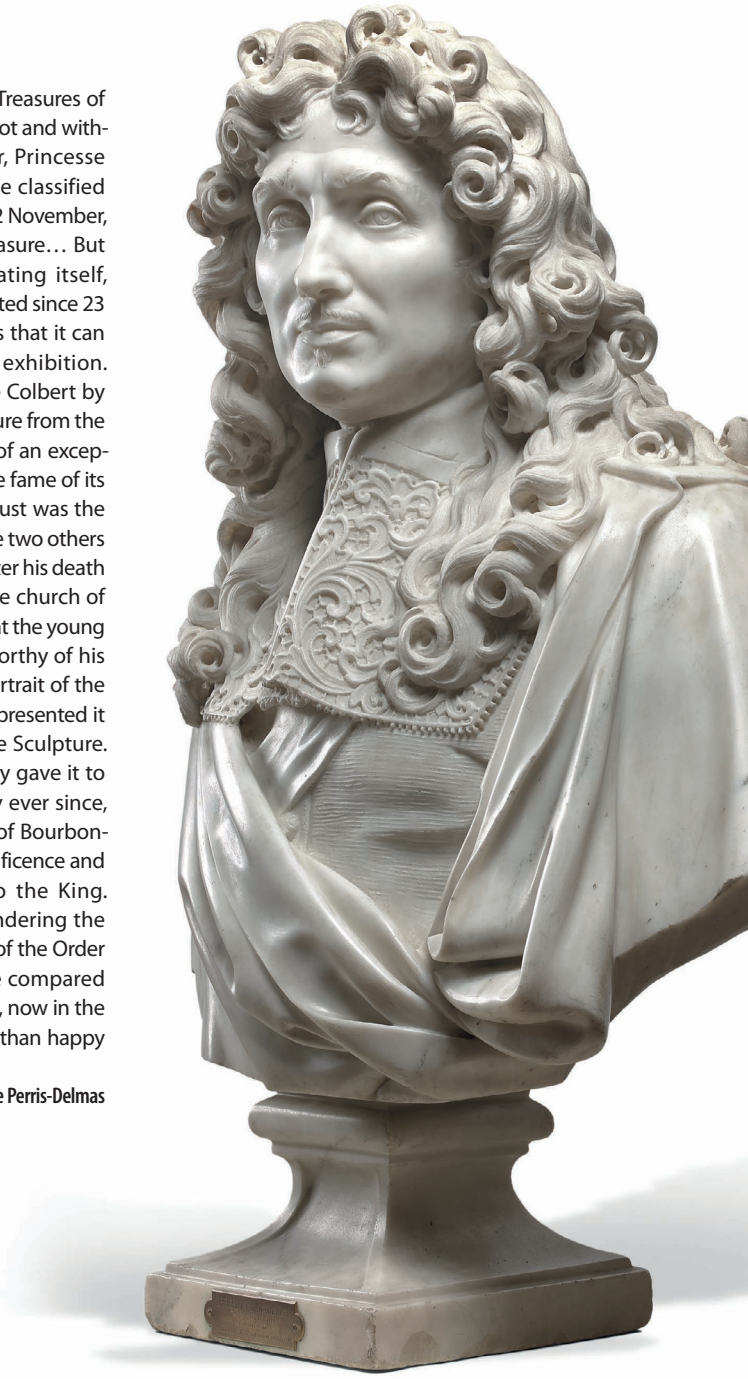
Here, Jacques François Deylen produced a portrait believed to be of François Françoeur, a virtuoso violinist and prolific composer. This was a genre in which the Belgian painter excelled. Deylen was certainly from the right school, because he had been apprenticed to the great Nicolas Largillière, the master of the portrait under Louis XIV together with Rigaud. In 1725, Deylen was admitted to the Académie Royale on the strength of his portraits of Nicolas Bertin and Guillaume Coustou. Here we can admire the skill and attention lavished on the fabrics and various objects enlivening the foreground: a pretext for the artist's virtuosity.

Attributed to Jacques François Delyen (1684-1761), "Portrait présumé de François Francoeur (1698-1787)", canvas, 163 x 130 cm. Estimate: €40,000/60,000.
Thierry de Maigret auction house, Cabinet Turquin, expert.

Colbert By Coysevox

We remember the episode in June of the Treasures of Haroué, which were put up for sale at Drouot and withdrawn at the last minute by their owner, Princesse Minnie de Beauvau-Craon, after the State classified them as historic heritage works. Now, on 12 November, Drouot is about to sell a new national treasure… But history, though similar, won't be repeating itself, because the object in question has been listed since 23 August 1937. Its future owner thus knows that it can only be taken out of the country for an exhibition. This treasure is a portrait of Jean-Baptiste Colbert by Antoine Coysevox: a masterpiece of sculpture from the reign of Louis XIV. It has all the requisites of an exceptional piece of great value and prestige: the fame of its creator and subject, and its rarity… The bust was the only one made in the minister's lifetime; the two others of Colbert by the artist are replicas made after his death (one is now in the Louvre, the other in the church of Sainte-Eustache in Paris). The story goes that the young Coysevox, on the look-out for a patron worthy of his talent, took the liberty of sculpting the portrait of the minister, a great protector of the arts, and presented it to the Académie Royale de Peinture et de Sculpture. Colbert liked it so much that the academy gave it to him in 1677. It has remained in his family ever since, and now belongs to Prince Sixtus Henry of Bourbon-Parma. This portrait illustrates all the magnificence and power of an important figure close to the King. Coysevox excelled in carving marble, rendering the curling hair, intricate lace and the insignia of the Order of the Holy Spirit to perfection. It can be compared with his celebrated bust of Charles Le Brun, now in the Louvre: an institution that would be more than happy to exhibit this masterpiece…

Stéphanie Perris-Delmas



Antoine Coysevox, Bust of Jean-Baptiste Colbert, 1677, white Carrara marble, 71 x 70 x 34 cm. Estimate: €3 M. Damien Leclere auction house, Grégoire Lacroix, expert.

14 NOVEMBER HD >

Imperial splendours

Containing three retractable secret drawers in its apron, this table coming up for sale in Lyon with the de Baecque auction house is attributed to Jacob Frères, whose workshop flourished in the early 19th century, and employed over 300 workers. It launched the Empire style, and was one of the main suppliers to the Garde-Meuble Impérial. With an estimate of €80,000/100,000, this three-legged table veneered in thuya burl with rich chased gilt bronze ornamentation is similar to another one delivered to that institution, now in the Château de Fontainebleau. Jacob Frères worked for major dignitaries as well, cultivating an impressive clientele both in France and abroad. The three-legged table is also similar to models in the collections of the Marquis de Biron and the Baron de Redé. This is undeniably a rare temptation for anyone who loves one of the decorative arts' most glorious periods.

Chantal Humbert

SWANN
AUCTION GALLERIES

Jackson Pollock, *Untitled IV*, etching, 1944–45. Estimate $30,000 to $50,000.

Contemporary Art

November 12

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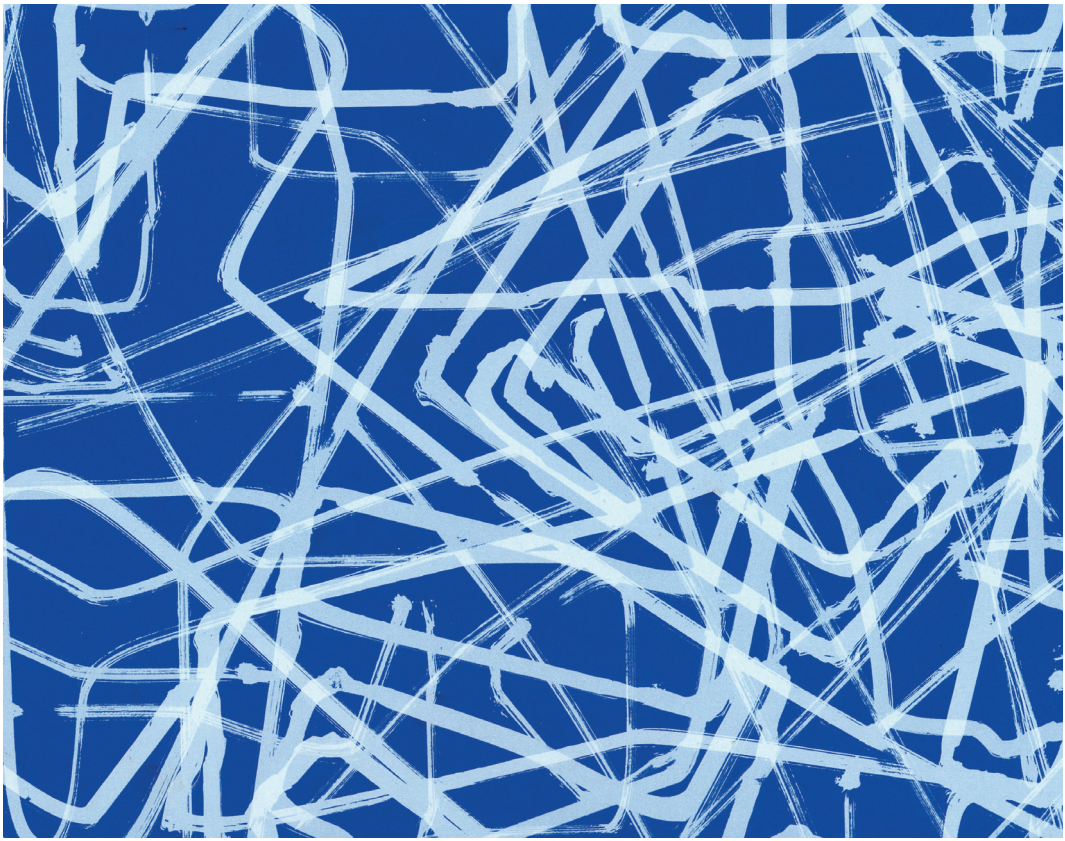
Historic pieces

15 NOVEMBER

A fresh date with history at Fontainebleau is coming up under Maître Osenat's hammer. Traditionally devoted to the Empire period, the sale's star lots include an outstanding piece of jewellery: a pendant that sealed the friendship between the families of the Maréchal de Bourmont, a loyal royalist Legitimist, and the Duchesse de Berry. Her son, the Comte de Chambord, gave the piece to Comtesse Louis de Bourmont in 1848 at the christening of her eldest son, who was his godson. The pendant (which also functions as a brooch) features a princely 15 ct emerald, probably from Colombia, surrounded with diamonds (€30,000/40,000). You will need €55,000-odd for another rarity: the ceremonial dress of a Knight of the Order of the Holy Spirit worn by Maréchal Comte Reille during Pentecost 1830, shortly before the fall of the Bourbons and the disappearance of the Order. The costume is a relic of the French monarchy's highest order, created in 1578 by a Henri III keen to unite France's powerful men around him during the turbulent Wars of Religion. The black velvet mantle donned by a Knight after taking his oath is an emblem in itself. The star of the Order is embroidered on the left side in silver thread. Nearly twenty centimetres high, it consists of a Maltese cross with the Dove of the Holy Spirit in the centre, with four fleurs de lys embroidered between the arms. The model of this winter costume, used under Louis XVI in 1775, was reintroduced by Charles X in 1825.

Sophie Reyssat

Winter dress of a Knight of the Order of the Holy Spirit belonging to Maréchal Comte Reille, attributed to the Maison Dallemagne, Guibout & Cie, and embroiderers and soft furnishers to the King and court, French Restoration period. Estimate: €50,000/60,000.



27 NOVEMBER HD >

Solidarity from the art world

To support the association Secours Populaire Français, artists are mobilising with help from the LVMH/Moët Hennessy Louis Vuitton Group. 220 works by emerging and established contemporary artists are being auctioned at a sale entitled "Recto/verso" under Maître Alexandre Millon's hammer, in an outstanding setting: the Louis Vuitton Foundation designed by Frank Gehry. This will be a "blind" sale, where the names of the artists are only revealed at the end. All the works, signed on the back, are in A4 format. The sale is preceded by an exhibition at the Foundation. Without ruining the suspense, we can tell you that the artists include Constance Guisset, Jeff Koons, François Morellet and Pierre Soulages.

Stéphanie Perris-Delmas

Drouot

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Expert : Cyrille Froissart

18 NOVEMBER HD >

For Marie-Antoinette

This bowl belonged to the service made for the dairy at Rambouillet, a property Louis XVI gave to his queen, Marie-Antoinette. This was an exceptional commission of 1788: one of the last delivered before the Revolution, magnificently illustrating the return to antiquity in vogue at that time. Of this royal commission originally containing 65 pieces, fewer than 20 remain. They are particularly sought-after by collectors, as witness the €1,090,496 obtained in February 2011 at Drouot by a large milk jug featuring a delightful Etruscan-style painted decoration, with characteristic reddish-orange bands (Claude Aguttes auction house). The bowl here, highlighted with palm leaf tracery and antique female profiles, will be the star item in a sale at Drouot by the Thierry de Maigret auction house on 18 November (€200,000/300,000). This set decorated by the painter Jean-Jacques Lagrenée the Younger was influenced by the collection of 525 antique pottery pieces bought by Vivant-Denon for the royal porcelain factory. **Stéphanie Perris-Delmas**

SWANN
AUCTION GALLERIES

Albrecht Dürer, *The Sea Monster*, engraving, before 1500. Estimate $40,000 to $60,000. At auction November 4.

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The Baronne de Rothschild's jewellery

18 NOVEMBER

Coming from the estate of Baronne Alain de Rothschild, display objects, jewellery and designer labels from her wardrobe are to be dispersed at Drouot (Pierre Bergé & Associés), and the proceeds given to the Shoah Memorial. The top Place Vendôme jewellers will naturally be represented, including Chaumet with an elegant evening set produced between 1955 and 1957. With the natural look of basketwork woven in two shades of gold, the bag, embellished with diamond bouquets on white gold, has a matching powder compact, make-up box, lipstick case and perfume holder (€20,000/25,000). This certainly sets the tone. While strings of fine pearls filled her jewellery boxes, the Baronne also yielded to the charm of creations by the man dubbed "America's Crown Jeweler" by the New York Times: none other than the Italian Duke Fulco di Verdura, an eccentric aristocrat and member of the Café Society, who was encouraged to become a jeweller by Gabrielle Chanel when he met her in 1925. His jewellery includes a transformable bodice ornament illustrating his taste for naturalistic jewellery: its two clip brooches form flowers with emerald petals and diamond pistils, which can be linked together by a small double chain and hold double pendants (€80,000/120,000). René Boivin will also be represented by several pieces of jewellery from between 1940 and 1960. With prices ranging from €5,000 to €60,000, they evoke the variety of a changing style, from his graphic dog collar to a "seaweed" model clip brooch.

Sophie Reyssat

Cartier, 1960-1965, pair of earrings in 18K white gold in the shape of snowflakes set with diamonds, surmounted with platinum balls with fine pearls in the centre, terminating in mobile diamond pendants, around 3.7 x 3.4 cm, gross weight: 29.9 g. Estimate: €50,000/60,000.

Gustave Caillebotte (1848 -1894),
"L'allée de la villa des Fleurs, Trouville",
oil on the original canvas, 65 x 54 cm,
signed and dated "G Caillebotte 82"
on the bottom left.
Estimate: €120,000/150,000.

Caillebotte in Trouville

20 NOVEMBER

The works of Gustave Caillebotte do not come on the French market so often that we can afford to miss this delightful landscape offered by Millon & Associés. The last painting sold in Paris in December 2013, a version of the "Pont de l'Europe", garnered €2,482,235. Here the painter does not celebrate modern Paris but the natural landscape: a genre he was particularly fond of, where Man is completely absent and nature takes the lead. Here, a little road winding through luxuriant vegetation draws the eye into the distance. This pathway was a motif the painter explored on several occasions. We are at the Villa des Fleurs in Trouville, where Caillebotte loved to go on holiday. Admitted in January 1880 to the Cercle de la Voile in Paris, and the following year to the Société Internationale des Régates de Trouville Deauville, he indulged his passion for sailing, taking part in several regattas in Argenteuil and Normandy. In 1882, he spent the summer in Trouville, where he painted several pictures. This landscape from the following year makes admirable play with effects of light and the intensity of the foliage, with a touch not unlike the Impressionistic hand of his friend Claude Monet.

Stéphanie Perris-Delmas

AGUTTES

Neuilly Drouot Lyon Deauville

TIMEPIECES: Wednesday 2 December 2015 at 2.30 p.m. - Neuilly-sur-Seine
JEWELLERY AND FINE PEARLS: Wednesday 9 December 2015 at 2.30 p.m. - Neuilly-sur-Seine

SAS registration no. 2002-209. Authorised auctioneers: Claude Aguttes, Diane de Karajan, Séverine Luneau, Sophie Perrine, Agathe Thomas

A

B

C

D

E

F

G

A/ CHOPARD Bracelet watch with coral, lapis lazuli and diamonds, c. 1970 **B/ Large assortment** of necklaces and rings embellished with fine pearls (up to 14.5 mm) **C/ VAN CLEEF AND ARPELS** Coral, onyx and diamond necklace, c. 1970 **D/ PHILIPPE PATEK** White gold calatrava. Clou de Paris. Ref. 3919. 2001 **E/ Ring** containing a Kashmir sapphire (LFG certificate - 3.54 cts) **F/ Large flat brooch** set with diamonds; diamond ring (8.88 carats) (certificate under way) **G/ ROLEX** Daytona "Paul Newman" chronograph ref. 6262.

Exhibitions by appointment from 15 to 27 November 2015
Public exhibitions: Hôtel des Ventes, Neuilly
Timepieces: Monday 30 November and Tuesday 1 December 2015, 11 a.m. to 6 p.m.;
Wednesday 2 December 2015, 11 a.m. to 12 noon
Jewellery: Monday 7 and Tuesday 8 December 2015, 11 a.m. to 6 p.m.; Wednesday 9 December 2015, 11 a.m. to 12 noon
Catalogues can be viewed on www.aguttes.com; live sales on www.drouotlive.com

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53 - 35 to 45

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Abraham Mignon

22 NOVEMBER

Coming up under the hammer of Maître Bisman in Rouen is a still life by a 17th century painter whose works were collected by the Elector of Saxe and Louis XIV, no less: Abraham Mignon. 400 paintings have been attributed to him, many probably executed by his followers and members of his studio, but the "Déjeuner" shown here is signed with the artist's name in full under the pomegranate. And that should certainly whet a few appetites… Several paintings now in the Rijksmuseum of Amsterdam and a still life from the collections of the Musée de la Chartreuse in Douai take up a number of the painting's components. For a start, the gold plate and glass of white wine in the background (the latter providing a pretext for virtuosic play with light and transparency), betraying the influence of the master for whom Mignon worked as an assistant until 1672, Jan Davidsz De Heem. Objects invariably stand out against a dark, sometimes totally black background – or, as here, set off by the drapery of a dusky curtain. The fresh, glistening oysters and cut pomegranate halves in the foreground, depicted in considerable naturalistic detail, are all highly recurrent motifs, as is the lemon placed at the front of the entablature, its peel curling over the edge. The porcelains, again a pretext for virtuosic reflections, illustrate the rich variety of the table. A rarer item, the large ham typical of special occasions, forms the centrepiece of this lavish spread, which clearly ends with a sweet dish of cooked apples. These innocent foodstuffs are all symbols of earthly vanity. Life has different flavours, evoked by the red and white wines. We hope it will be as fertile as a pomegranate, but as simple and chaste as a chestnut. Sometimes as bitter as the lemon, as swiftly dispatched as oysters or bread, and flashing by as quickly as a glass is emptied, existence unfolds in the way we peel a citrus fruit: by stripping off the fleshly husk, we attain our spiritual essence.

Sophie Reyssat

Abraham Mignon (1637-1679), "Un Déjeuner", signed on the original painting, 75 x 62 cm. Estimate: €300,000.

25 NOVEMBER HD >

Marina Vlady and Vladimir Vysotsky

The daughter of a prima ballerina and an opera singer who had emigrated to France after the fall of the Tsarist regime, Marina Vlady had a distinctly Russian artistic talent, as can be seen from her mementoes (shortly up for sale with the Kapandji-Morhange auction house), especially the ones connected with her husband, Vladimir Vysotsky. An extraordinarily famous actor and singer during the Brezhnev period, he is still an icon in his country, where tapes of his politically incorrect songs used to circulate under the counter. His early death at 42 undoubtedly contributed to his legend. Fans are sure to be moved by his bronze death mask, on offer at around €40,000, and the last poem he wrote to Marina Vlady in 1980 on a map (€10,000/15,000). Although he suffered from too little recognition in the USSR, where he was forbidden to make records, Vladimir Vysotsky could not live outside his native land for very long without becoming homesick. Compatriots may well wish to pay homage to him by taking his mementoes back home. **Sophie Reyssat**

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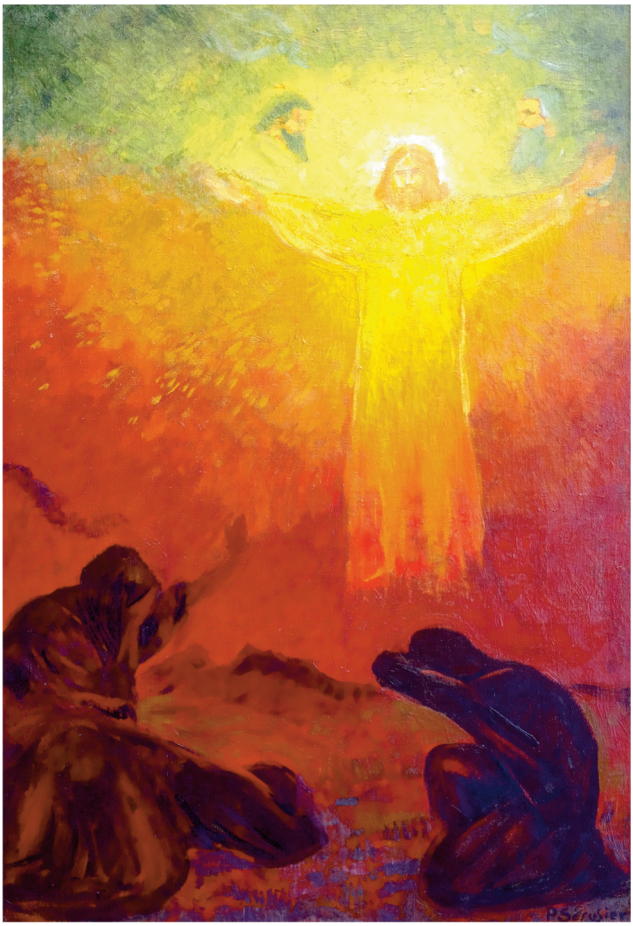
PONT-AVEN AND MODERN PAINTINGS



Chosen works:

COTTET, TOULOUSE-LAUTREC, MÉHEUT, BRENET, MAUFRA, MORET, SÉRUSIER, LUCE, MUNKACSY, BERNARD, JOURDAN, de BELAY, MONTEZIN, DELAVALLÉE, SCHUFFENECKER, LE SIDANER, LAUGE, PÉGOT-OGIER, PUIGAUDEAU

Closing catalogue:
Wednesday 4 November 2015

Catalogue available on www.thierry-lannon.com

Drouot LIVE.com

Paul SÉRUSIER (1864-1927) :
" Transfiguration " oil on canvas signed on the bottom right on the back label Galerie Druet n°4300. Reference Marcel Guicheteau Volume 1 p. 252 n° 253 of the annotated catalogue, 73 x 50 cm

Me Philippe LANNON - Me Gilles GRANNEC associate auctioneers authorised to conduct sales
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Jean Prouvé, "Présidence" desk no. 201, designed in 1948, folded sheet steel kiln-lacquered black, with tapered legs and oak-veneered lamellated wood top, 75 x 247 x 147 cm. Estimate: €300,000/400,000.

"Présidence" by Prouvé

The Présidence desk is undeniably one of the most sought-after pieces of furniture by Jean Prouvé, a star among French historic designers in the saleroom. In Paris, on 15 May this year, a copy from around 1952 landed €1,117,800 – a record for this model, and the second-best price for an item by the designer. It was commissioned from the Ateliers Jean Prouvé in 1952 by the director of the Établissements Chambon in Clermont-Ferrand, and its solid oak top "still bears traces of his cigars and cigarettes, lit up and forgotten during lengthy meetings" as the catalogue tells us. Meanwhile, the desk from c. 1954 up for sale with Millon & Associés is in remarkable condition, having been meticulously preserved for six decades by the family of the man who commissioned it, Blaise Veillerot. First called "Haricot", the model created in 1948 was given the title of "Présidence" in around 1953 by Jean Prouvé himself. Blaise Veillerot also played a part in its history. He was the director of the Métal Meubles, the company to which the gallery owner and producer Steph Simon had entrusted the production of the desk's metal components in the mid-Fifties, after Jean Prouvé lost control of his Maxéville factory in 1953. Veillerot was totally enchanted by Prouvé's daring asymmetrical structure in kiln-lacquered folded sheet steel, supporting a huge "boomerang" top in lamellated wood veneered with oak. He took jealous care of the desk, as witness the gleaming chrome-plated parts.

Sylvain Alliod

3 DECEMBER

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AMATEURS AND COLLECTIONS XXXIII

WEDNESDAY 25 NOVEMBER 2015 AT 2 PM - DROUOT RICHELIEU - ROOM 7

PUBLIC EXHIBITIONS: TUESDAY 24 FROM 11 AM TO 6 PM AND WEDNESDAY 25 FROM 11 AM TO 12 PM

FURNITURE | FAR-EAST | ANCIENT AND MODERN PAINTINGS | MVT COBRA

LINE VAUTRIN,
GERBERA MIRROR,
Diameter: 42 CM

FLEMISH SCHOOL- AROUND 1550, TRIPTYCH, 118 X 177 CM

VICENTE MACIP,
EX CABANYES MASTER, VALENCE
AROUND 1475-1550, 72 X 55 CM

CASTELDURANTE CRESPINA
« MOÏSE »
SECOND HALF OF THE 16TH CENTURY
5. 7 CM ; Diameter. : 24,5 CM

URBINO
ATELIER GUIDO DURANTINO
CUP ON SMALL CIRCULAR HEEL
"HERCULES & OMPHALE", 1547
16th CENTURY- H. : 5. 4 CM ; D. : 23,3 CM

LEONOR FINI
(1907-1996)
HST, D 1985, 72 X 60 CM

LEONOR FINI
(1907-1996)
HST, 72 X 60 CM

JEAN CARZOU
(1907-2000)
HST, D 1970, 52 X 64 CM

JOHN CHRISTOFOROU
(1921-2014)
HST, 91 X 72 CM

BENGT LINDSTRÖM
(1925-2008)
HST, 146 X 113,5 CM

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In the world

GENEVA HD

Fancy Vivid Pink

The platinum and small diamonds in the setting of this ring being sold by Christie's on 10 November count for practically nothing in its estimate – a spanking $23 to 28 M! – because this sizeable figure is due to the central stone adorning the jewel: 16.08 ct of absolute perfection. This cushion-cut diamond is not only pink – a colour rare in diamonds – but also seems to be free of any of the secondary colours (purple, orange, brown or grey) that often affect the purity of the shade: hence the classification "fancy vivid pink", only awarded to one in 100,000 diamonds! Furthermore, this stone is "Type II a": a classification this time referring to its composition, where the diamond has a particular brilliance due to its total lack of nitrogen. Note that it is rare to find a pink diamond of more than 5 or 6 ct and it is virtually unheard of to find a stone of this colour weighing more than 10 ct. Only three "vivid pinks" have appeared in almost 250 years of auctions. All of this explains the somewhat generous estimate…

GENEVA

Blue moon

Unsurprisingly, after the extraordinary pink stone proposed by their great rival, Sotheby's is riposting with a blue stone the very next day (11 November). We can see by the name – Blue Moon – that this gem is as rare as the term suggests. This cushion-cut diamond is exceptional not only for its "fancy vivid" blue shade (the highest possible grade) but also for its more than respectable weight (12.03 ct) and absolute clarity (IF). The uncut stone, weighing 29.62 ct, was extracted in 2014 from the Cullinan mine in South Africa: the only mine to produce blue diamonds, which incidentally represent only 0.1% of its production. The cutting process, designed to give nobility to the rough diamond, involved a significant weight loss: a necessary sacrifice to achieve perfection. The stone now stands as a natural treasure enhanced by man. Such a blend of rarity and perfection is sure to come at a stratospheric price. Coming under the hammer at Geneva in November, this diamond is estimated at between $35 and 55 M.

Xavier Narbaïts

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AUCTION RESULTS

FIND AUCTION RESULTS ON THE INTERNET

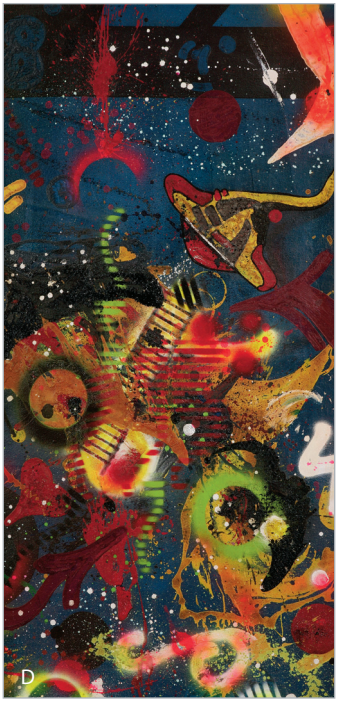
€10,000 - 100,000

In France

A

B

C



D

HD

A **€44,000**
Martin Guillaume Biennais, pair of emblazoned terrine dishes in vermeil, hallmarked in 1801-1802, engraved "Biennais Orfèvre de L. M. l'Empereur et Roi à Paris", 1798-1809, weight: 4.420 kg and 4.337 kg, h. 34 cm, width across the handles: 49 cm.
Paris, Drouot, 2 October, Leclere auction house. M. Lescop de Moÿ expert.

B **€73,600**
Henri Hayden (1883-1970), "Le Port aux arcades", oil and mixed media on canvas, 1917, 44.5 x 64.5 cm.
Annecy, 29 September, Annecy auction house. Éric Schoeller expert.

C **€76,880**
Iznik, second half of 16th century. "Green Cyprus" dish, stone-paste ceramic with painted polychrome decoration, diam. 30 cm.
Paris, Drouot, 14 October, Tessier & Sarrou & Associés auction house. Ms Josserand-Conan expert.

D **€49,400**
Rammellzee (1960-2010), "Atomic Futurism", New Tron bug out, 1986, mixed media on canvas, 166 x 124 cm. World record for the artist.
Paris, Espace Tajan,1 October, Tajan auction house.

€13,530

This sale, one of the highlights of the new season with the Ivoire group, proved highly successful with lovers of haute couture within and outside France, especially from Chile. This avidly-followed sale dispersing the collection of Alexis Mabille, a young designer from Lyon, made a final total of €96,000. The highest bids went to creations by Christian Dior, like this tunic embellished with black and white glass beads, sequins and rhinestones (the work of the François Lesage company), which garnered the sale's top price.

Chantal Humbert

Christian Dior haute couture by Gianfranco Ferré, tunic entirely embroidered in glass beads by Lesage, c. 1995.
Lyon, 9 October, Bérard-Péron-Schintgen auction house. Ms Chassine -Lambert.

€100,000 - 1M

A

B

HD

C

D

E

B

A **€143,520**
Gustave Loiseau (1865-1935), "Le Givre, Gelée blanche, le Vaudreuil - Eure", 1904, oil on canvas signed and dated 1904, 65 x 81 cm.
Angers, 14 October, Xavier de la Perraudière auction house. Maréchaux expert.

B **€208,320**
Alfred Sisley (1839-1899), "Paysage d'été à Veneux", 1881, oil on canvas (remounted), 38 x 55 cm.
Paris, Drouot, 14 October, Tessier & Sarrou & Associés auction house. Ottavi expert.

C **€963,000**
Stéphane Mallarmé, "Jamais [sic] un coup de Dés n'abolira le Hasard", Autograph dummy for Firmin-Didot, printer for Ambroise Vollard. [April or early May 1897].
Paris, 15 October, Sotheby's.

D **€206,250**
René Lalique (1860-1945), "Rhinoceros Beetle" goblet, c. 1897-1899, body in slightly opalescent crystal, mount in silver highlighted with enamel, h. 15.8 cm.
Paris, 49 Rue Saint-Sabin, 15 October, FauveParis auction house. Marcilhac expert.

E **€531,000**
Louis Carrogis, aka Carmontelle, "Les gentilshommes du duc d'Orléans dans l'habit de Saint-Cloud", sanguine, black chalk, watercolour and gouache with white chalk highlights, 26.3 x 40 cm. World record for the artist.
Paris, 29 and 30 September, Sotheby's.

F **€115,000**
Savonnerie carpet with garlands of lilies, leaves and feathers in the form of cornucopias on a bronze green background, late 18th/early 19th century, 532 x 525 cm.
Paris, Drouot, 12 October, Rieunier & Associés auction house.

RESULTS

In the world

A

B

HD

C

D

A £602,500
Peder Moos, Unique dining table, designed for the Villa Aubertin, 1952, oak, maple, 72.7 x 379.2, 98.6 cm.
London, 1 October, Phillips.

B £7,922,500
Cy Twombly, "Untitled", 2006, acrylic on canvas 215 x 167.8 cm, initialled 'CT' upper left.
London, 15 October, Phillips.

C £845,000
Alberto Burri, "Rosso plastica", 1960, signed and dated "60" on the back, plastic, combustion and acrylic on Celotex, 34 x 74.2 cm.
London, 15 October, Sotheby's.

D HK$137,4M
A large imperial portrait of Consort Chunhui by Giuseppe Castiglione & Studio, calligraphy by the Qianlong Emperor. Hanging scroll, ink and colour on silk, 198 x 123 cm.
Hong Kong, 7 October, Sotheby's.

HK$ 10M
1961, Mercedes 300 SL Roadster, Hard-Top (price equivalent to €1.135 M/$1.3 M)
Hong Kong, 5 & 6 October, Artcurial and Spink.

HK$63M

This was the operator's first attempt, and given the results (a total of HK$63 M), it was a masterly achievement. Its success was equally divided between two auctions. The first, unprecedented in Hong Kong, was devoted to comic strips and totalled HK$33.4 M. It was no surprise that the highest bid went to Hergé, when a page from "The Blue Lotus" was chased all the way up to HK$9.25 M. This work from 1936 was exactly contemporary with Moebius's "Airtight Garage", which went for a record price of HK$2.42 M. Enki Bilal also garnered a record after several buyers battled it out for "Nikopol", volume 2, "La Femme piège", driving the final bid up to HK$3.14 M. The "French" auction that followed also yielded some handsome prices, in the wake of a 1961 Mercedes 300 roadster (hard top), sold for HK$10 M. Bernard Buffet's painting "Cri du clown" made HK$3.15 M, while his series of four paintings fetched HK$8 M. There were also excellent results for precious objects from the last third of the 18th century, including a clock by James Cox (around 1770) sold for HK$1.46 M and two snuffboxes: one by A.J.M. Vachette, which tripled its initial estimate at HK$685,000, the other by J.P Raoux, which multiplied its own estimate by ten, selling for HK$200,000. This first try in the auction room was a distinct triumph, with results that will surely encourage the operator to go for a conversion in the near future…

Xavier Narbaïts

OLD MASTER PAINTINGS In France

A

B

C

A **€75,120**
Paul Le Carpentier (1787-1877), "Self-portrait with his family in the atelier", 1833, Oil on canvas, 140 x 112 cm.
Paris, 21 November 2014, Audap - Mirabaud auction house. Turquin expert.

B **€487,500**
French school, around 1670, "Still life with Iranian carpet and fruit bowl", Oil on canvas, 161 x 199 cm.
Paris, 14 November 2014, Daguerre auction house. Turquin expert.

C **€237,490**
Attributed to François Quesnel (1543-1619), "Portrait of Louis de Beauvau at the age of twenty-nine", Oil on canvas, 220 x 100 cm.
Paris, 15 June 2015, Auction Art Rémy Le Fur & Associés auction house. Turquin expert.

D **€677,600**
Pieter Claesz (1597-1660), "A Still Life with pheasant, roemer, ceramic jug, silver salt-cellar and silverware", oak panel, 49 x 75 cm.
Nîmes, 1 February 2014, Nîmes auction house.

HD

D

Giambattista Tiepolo (1696-1770),
"Man in a fur coat", oil on canvas,
86 x 56 cm.
Paris, 17 December 2014, Pierre Bergé
& Associés auction house.
Millet expert.

€3,755,500

This virtuoso portrait of an old man by Giambattista Tiepolo was appearing in the market for the first time. It made the most of it, breaking a French record and garnering second place in the artist's world performances. This brilliant Baroque fresco painter, who executed works for Venice's churches and patrician houses, established a reputation that went far beyond Italy. During the winter of 1750, he left with his two sons for Würzburg in Bavaria to work on part of the decoration of the palace owned by Prince-Bishop Karl Philipp Reichsfreiherr von Greiffenclau zu Vollraths (1690-1754). This three-year period was a significant moment in his career, because alongside the ceiling and stair decorations, the maestro produced several easel paintings. The portrait here belonged to the collection of the Canon of Würzburg Cathedral, the Prince-Bishop's cousin. This gives rise to several theories… Was the painting commissioned by Karl Philipp, then given to his cousin, or a direct commission from the Canon? Another option might be the former's sister and latter's aunt, Maria Anna Sophia, who, before her departure in 1752, offered the artist gifts to thank him for his "noble paintings". However, what is certain that this portrait, in the Rembrandtesque tradition of "têtes d'expression", is included in a series of sixty heads engraved between 1770 and 1774 by Giandomenico Tiepolo from his father's paintings and drawings. **Sylvain Alliod**

Frans Pourbus the Younger (1569-1622), "Portrait of a Man aged 56", 1591, oil on oak panel, 101.5 x 76 cm. Enghien-les-Bains, 23 November 2014, Enghien auction house.

€913,960

Without achieving the well-publicised figures of modern and contemporary art, Old Masters still fetch some impressive hammer prices, with no shortage of six-figure bids! The field has increasingly been suffering from a lack of major pieces, hence collectors' ecstasy when a "museum-quality" work comes along. The French market regularly provides such works, and forms the speciality's Golden Triangle along with London and New York. Buoyed up by the success of Paris Tableau, the capital and numerous players in the surrounding region register high bids every year, such as the €913,960 obtained last November in Enghien-les-Bains by a remarkable signed "Portrait of a Man aged 56" by Frans Pourbus the Younger (a world record for the artist), and the €865,500 fetched by a "Mary Magdalene in Ecstasy". In the hands of Artimisia Gentileschi, this reputedly difficult religious subject takes on a captivating sensuality. The speciality has recorded the best French bid of the year: €3,755,500 for a portrait of an old man painted by Tiepolo. Sold at Drouot on 18 December, the canvas was bought by an American.

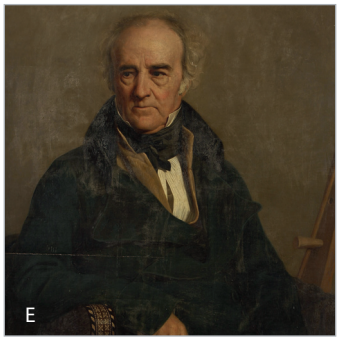
Stéphanie Perris-Delmas

A

B

C

D


E

HD

A **€608,000**
Eglon Hendrick Van der Neer (1634-1703), "La Grande Dame", oil, signed and dated "E Van der Neer, fec./1665", 64 x 55.5 cm.
Moulins, 26 May 2014, Moulins Enchères Sadde auction house.

B **€287,960**
Adriaen van der Werf (1659-1722), "A game of cards", Oil on panel, 27.5 x 28.2 cm.
Paris, 25 March 2015, Bailly-Pommery and Voutier Associés auction house. Dubois expert.

C **€327,600**
Attributed to Jacob Jordaens (1593-1678), "Study of men, one from three quarters, the other from the back", Oil on paper mounted on canvas, 43 x 49.5 cm.
Paris, 10 July 2015, Kahn - Dumousset auction house. Dubois expert.

D **€360,000**
French school, around 1670, "Still life with Iranian carpet, vase of flowers and a monkey", Oil on canvas, 178 x 215 cm.
Paris, 14 November 2014, Daguerre auction house. Turquin expert.

E **€90,000**
Guillaume Bodinier (1795-1872), "Portrait of Nicolas-Didier Boguet, landscapist", 1827, Oil on canvas mounted on panel, 101 x 75,5 cm.
Paris, 29 June 2015, Ader auction house. Millet expert.

PHOTOGRAPHS

In France

A

B

C

D

HD

A **€210,690**
André Gide (1869-1951), "Voyage au Congo suivi du Retour du Tchad… Paris, Gallimard, 1928, large in-4o 304 pages, 64 photographs, 2 cards; case in demi-leather cornered with anthracite. Are joined by Marc Allégret (1900-1973). Collection of three folio albums 204 original photographs taken during the trip with André Gide.
Paris, Drouot, 28 and 29 November 2013, Pierre Bergé & Associés auction house.

B **€32,200**
Charles Nègre (1820-1880), 'Vanité, bouquet de fleurs fanées", around 1855", Print on albumen paper from a glass negative, 27,3 x 22,7 cm.
Paris, 19 March 2015, Pierre Bergé & Associés auction house.

C **€131,680**
Camille Silvy (1834-1910), "Order of the day, Italian Army", 1859, Print on salted-albumen paper from a glass negative, 28,5 x 21,7 cm.
Paris, 19 March 2015, Pierre Bergé & Associés auction house.

D **€64,400**
Alphonse Delaunay (1827-1906), "Algers", 1854, print on salted paper from a paper negative, 23,8 x 35,8 cm (detail).
Paris, 19 March 2015, Pierre Bergé & Associés auction house.

Désiré Charnay (1828-1915), "Ruines américaines", 1862, large folio album (60 x 50 cm) containing
45 prints on albumen paper, from collodion glass plate negatives (except three prints whose negatives were carried onto wax paper after shooting); bound in burgundy demi-shagreen.
Size of prints: 26,9 x 33,9
42 x 34,2 and 43,5 x 33,5 cm.
Paris, Drouot, 17 November 2013, Ader auction house.

€225,000

Part of the photographic collection of the Catholic Institute of Paris is on its way to auction. The professor Olivier Artus, Vice-President in charge of research, libraries and ancient collections of the ICP, explained his decision: "after consulting the board of directors, the institution made the decision to refocus its collection by only conserving pieces which correspond to its field of scientific research." The money will finance the Campus 2018 project, aiming to modernise the premises of this venerable institution of higher education, located on the Rue d'Assas. The collection was established by donations, some anonymous. For the albums, 225 000€ went to “Ruines américaines” by Désiré Charnay and 25 000€ was granted to Charles Nègre, “Vues de l’asile impérial de Vincennes”, 1858, containing 15 prints on albumen paper from a collodion glass negative. The construction of the first institution for victims of work accidents was paid for from the personal funds of Napoléon III. The album was offered to the ICP in 1928 by the Royer-Collard's, a family of doctors and psychiatrists whose origin dates back to Antoine-Athanase (1768-1825), appointed the First Chair of Psychiatric Medicine at the Académie de médecine in 1819.

Sylvain Alliod

€500,500

It transpires that the collection of "Mr and Mrs X" entitled "A particular history of photography" actually belongs to Marc Pagneux and his wife Brigitte. This famous art dealer became a specialist of historic photography after purchasing a shot of a so-called "primitive" forest at an auction near Fontainebleau in 1973. He practiced his profession in a gallery situated on Rue Drouot, from 1994 to 2004, and is also an expert in several extra fields. For his collection, along with his wife, he delves into channels other than multiples, emphasizing unique prints, intriguing pieces in an artist's collection or an image from a little known photographer. The lots sold came to a total of €2,330,398, featuring the only known print of Gustave Le Gray posing in the cloister of the abbey church of Saint-Marie d'Arles-sur-Tech, taken by himself and Mestral, at €500,500. This friendly image was captured during the famous Heliographic Mission commissioned by the Committee of Historical Monuments led by Prosper Mérimée, responsible for establishing a monumental inventory of France. Over the course of 40 years, Pierre-Louis Pierson photographed the extravagant Countess of Castiglione in a setting devised by the model. La Frayeur, a photographic print painted over with gouache by Aquilin Schad, 1861-1864, made €313,600. Camille Silvy obtained €131,680 for a print on salted-albumen paper from a glass negative, Order of the day, Italian Army, 1859. This is the largest known print of the image. €83,090 was spent on an anonymous daguerreotype panel from 1849, depicting a resting place along an Andean path, titled: Un tambo dans les Cordillères à la hauteur de 16 000 pieds, pre-empted by Quai Branly. Return now to Le Gray, with €64,400 awarded to his only known print, on salted paper from a paper negative, of a group of people at the foot of an Oak, in the forest of Fountainbleau, 1849-1850. Le Gray, Mestral and the Heliographic Mission, in addition to the aforementioned results, brought in €175,170 over three works, €59,250 of which was for a print on salted paper from a paper negative of the west doorway of the Saint-Ours church, Loches (Indre-et-Loire), 1851. A bid of€ 64,400 was announced for the only known print of a view of Algiers, 1854, by Alphonse Delaunay, printed on salted paper from a paper negative. As for pre-emptions: there were five others. Besides those already mentioned, the Maison de Victor Hugo carried away a manuscript of the first draft of the letter to Ernest Lefèvre Auguste Vacquerie, illustrated with nine photographs by the author and by Charles Hugo, for €21,900.

Sylvain Alliod

Gustave Le Gray (1820-1884) - Auguste Mestral (1812-1884), "Gustave Le Gray posing in the cloister of the abbey church Sainte-Marie d'Arles-sur-Tech", 1851, Unassembled print on salted paper from a paper negative 33,9 x 24,4 cm (detail).
Paris, 19 March 2015, Pierre Bergé & Associés auction house.

Boubat's photographs

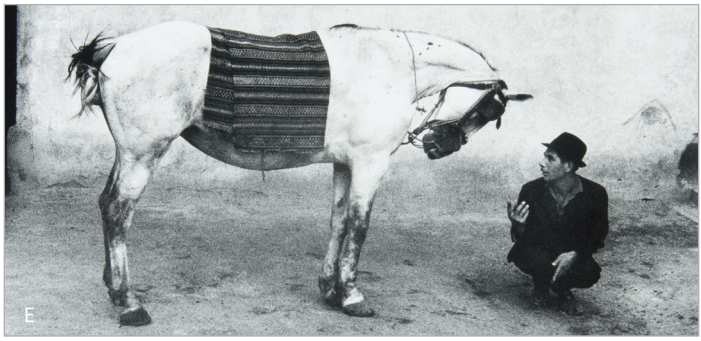
Boubat's photographs present a kind view of the world, both of men and landscapes, with finesse and without artifice. At the sale of 16 October (Thierry de Maigret) which spread the photographers collection around Drouot, contributor to the magazine "Réalités", the Bibliothèque nationale of France pre-empted several prints including "Vitrine au col de chemises, rue du four" (€845), "La vitrine d'abat-jours" (€900), or better still "Vitrine aux mannequins, Galerie Lafayette", 1949 (€1,170).

B

C

D

HD


E

A **€1,170**
Edouard Boubat, "Vitrine aux mannequins", Galerie Lafayette, 1949, Vintage gelatin silver print by author, handwritten, 32 x 40 cm.
Paris, Drouot, 15 October 2015, Thierry de Maigret auction house.

B **€18,490**
Robert Longo (born in 1953), "Tiger", 2011, Archival pigment print, n° 8/30, 115 x 85 cm.
Paris, 30 March 2015, Aguttes auction house.

C **€18,000**
Richard Avedon (1923-2004), "Suzy Parker and Robin Tattersall, Evening Dress by Griffe, Folies Bergère", Paris, August 1957, Silver print from the 1978 edition for the Richard Avedon retrospective at the Metropolitan Museum of Art, New York, 44 x 34,5 cm frame : 70,5 x 59,5 cm.
Paris, 28 May 2015, Yann Le Mouel auction house. Mme Esders expert.

D **€30,000**
Constantin Brancusi (1876-1957), "The Danaïde, study, around 1924. Vintage silver print, 23,3 x 18 cm.
Paris, 10 December 2014, Binoche et Giquello auction house. Plantureux expert.

E **€22,000**
Josef Koudelka (1938), "Gitan au cheval", 1968, gelatin-silver print, around 1980, signature and dedication on back, 35 x 54 cm.
Paris, Drouot, 15 October 2015, Thierry de Maigret auction house.

Gaspar Van Wittel, aka Vanvitelli
(1652/53 - 1736), "Rome, Vue du Tibre
avec le Castel Sant' Angelo", oil on canvas, 55 x 108 cm.

© Lampronì Gallery, Londres

MAGAZINE

EVENT

Five glorious years of Paris Tableau

The Paris Old Master fair's new edition carries on from the previous ones, with a symposium bringing together the top specialists, and a judicious selection of international dealers with its corollary, a collection of choice works. Though the setting of the Palais Brongniart restricts the number of participants (23 galleries and two frame dealers this year), what might have been a handicap is in fact an asset. Firstly, the event does not fall into the trap of today's gigantic events, which leave you exhausted and, in the end, blinded. Secondly, it provides an intimate environment for looking at the works, ideal for the speciality. At this stage, you might think there could be nothing new. Well, you'd be wrong. "We have a new interior design that really sets the space off, so as to make the fair more attractive and broaden the spectrum of collectors," says the fair's director, Maurizio Canesso. Stage designer Éric Verschelden is in charge of this makeover, while the task of Bruno Frisoni, the artistic director for bootmaker Roger Vivier and the sponsor of this edition, is to attract audiences keen on fashion and design. So there will be a reconstruction of his studio/workshop, revealing the secrets of his creative process. The idea is to show that painting contributes to our daily lives, and that it is actually trendy to collect Old Masters. This year, then, the organisers have opted for change in continuity. But for the purists, the nub of the matter really lies in the works on offer. As we know, the increasing rarity of fine pieces, a problem that has affected the speciality for many years, creates a challenge for dealers with every edition. The chief result is that the fair is now opening out to works from the period around 1900: a natural development also evident with its elder sibling, the Salon du Dessin. So we can admire a radiantly-coloured Henry Moret of 1891 at Stoppenbach & Delestre Ltd. To meet the challenge, dealers are also going back to basics. "Our

Paris Tableau 2015,
11 to 15 November, Palais Brongniart,
Place de la Bourse, Paris 75002, 11 a.m. to 8 p.m.
www.paristableau.com

Frans Pourbus the Younger
(Antwerp 1569 - Paris 1622),
"Margherita Gonzaga, Duchess
of Lorraine (1591-1632)",
oil on canvas, 1606,
102 x 78 cm.

HD

© The Weiss Gallery, London

Nicolas-Guy Brenet (Paris 1728-Paris 1792), "Greeks and Trojans Fighting over the Body of Patroclus", oil on canvas, 89,5 x 115,5 cm.

© T. Hennocque / Didier Aaron & Cie

job is to highlight unknown painters and schools once considered minor, like the Piedmont and Marches schools," says Maurizio Canesso. This year, his colleague Jacques Leegenhoek will be coming with a Philippe de Champaigne painting new on the market, in association with the Coatalem gallery. "This is an early work inspired by Greek legend, which shows a little-known facet of the artist as a decorative artist," says the dealer. "Our role is to promote neglected artists and discover paintings considered lost or that have never been on the market, but this is becoming difficult, due to the scarcity of high quality works. The market is tight. It's very good for fine pieces; very sluggish for medium-quality works." So the 2015 edition will be a further test… We already know that the Michel Descours Gallery from Lyon is presenting a painting by Louis-Jacques Durameau, Le Boucher (The Butcher), treated in heroic style. This contemporary of Fragonard was well-known in his time, notably producing a Return of Belisarius (now in the Musée Ingres in Montauban), which had long remained in the collections of the Comte Angiviller, director of the Bâtiments du Roi. The Didier Aaron Gallery is showing another fine piece of painting, Greeks and Trojans Fighting over the Body of Patroclus by Nicolas-Guy Brenet: a study for the eponymous painting, commissioned by Louis XVI, no less, now in the Musée d'Arras. This work was identified by Éric Turquin at an auction in Troyes (Boisseau-Pomez). It consists of the first sketch for the painting exhibited at the Salon of 1781: a splendid discovery, then, embodying the work of an artist who helped to rehabilitate history painting in France. There is also an attractive Adoration of the Shepherds from the Steinberg collection in New York on offer at Umberto Giacometti, a newcomer to the fair. The work is by the Genoese painter Valerio Castello: an ideal introduction to this year's symposium on Baroque painting, chaired by Keith Christiansen, director of the Department of European painting at New York's Metropolitan Museum. On this occasion, Stéphane Loire, head curator of the Louvre's painting department, will be exploring the fascinating question of

"Collections of Italian Baroque painting in America: a European point of view". Among other things, the analysis will provide a picture of France's position regarding the presentation of Italian works. Another highlight of this 2015 vintage is a thematic circuit called "Art and Wine", proposed by the event's partner, AXA Art. "Our major global survey in 2014 showed that collectors very often have several passions, and that the barriers between them are very porous. This means that many art collectors are also collectors of fine wines," says Philippe Boulet, the insurance company's artistic representative. "Our partnership is a way of assisting a fair that positioned itself in the international market right from the start, and we are always delighted by any initiatives that help to energise the French marketplace." Visitors will thus discover works connected with wine, ranging from genre scenes to still lifes and allegories, by Pieter Claez, Elias Van Den Broeck and Pierre François Delaunay. An intelligent way of giving new life to a fair which, basically, never changes…

The expert's viewpoint

After studying at university and doing a course at the Ecole du Louvre, Chantal Mauduit worked alongside Louis Ryaux, a Paris expert in Old Master paintings. She then directed the Meissner Gallery before joining the Turquin firm in 1994. Today, she advises major collectors.

What do you think of Paris Tableau, and where does the event stand in the calendar of collectors and specialists?
Paris-Tableau is the best initiative ever undertaken in the realm of Old Masters! This international event is of key importance in the calendar of all market players: not only collectors, specialists and curators, but also auction houses, which organise specialised sales during this period, and dealers, some of whom make the most of it to stage exhibitions in their galleries.

What makes the Paris market different compared with other strongholds in the speciality?
The Paris marketplace is largely out distanced by those of London and New York in the field of Old Masters, but Paris (and France in general) stands out for the number of "discoveries" made in this area: the result of its rich past and tumultuous events in its history.

The 2015 edition is staging a symposium on Italian Baroque painting. It still possible to find major works in this field?
The symposium on Italian Baroque painting, which is a huge and varied subject, will be extremely interesting. The Baroque is considered the aesthetic of the Counter-Reformation defined by the Council of Trent. The idea was that painting would serve the church; it was intended to be educational and within the grasp of all the faithful. Caravaggio was one of the most celebrated exponents in Italy, like Rubens in Flanders and Velazquez in Spain – which gives you a rough picture of the many facets of Baroque painting. Collectors are mainly looking for top quality paintings or ones with considerable decorative value, and are becoming increasingly selective.

Is the Old Master market dictated by fashion? What are today's trends, and the schools and artists that attract collectors?
The Old Master painting market is stable and is not affected by any fashion as such, but we can observe trends. For example, the Caravaggist paintings we mentioned earlier are more sought-after than ever, especially ones by the Italian Caravaggists. The French landscapes of Joseph Vernet and Hubert Robert are also popular, as are fine neoclassical portraits.

Are there any collectors left in France?
There are indeed, and whatever the number, the market is international....

Anton Raphael Mengs (Aussig 1728 - Rome 1779), "Portrait of the Archduke Ferdinand and Archduchess Maria Anna of Hapsbourg-Lorraine", oil on canvas, 1770-1771, 105 x 75 cm.

© Carlo Virgilio & C

© Talabardon & Gautier / Art Digital Studio

Raymond Balze (Rome, 1818 – Paris, 1909), "Education of Bacchus", 1840, oil on canvas, 74,8 x 100 cm
signed, located and dated bottom left on the tambourine : BALZE Raymond / ROME 1840.

The curator's viewpoint

The head curator in the paintings department at the Musée du Louvre, Stéphane Loire is the author of several books on Italian painting, including the catalogue raisonné of paintings in the Louvre.

Can you give us a foretaste of your talk "Collections of Italian Baroque painting in the USA: a European point of view"?

I compared Baroque painting collections in America with ones in European countries: France, Britain, Germany and Spain. The comparison focused on how these collections were formed and where they came from, together with their content. I then went further into how American collections were built up. To do this, I compiled statistics from the catalogue raisonnés of around thirty of the most representative painters, to see how many of their works were in American and European collections. It turns out that in numerical terms, these painters are better represented in America than in European museums – without counting Italy, of course.

Can we really talk about an American taste for Baroque painting?
Yes, there is definitely an American taste for Italian Baroque painting. It developed relatively recently, because American museums firstly focused on Italian Renaissance works, the French 19th century and the great British paintings. Initially, Baroque painting was ignored by collectors in the late 19th century. I try to show how the trend was reversed to a significant extent in the early part of the 20th century, and particularly in the middle. This was due to changing tastes, and also because more works were now available, particularly in the European market. The Forties and Fifties saw the dispersion of many major British collections, and the American market and collectors made the most of the situation.

Is it still possible to buy fine Italian Baroque paintings today?
Yes, but it's harder today than it was twenty or thirty years ago. Some very good paintings do appear on the market, but they are frankly far rarer than in the middle of the 20th century, whether in Paris, New York or London. However, collectors and museums with the means, the taste and above all the knowledge can still acquire some major pieces. The symposium will show how several high quality works entered American collections relatively late on. And then Paris Tableau proves that there are still some fine paintings around. Dealers work hard to exhibit novelties. Sometimes we discover works we have never heard of. Let's hope that the Louvre and France's museums feature among the fair's regular buyers.

Do you regret certain paintings that have gone to American collections?
This is a major aspect of my talk. I will present a number of Italian Baroque painting masterpieces now in American museums, some of which are clearly no longer in France's public collections. For example, several key works by Giambattista Tiepolo were kept in France right up to the beginning of the 20th century, until the First World War, say. After circulating in the market and private collections, they only entered the Metropolitan Museum and the Art Institute of Chicago after World War II. Many great private collections were impoverished during the interwar years as a result of the Great War and the 1929 crash. French museums were unable to acquire these paintings at the time. Italian Baroque painting was not yet a priority. Since then, they have caught up.

Where does France stand in relation to its European rivals?
The list I drew up on the presence of Italian painters in collections puts America first and France second, followed by Britain, Germany and Spain. So we are not the poor European relation. There has been a strong tradition of collecting Baroque painting in France since Louis XIV, and this effort was maintained in the 18th century, and consolidated during the French Revolution and its repercussions.

Which artists are most represented in France?
Albani, with thirty-one paintings. In a ranking by artist, France comes first, ahead of Spain, which has twenty works by this painter. With fifteen paintings by Annibal Carrache, it is ahead of Germany, with eleven paintings. It also has ten by Pietro da Cortona compared with six in America. We could fine-tune this further: for example, I counted forty-seven paintings by Canaletto in America, compared with four in France, while Britain has ninety-seven, and Germany nineteen. France lies in fourth place for Canaletto in its public collections, so we are not particularly good representatives of the artist!

In your view, where does the Paris Tableau fair stand in the calendar for collectors and curators?
This event is very important for everyone interested in Old Masters. Paris Tableau provides an exceptional occasion to see top quality works together, many of which are unknown.

The private collector's viewpoint

Guy Motais de Narbonne and his wife have been collecting Old Masters since the early Eighties. The couple are not part of the art world: Guy had a career in banking and industry. In the spring of 2010, the Musée du Louvre devoted an exhibition to the collection (70 works), which focuses on French and Italian painters of the 17th and 18th centuries.

Did you plan your collection?
No, it came about quite naturally, without us giving it a thought. We fell in love with a succession of pieces. At first we went to Drouot because we were interested in art, then we began to buy 19th century paintings to embellish our home. We soon realised that many Old Masters were totally affordable, signed by or attributed to great masters of the past – like Pierre Mignard, First Painter to the King. And we said to ourselves, that's a fine painter and a beautiful painting – why don't we start like that? Over the years, we gradually built up a small collection. We finally became aware how good it was because of people from outside.

Why Old Masters, and why history painting?
You can't cover every field because you risk spreading yourself too thin and scattering your resources. From the beginning, we directed our choices and means towards French and Italian painting of the 17th and 18th centuries. This is the identity of our collection, and the field is already pretty huge.

How do you choose your paintings?
My wife and myself do all the work, and discuss things together. A painting has to appeal to both of us. But we also seek advice from friends and acquaintances. For example, for the purchase of an anonymous 17th century painting of a monk at prayer in the Canesso gallery, we asked the advice of several people. It's an intriguing painting; some think it's an early work by Ribera. Despite its mystery, we finally bought it. But generally speaking, we prefer signed works.

Who collects Old Master paintings today?
Collecting old Masters requires a lot of work, concentration and time, but it doesn't involve huge means. I say that quite honestly. We see people around us who devote themselves to it without being particularly rich. It's a small community, but curiously, it seems to be getting bigger because each year we discover new collectors – not all of them necessarily with grey hair! The profile of Old Master collectors isn't confined to a mature population. On the other hand, they are people with a certain culture, who don't find these pictures esoteric.

What do you think of France and Paris Tableau's position in the international scene?
I think the fair is an excellent initiative. It has caused a whole range of interesting events to spring up around it. Paris Tableau also shows how international the Paris marketplace is. When we started our collection thirty years ago, there were many more transactions in the capital, a phenomenon partly due to the number of French salerooms. We are now seeing these forces diluted, while the British and American auction houses' concentrated means of action gives them more power. Christie's and Sotheby's now take up a lot of space. It would be good if French auction houses could compete in the field of Old Masters. So the plan for a collective sale in this field at Drouot would be really interesting.

Interview by Stéphanie Perris-Delmas

Giovanni and Niccolò Stanchi
Rome, (1608-documented until 1673)
(1623-still active in 1690)
"Still life with grapes, apples,
peaches lemons and bird",
Oil on canvas, around 1640-1645, 100 x 75 cm.

Lucien Clergue (1934-2014),
"Habillée de lumière. Santa Barbara", 2002.
Bernheimer Fine Art photography.

Paris Photo

Professionals and collectors all agree that Paris Photo is still the speciality's best fair in the world, and other capitals envy France in this respect. London staged its own version last year: a highly successful first outing, according to Marin Karmitz, who as a producer, director and collector of images is a decided expert in the field. "I really liked the first Photo London, even if it doesn't yet have the depth of Paris Photo," says the man who unveiled part of his huge collection at Rencontres d'Arles in 2010. "France used to be one of the only countries holding a photo fair," says Dominique Mine, a loyal supporter from the outset. "With the Carrousel du Louvre as venue, it became increasingly influential. Today it is still the leader by several lengths – but others are coming up behind!" The fair's joint directors, Florence Bourgeois and Christoph Wiesner, feel that "these new players, like Photo Shanghai, are not really competitors; they provide complementary aspects. But the increasing number of events certainly illustrates the public's growing interest in photography: a medium that is more approachable intellectually and financially."

"Collecting photography is not expensive. At Paris Photo you can buy fine numbered, limited-edition prints starting at €1,000: a budget that is far lower than for contemporary art."

Florence Bourgeois and Christoph Wiesner

With this 19th edition, then, the two directors' task is to maintain the event at its very highest level. "We can rely on the fair's glowing reputation and popularity. So we want to take it in a new direction while upholding its level of excellence," they say as one. The duo cut their teeth on the Los Angeles edition of the fair last May, so the changes introduced this year might seem infinitesimal. "It's not a question of revolutioni-

sing Paris Photo, because we haven't yet experienced it from the inside. So its DNA is the same: offering the entire spectrum of photographic creation, from historic to the most contemporary works." The fair features a hard core of staunchly loyal galleries, like London's Hamiltons, New York's Howard Greenberg (which will be presenting pictures by Korean artist Jungjin Lee) and France's Françoise Paviot, whose eclectic selection includes works by Louis Vignes,

" Paris Photo is a place where I sharpen my eye and sound out galleries and artists. During the year I spent with Ilan Engel, I discovered the work of Stephan Crasneanscki at In Camera, and that of a young Russian woman, Evgenia Arbugaeva ".

Dominique Mine

Charles Nègre, Man Ray and Jocelyne Alloucherie, not forgetting the German Sander and photographs by Alfredo Srur. "Paris Photo's great strength lies in this core of historic galleries, which are now incorporating contemporary artists who regularly come and go, depending on their projects," say Florence Bourgeois and Christoph Wiesner. This year, thirty-three new galleries will be setting up under the glass roof of the Grand Palais, including David Zwirner and Edwynn Houk. So, no dramatic changes with the 2015 edition, although it still has a few novelties up its sleeve, like a new sector entitled "Prisms", dedicated to series and large format works, in the Salon d'Honneur. This features eleven galleries, including Taka Ishii from Japan, which is exhibiting the 2,000 polaroids of Nobuyoshi Araki's series "Flower Love" (2012), while Akio Nagasawa is featuring the "Farewell" series (1970) of the artist Moriyama, with a large number of

Guillaume Zuili, from the serie Scrapmetal, pigment print on baryta paper, 50 x 60 cm, 2010. Galerie Vu.

© Guillaume Zuili / Galerie VU'

Tamas Dezso, "Forest with Mistletoe (near Oradea, West Romania)", 2014 chromogenic print, Robert Koch Gallery.

"Photography is an area where you can still make some genuine discoveries, take real pleasure as a photo lover, and be surprised and charmed while buying at affordable prices." *Marin Karmitz*

pictures making their first appearance. Another highlight is the presentation of Enea Righi's private collection from Italy. With 1,000-odd contemporary art works, this largely focuses on artists who use photography as a complementary component, such as Cy Twombly and Hans-Peter Feldmann, and includes the latter's "100 Years", a work dedicated to the different ages of life. "In the same way as the Harald Falckenberg collection at Paris Photo in 2013, it's interesting to exhibit a contemporary art collection with a strong photographic bias, proving that it's possible to combine the two," say the directors. "It fits in with the work we are doing with the galleries. Today, over 50% of them are dedicated to contemporary art." Marin Karmitz thinks that "the fair should maintain its pluralism, and not go all-out down the road of art photography. This would only benefit the market, and destroy what makes the medium so original." As we know, the balance is sometimes precarious. Exhibiting at these large events is expensive; selling the works of star artists is more lucrative… But this is a path Paris Photo exhibitors should avoid. The fair is still an extraordinary place for discoveries, attended by an audience of connoisseurs, and safe from speculation. So far… **Stéphanie Perris-Delmas**

12 to 15 November 2015
Paris Photo, Grand Palais, Avenue Winston-Churchill, Paris 75008. Open 12 noon to 8 p.m. (Sundays 12 noon to 7 p.m.)
www.parisphoto.com

INTERVIEW

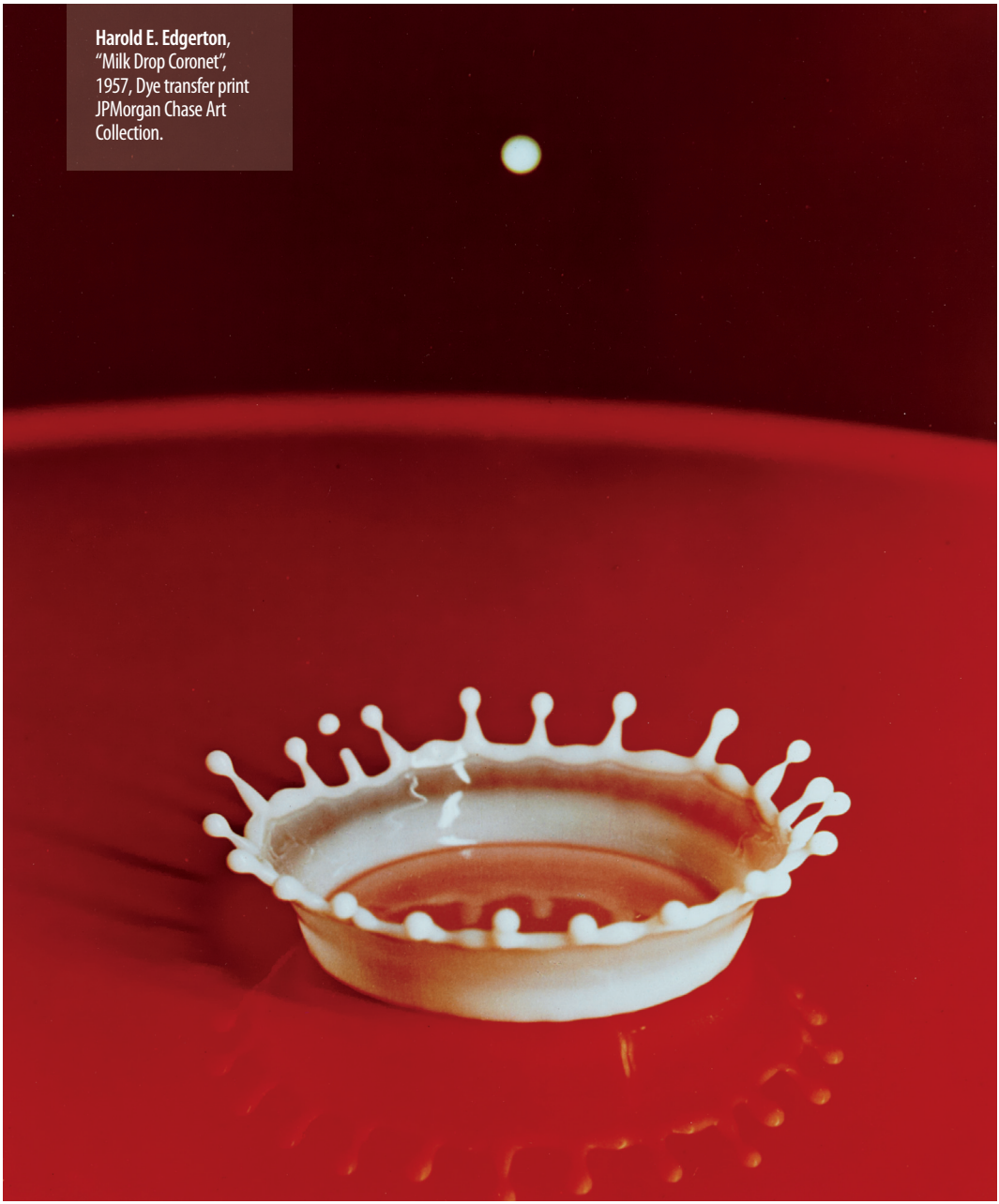
Lisa K. Erf, partner of Paris Photo

Lisa K. Erf, Director and Head Curator of the JP Morgan Chase Art Collection, is a supporter of Paris Photo. With the next edition of this major fair coming up, she talks about her favourite artists, the new JP Morgan Chase Art Collection exhibition and the partnership with this event.

Where do you think the fair stands in the world of photography?
In general, art fairs are an important vehicle for the contemporary art market. Paris Photo is the biggest international fair devoted to photo-based artworks. It's a really exciting platform in terms of not only seeing the history of photography through vintage prints and discoveries, but also in getting up to date with trends, artists and what's new in the contemporary photo field.

Have you previously bought works at Paris Photo, and have you discovered any new artists?
Absolutely: the quality and quantity of the photographs and photo-based works you find at Paris Photo are remarkable. In Paris, I began collecting Thierry Fontaine's work three years ago and can't wait to see the new work he has produced as winner of the Cart Blanche PMU Award. Other artists I've discovered at the fair include Dorothée Smith, Marchand & Meffre, Luz Maria Bedoya, and Sylvain Couzinet-Jacques. This year I look forward to seeing new work by Yoram Roth.

Once again, the JP Morgan Chase Art Collection is a partner of the French fair this year, and is exhibiting part of its collection. Can you tell us more about this selection?
This is JP Morgan's fifth year as sponsor to Paris Photo, and every year we stage an exhibition with highlights of our extremely varied collection. This year, the theme is time. I settled on twelve artists I thought really illustrated the many ways you can think about time – as a technique, a practice and a subject. We are using one of the photographs I chose as a signature image, because it precisely illustrates the idea that time is always in the present. Dr. Harold Edgerton was a scientist who undertook photographic studies of the process of movement. And in this stunning picture, he depicted the process in a stop-motion photograph. What we're seeing is the crown created by the drop



Harold E. Edgerton, "Milk Drop Coronet", 1957, Dye transfer print JPMorgan Chase Art Collection.

© 2015 MIT. Courtesy MIT Museum

Dawoud Bey, "Betty Selvage and Faith Speights," 2012/2014,Archival pigment prints (detail). JPMorgan Chase Art Collection.

© Dawoud Bey; Courtesy of Stephen Daiter Gallery, Chicago

falling into milk, and the second drop on its way down, isolated in a single segment of time. Another photo I chose is a diptych, a two-part work by the French artist Sophie Calle, who is not only an amazing technician but also a very strong conceptual artist. This piece, "The Hotel, Room 30", is from a series of photographs and investigations Calle undertook posing as a hotel maid. She was actually hired as a temporary chambermaid in a Venetian hotel and was assigned 12 rooms. So each of these photographs is labelled or titled with the room number. As she cleaned the rooms, she poked around, took photographs, and later wrote a narrative describing what she imagined was going on in each room. So it's an investigation of identity, of course, but it's also an investigation of time as a subject.

This question of time is infinitely complex…

While trying to represent the many ways people think about time through photographs, I also wanted to focus on different techniques. Jeff Wall's Cibachrome transparency is presented in a light box, which is really associated more with advertising, television and film, and the way the radiant light hits the transparency. It is also quite large. In "The Pine on the Corner", Wall shows a famous pine tree that featured predominantly in the early 20th century landscapes of his fellow Canadian, the artist Emily Carr. She was obsessed with pines, trees and forests. And here he makes this motif central to his picture. It is surrounded by the sprawling suburbs of the city of Vancouver, so at first it looks very matter-of-fact. But the more you look at it, the more you understand the layers of time represented in this photograph – not only through the repetition of the tree in the distance, where we see another tree still surviving in this suburban sprawl, but also through the background: the snow-covered mountains conveying the sense of age-old existence, the history of the landscape and how it has been taken over by houses, cars and all the accoutrements of modern day living. A more recent artwork that has been purchased by the JP Morgan Chase Art Collection and features in this show "On Time" is a diptych by Dawoud Bey. This photograph of Betty Selvage and Faith Speights from 2014 is from a new body of work recently published by Dawoud, commemorating a tragic bombing in Birmingham, Alabama, when four girls were killed in the civil rights struggle of 1963. As a youngster, Dawoud Bey saw a photo of one of the hospitalised victims, Sarah Jean Collins, in a newspaper. He was haunted by this image. Fifty years later, he decided he wanted to really come to terms with that experience, and for the next seven years he visited Birmingham and shared his ideas with the community there. Dawoud's work is always based on some kind of partnership, some kind of community commitment and participation, which enables him to create his art hand in hand with the people he is identifying through the process. This photograph was actually taken in the Birmingham Museum of Art, which he used as a studio to photograph these individuals. On the left, Betty represents the age the girl would have been had she not died on that day in 1963. On the right we see a girl who was the same age as the original girl when she died. So by using the past and almost the future, Dawoud imbues the picture with real poignancy, making it an emotional representation of that moment in 1963, and the loss that transpired.

Interview by Stéphanie Perris-Delmas

About the JP Morgan Chase Art Collection

Created in 1959 by David Rockefeller, it contains more than 30,000 artworks, displayed in 450 office locations worldwide. It is regarded as one of the world's most outstanding corporate art collections. With more than 6,000 works classified as photographs or photo-based works, photography, both historic and contemporary, has always played a major role. In the 1990s, "PhotoPlay", an exhibition on contemporary photography with works taken exclusively from the JP Morgan Chase Art Collection, went on tour in South America – a landmark exhibition in its time.

www.jpmorganchase.com

MEETING

Artur Walther

Artur Walther is dressed in black and white, bringing to mind the August Sander's photographs of his early days as a collector. He wears designer glasses and his scalp is smooth; the overall impression is off-beat and ageless. Born in Ulm in 1948, he has lived in the United States since 1977 where he originally went to study at the Harvard Business School. Later, he began to make more frequent trips back to Germany, especially in his capacity as a partner at Goldman Sachs, a post he held until 1994 when he left the bank to start a new life devoted to his passion for photography. Through occupational habit, and a little by chance, he took a banker's approach to the world of photography. Filled with enthusiasm by the "Comparative concepts" exhibition in Cologne in 1997, he decided to raise the necessary funds to take it to the United States. Yet Walther is not given to impulsive decisions by nature; he moves forward methodically, thoughtfully and step by step. His metamorphosis from financier to collector continued at the International Centre of Photography in New York, where he developed his photographic skills alongside Bruce Davidson, Mary Ellen Mark, Joel Meyerowitz and Stephen Shore. He stressed that he had no ambition to become an artist, but, above and beyond his personal pleasure in practising photography, he wished to experience the creative and technical process for himself. As a collector, his choices have been no less considered; he has not amassed a collection for the sake of it, instead, like a historian, he has patiently constructed a piece of heritage that preserves the memory of the African continent and (without any discernible connection) bears witness to the profound changes that have affected China's recent history. A hunter of images,

TO SEE

The Walther Collection: "After Eden",
La Maison Rouge, 10, boulevard de la Bastille,
Paris, 12th arrondissement, until 17 January 2016
Exhibition curated by Simon Njami,
walthercollection.com - The Walther Collection Project Space, New York.
www.maison-rouge.org

August Sander (1876-1964), "Young Farmers", 1914.

© 2015 Die Photographische Sammlung/SK Stiftung Kultur August Sander Archiv, Cologne/VG Bild-Kunst/ARS, NY

Artur Walther and "African Spirits" (2008) by Samuel Fosso (born in 1962).

© Photo Orla Connolly, courtesy of The Walther Collection

Walther took advantage of business trips to scour Africa and China in search of both photographs and testimonials. The only hunger that drives him is the hunger for knowledge. He no longer sells himself out with vintage prints, preferring educational textbooks, anonymous snapshots or archive documents to paint the socio-historical landscape of Africa. Over time, the connoisseur became an explorer, discovering largely unknown areas of photographic art, such as lesbianism through the work of South African "visual activist" Zanele Muholi. Walther's collection is one thing, the catalogues he publishes are another. He presents them with the pride of the archivist, the custodian of a lost world that we call the past. Incapable of limiting himself to acquisition alone, his determination to make something of his passion became a reality in 2010 with his foundation in Germany and the Project Space in New York, which followed a year later. A common thread runs through the presentation of his collection at La Maison Rouge. Despite his wide-ranging interests, coherence comes from his almost obsessional predilection for artists who, like him, are inveterate collectors: Karl Blossfeldt and his cataloguing of natural species; August Sander with his inventory of social profiles; Okhai Ojeikere and his repertoire of Nigerian hairstyles.

When did you make your move from the financial world to the art world?

It was twenty-five years ago, when I was looking for premises in Frankfurt for Goldman Sachs. My approach was highly contemporary: smooth white walls, a grey carpet, Thomas Struth photographs, and paintings by Gunther Forg and Martin Kippenberger. It was a break with the Goldman Sachs blueprint which replicated the classic British bank.

How did the collection begin?

It began as soon as I left Wall Street. I'd always wanted to explore fields other than the financial market. Discovering Hilla and Bernd Becher was a pivotal moment. Their work excited me. I met them in Düsseldorf. I later came across their hallmark concept of photographic series again in the works of August Sander and Karl Blossfeldt.

Courtesy of The Walther Collection and Karl Blossfeldt Archiv/Ann and Jürgen Wilde

Karl Blossfeldt (1865-1932), "Urformen der Kunst" ("Art Forms in Nature"), 1928.

What fuelled your interest in China?
I spent a lot of time there in the '90s in the aftermath of Tiananmen. Exhibitions were censured and books confiscated. Artists had been waiting for the return of freedom of expression for a long time. Like Yang Fudong, they lived in tiny apartments in overpopulated buildings where they created experimental works, highly critically biased, sometimes with a tragic dimension. They used large formats and often colour. When digital photography began to emerge I was intellectually conscious of the importance of this development, but it also represented a radical cultural change for me, the polar opposite of my acquisitions to date, i.e. small black and white shots often governed by the creative principle of the series. I thought long and hard before making my first purchase three years later.

Did you buy from the artists themselves and was it important for you to meet them?
At the beginning of the 90s there was a gallery in Beijing and another in Shanghai. They would invite you to meet the artists. It wasn't complicated, everything was pretty much concentrated in the same place. That's how I got to know all those who feature in my collection - Zhang Dali, for example, and Zhang Huan, Yang Fudong - the filmmaker - and Ai Weiwei. Meeting them was crucial because I never buy just one work. I had lengthy email exchanges, and then met with the South African photographer David Goldblatt in New York, before choosing almost eighty prints.

How did you then move on to Africa?
As with China, everything was concentrated in the same location, in this case in South Africa, where there were certain galleries that represented the whole continent. I was initially interested in contemporary art, then the fifties, and went on to acquire archival sources from the colonial period, so not just photographs but research material that could help Africans define a view of their identity and history.

Why did you create a foundation in Ulm in Germany, and then Project Space in New York?
In Ulm, I wanted to create a concept around the group of buildings. It was a family home that I redesigned to store my collection and hold small exhibitions. The first, dedicated to the portrait as a representation of African identity, was curated by Okwui Enwezor, who also curated the last Venice Biennale. Had I known the amount of work involved, I might not have thrown myself into this project. A place builds itself. You have to display, exhibit and engage in intellectual debate with the public. What is most satisfying is having contributed to an increasing public awareness of African artists. In a way, I've helped and supported them. For all that, I regret not being able to exhibit their work in Africa, where unfortunately there are no institutions to host them.

Genevieve Nevejan

Ai Weiwei (born in 1957), "Dropping a Han Dynasty Urn", 1995.

Courtesy of The Walther Collection and the Lisson Galerie

Cindy Sherman, "Untitled Film Still", 1978, Gelatin silver print,10 x 8 inches.

Courtesy of the artist and Metro Pictures

Cindy Sherman appearances and reality

In this age of selfies, we should be under no illusion as to the content of Cindy Sherman's work. Even if the artist is herself the subject of her shots, her work is not a self-portrait: "Everyone thinks (that my photographs) are self-portraits, but they are not meant to be. If I photograph myself it's because I can push my own limits to the extreme. I can make each shot into a work as ugly, as clumsy or as stupid as I want." The critic Douglas Crimp put it very well: "The photographs (of Cindy Sherman) use art not to reveal the artist's true self but to show the self as an imaginary construct. There is nothing of the real Cindy Sherman in these photographs, only the guises she adopts."

The real Cindy Sherman was born in New York on 19 January 1954. Her parents had little interest in art, and she was the youngest (by far) of five children. She confessed later: "My father was such a Philistine. He was a horrible, selfish person. He was truly racist." Nonetheless, her parents supported her when she went to State University College Buffalo in New York. She first concentrated on painting before turning to photography – as a medium for conceptual art. She graduated in 1976. In 1977, she moved to Manhattan, where she produced her first series, staging herself in make-up and wigs, re-appropriating the codes of B movies (Untitled Film Stills, 1977-1980).

Together with Robert Longo and Charles Clough, whom she met during her studies, she founded the Hallwalls independent art centre where she held her first show in 1979. In 1981, the magazine Artforum commissioned a portfolio from her. She responded with the Centerfolds/Horizontals series However, she was never published in the magazine because of her subversive side: Ingrid Sishy feared that her photographs would be "misunderstood". Sherman's work began to receive growing recognition in the 1990s. One of the reasons for this, if not the trigger, was the purchase of her entire Film Stills series by MoMA for $1 million in December 1995. This acquisition propelled Sherman into the art world; she was then critically

NOTE

The artist's works can be found in the next edition of Paris Photo, at the Gagosian and Juana de Aizpuru gallery stands.

acclaimed and her works began to attract the interest of the secondary market. Sherman's work is deeply serial and the artist reinvents herself constantly by continually exploring new issues. In Fashion (produced between 1983 and 1994 for magazines such as Interview, Vogue and Harper's Bazaar), she re-interpreted the conventions of the fashion press and created disturbing, ambiguous images. Sex Pictures (1992), in which she photographed plastic female mannequins reminiscent of Hans Bellmer's dolls, was the first series where she was not the subject. In her Clowns series (2003-2004), she poses as a clown in front of elaborate, colourful backgrounds created through digital touch-ups. The smile is unnerving and acts as a reminder of society's hysteria: "Clowns are sad, but they're also psychotically, hysterically happy," as she said in an interview with Betsy Berne.

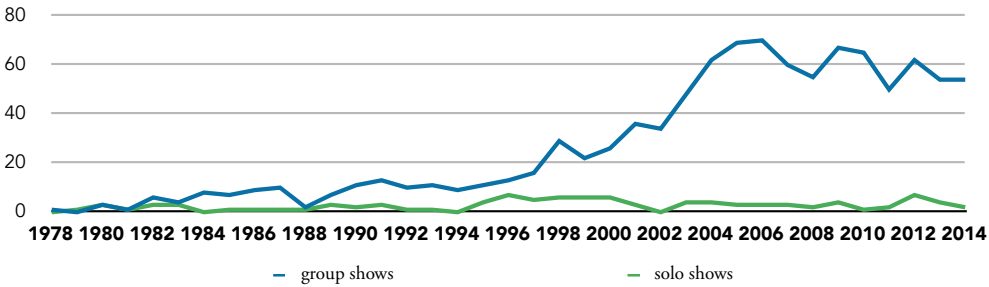
The avenues opened up by Sherman's photos are legion. By subjecting the photographic medium to a conceptual use, she questions it, notably comparing it with painting (History Portraits). Above all, her work has a strongly critical dimension. She reappropriates the codes of a society that perpetually puts itself on show, and which has relegated women to a predetermined role, notably within the American middle class of the Sixties and Seventies in which she grew up. She says: "Although I have never considered my work as feminist or as a political statement, it is certainly true that everything that can be found there is based on my observations as a woman in this culture." Her influences are also numerous, and her work situates the viewer in a vast network of images nourished by art history, advertising iconography, the cinema, the press and the erotic industry. Nor is Sherman's fame confined to conceptual photography. She has been married for nearly sixteen years to the film star Michel Auder, and has experimented with other means of expression – for instance, her short film Doll Clothes (1975) and her film Office Killer (1997) with Jeanne Tripplehorn, Molly Ringwald and Carol Kane.

In 1999, Sherman's work was acclaimed by the Hasselblad award and in 2012 the Haftmann prize. She has also been the subject of a documentary: Guest of Cindy Sherman (2008), directed by Tom Donahue and Paul Hasegawa-Overacker.

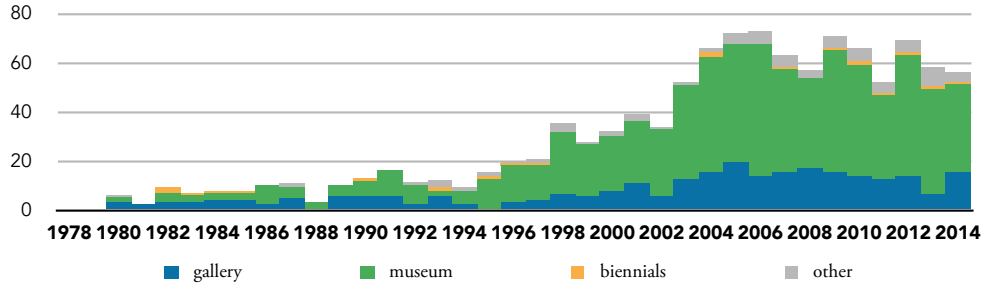
For Cindy Sherman, "every time a new body of work is shown or a new exhibition is put on, you're always aware that people are ready to tear you apart." Despite that, the photographer has taken part in more than 1,000 group exhibitions and almost 200 solo exhibitions. She has also been the subject of several major retrospectives: "Cindy Sherman: Retrospective" at the Chicago Museum of Contemporary Art (1997); "Cindy Sherman" at the Serpentine Gallery, London and the Scottish National Gallery of Modern Art (2003) and "Cindy Sherman: Une Rétrospective" at the Jeu de Paume in Paris (2006). A travelling retrospective opened in 2012 at the MoMA before stopping off at the San Francisco Museum of Modern Art, the Walker Art Center (Minneapolis) and the Dallas Museum of Art. Sherman also curated an exhibition for the 55th Venice Biennial.

Her works feature in the collections of more than 100 museums, including the MoMA (New York), the Hamburger Bahnhof (Berlin), the ICA (Boston), the LACMA and MOCA (Los Angeles) and the IAC, Villeurbanne.Sherman has had the most exposure in her country of origin, the USA, followed by German, Italy, France and Spain. Her work has mostly been shown alongside American artists such as Andy Warhol, Richard Prince, Nan Goldin and Bruce Nauman. The institutions where she has most often exhibited are the Metro Pictures Gallery, Skarstedt Fine Art, the Studio Guenzani, the Astrup Fearnley Museum of Modern Art and the Chicago Museum of Contemporary Art (MCA). Cindy Sherman has received wide press coverage – more than 15,000 articles since 1981. In 2013, 1,345

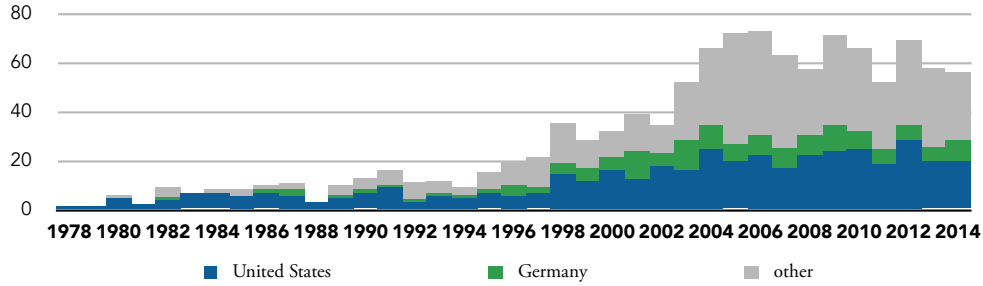
Evolution of the number of group and solo exhibitions

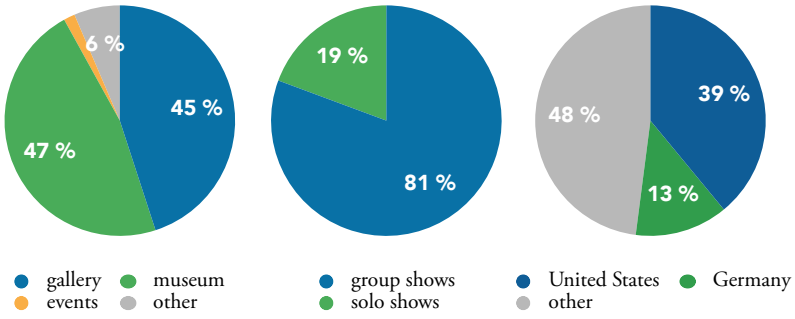


Evolution of the number of exhibitions by type of venue



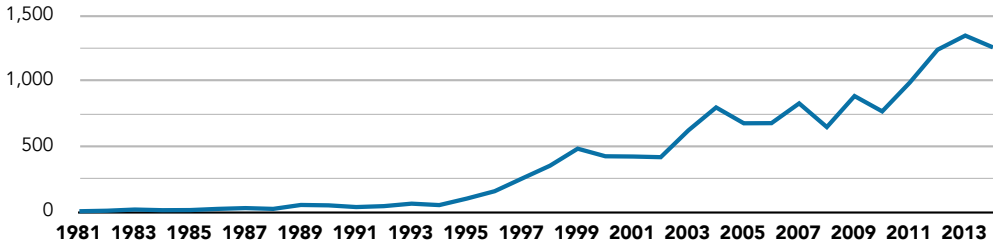
Evolution of the number of exhibition by country



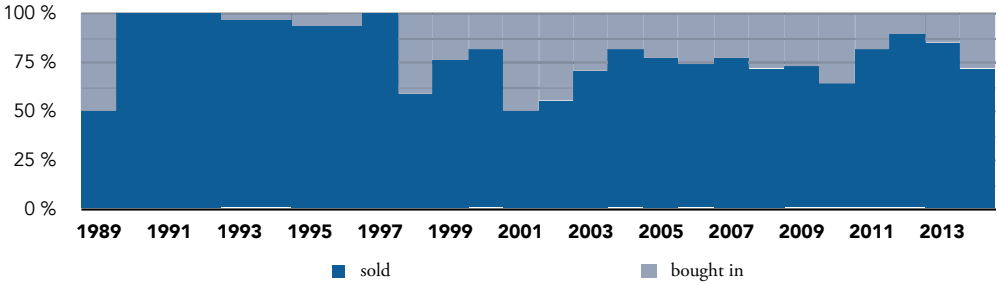


Distribution of exhibitions by type of venue, by type of exhibition and by country

Evolution of the number of articles written about the artist



Evolution of the bought in ratio



articles were written about her, 80 of which were published by the famous critic Carol Vogel in her New York Times columns. The New York Times is incidentally the publication that has printed the most articles on Sherman (1,277), followed by the Wall Street Journal (436 articles), the Süddeutsche Zeitung (395) and the Financial Times (324). Where journalists and critics are concerned, Carol Vogel shares the honours of the most prolific writers with Sebastian Smee (Boston Globe, 63 articles) and Roberta Smith (New York Times, 42).

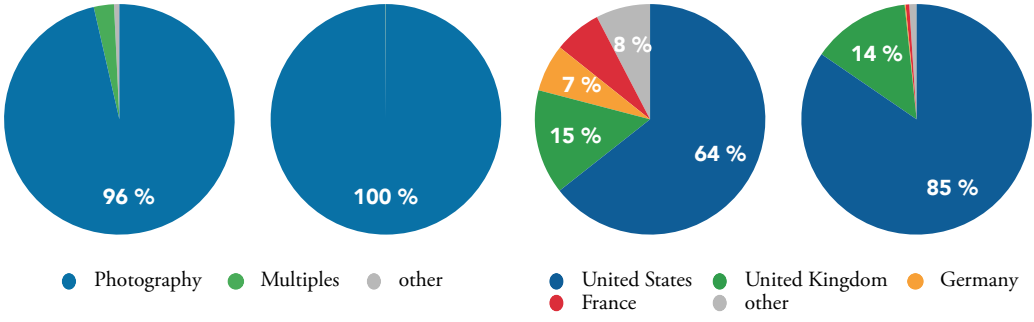
It is no surprise that the lion's share of Sherman's media coverage is in English (nearly 55% of the literature concerning her), followed by Spanish (8.56%), French (7.21%) and Italian (4.19%).

At auction, Sherman's works have totalled more than $105 M, with an average price of $87,668 per lot offered for sale, and $79,969 per lot sold. Over nearly 30 years, the rate of Sherman's unsold works amounts to 23.2%. The record price for a work by Cindy Sherman at auction was achieved at Christie's (New York) in 2014 with a photo from the Untitled Film Stills series (1977), which fetched $5.9 M – though below its low estimate of $6 M. In May 2011, also at Christie's (New York), her photograph Untitled no. 96 (1981) fetched $3.89 M, establishing a world record for a photograph (beaten since then by Andreas Gursky). In May 2014, her photograph Untitled no. 93 (1981) was sold at Sotheby's (New York) for $3.3 M.

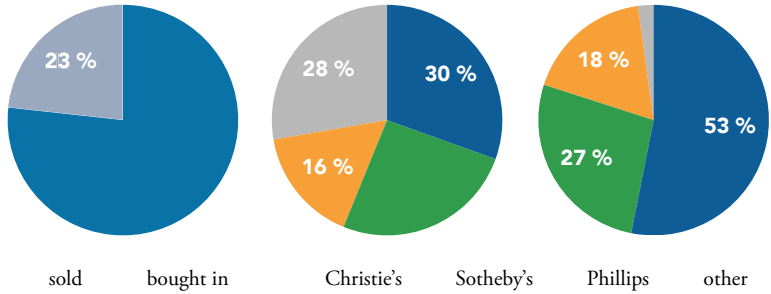
Naturally, Sherman's photographs sell best in the US: 64% of her works have been bought there in terms of volume. This proportion rises to 85% when we analyse the artist's turnover in the secondary market. The UK occupies a good second place, as it accounts for 15% of hammer prices for Sherman by volume and 14% by value. Sherman's price index exploded during the second half of the 2000s, despite mixed results between 2007 and 2009, mainly due to a sluggish market. In 2014, the average price at auction for a work by Sherman was $216,061, compared with $31,929 in 2005! It is interesting to note that the most successful lots at auction date from the beginning of her career, between 1979 and 1981: the excellent figures for photographs produced in 1981 are chiefly due to the records achieved by Untitled no. 96 and

Courtesy of the artist and Metro Pictures

Cindy Sherman, Untitled, 2003, Chromogenic colour print
45-1/4 x 31-1/8 inches.



Distribution of sales per medium by lots and revenue. Distribution of sales per country by lots and revenue. Bought in ratio. Distribution of sales per auction house by lots and revenue.

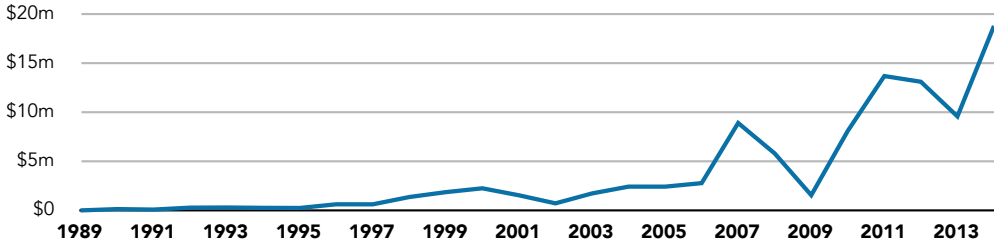


Untitled no. 96 in 2011 and 2014. The photographer's early series are thus the most sought-after, mainly the Untitled Film Stills, but also the Centerfolds/Horizontals and the Rear Screen Projections. 27% of Sherman's works have sold below their low estimates at auction, compared with 36% within their estimates and 36% above their high estimates. Sotheby's sold 20% of these lots below their low estimates, compared with 24% at Phillips and 28% at Christies. On the other hand, Sotheby's sold 37% of the artist's pictures above their high estimates, when Phillips and Christies sold 35% and 42% respectively. This suggests that Sotheby's' estimates are more accurate than those of its colleagues. Sherman can be seen until 18 January 2016 in the New York Met's exhibition "Grand Illusions: Staged Photography from the Met Collection". She also features in the exhibition "Cindy Sherman – Works from the Olbricht Collection" at the Collectors Room Berlin/Stiftung Olbricht (Berlin) until 10 April 2016.

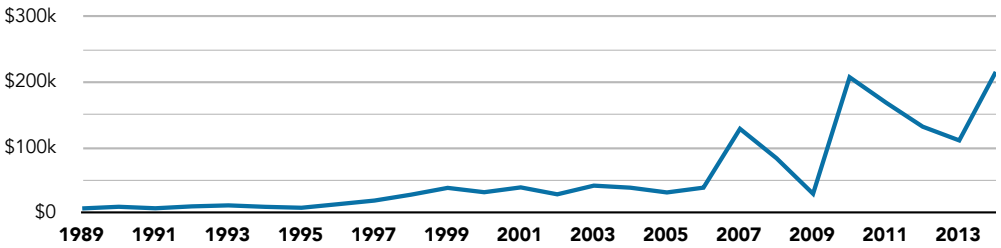
Her works also appear in the exhibition "Good Morning America" at the Astrup Fearnley Museum of Modern Art in Oslo (until 31 January 2016) and at Sprüth Magers (Berlin, until 21 October) together with Jenny Holzer, Barbara Kruger, Louise Lawler and Rosemarie Trockel.

Clément Thibault/ Art Analytics

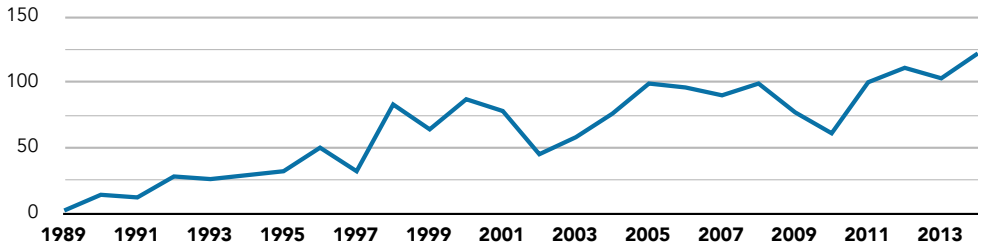
Evolution of the yearly turnover



Evolution of the average value per lot

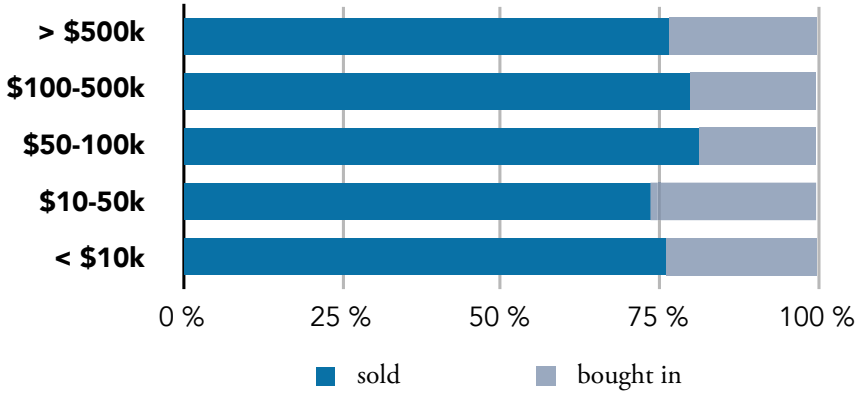


Evolution of the number of lots

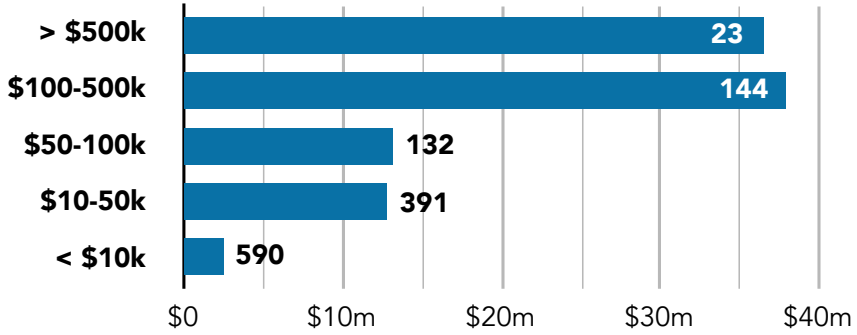


Cindy Sherman, Untitled, Black and White, from the "Line Up" series, 1977, sale by Le Mouël, Ms Esders, Drouot, 23 May 2013, €12,392.

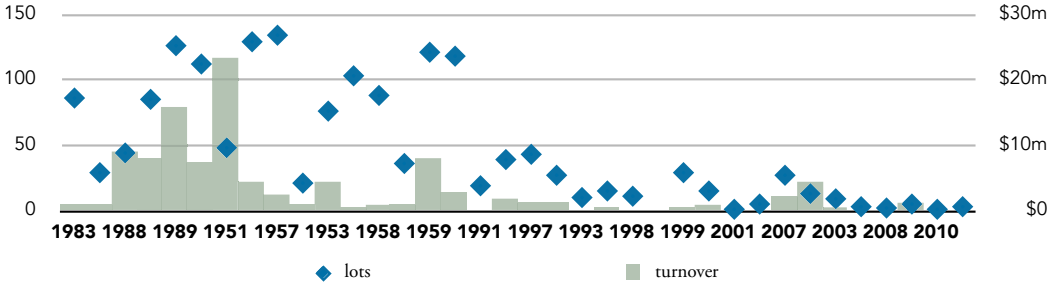
Rate of unsold lots by estimates range



Turnover and number of lots by price range

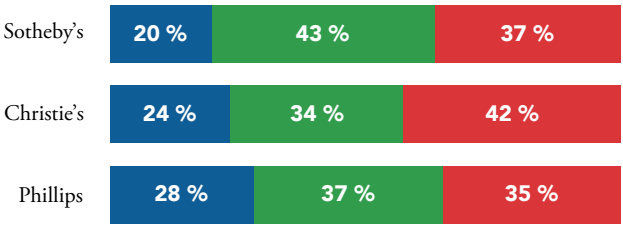


Number of lots presented, and sales figures by year of creation



Percentage of works sold below, within, and above estimates

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



CINDY SHERMAN IN THE UNITED STATES

Sherman has received the most exposure in the US (39% of her exhibitions) and this is also where her works have sold best (US market share of 64% in terms of volume and 85% in value). This is chiefly due to the prestigious US-based galleries that represent her, which are highly active within their ecosystem. The photographer has been exhibited 45 times at Metro Pictures (nearly 10% of its exhibitions in the US) and 21 times at Skarstedt (4.68%). In addition, she now collaborates with the Gagosian Gallery. This vigorous primary market has enabled Sherman to exhibit in America's most outstanding institutions. She has participated in ten exhibitions at the MoMA, nine at the Chicago MCA, and eight at the Whitney Museum. Halfway between institutional recognition and commercial success, it is thus unsurprising that the photographer has had the most success in the secondary American market – which is also linked to the fact that New York is still the stronghold of the upper market. In the US, a work by Sherman sells for an average of $95,179, compared with a global average of $79,969. Nevertheless, the rate of unsold works is higher there – 27%: the sign of a more demanding market.

CI. T./ Art Analytics

Cindy Sherman, Untitled, 1990, Chromogenic colour print, 48 x 38 inches.

Courtesy of the artist and Metro Pictures

FOCUS

AKAA, first edition

Will 2015 be a historic year for contemporary African art? The Venice Biennial set the tone, appointing Nigeria's Okwui Enwezor as artistic director of the visual arts section of its 56th edition, while the Ghanaian artist El Anatsui was awarded a Golden Lion – echoing the award to Rauschenberg in 1964, which officially stamped the pre-eminence of the contemporary American scene? Worth following up… Meanwhile, Paris is hosting the first edition of AKAA in December. Behind this new fair dedicated to contemporary African art we find a young woman called Victoria Mann. This 30-year-old Franco-American immediately acquired the resources not by devising a gigantic FIAC-like event, but one in a "boutique" format with an ambitious programme orchestrated by a panel of famous international specialists. "Where contemporary art is concerned, I feel that Paris is still catching up with New York, London and Berlin. So much is going on there. Paris is only just waking up and it's vital to jump on the bandwagon," says the founder. Her passion for contemporary African art goes back to her Bachelor of Arts at Connecticut College in the US: a passion she honed at the Ecole du Louvre in Paris. She first of all dreamed of opening a gallery in Paris. "While I was working at Pace in London, I realised that maybe that wasn't the most brilliant idea. On the other hand, there was no cultural and commercial platform for contemporary African art." AKAA's philosophy is to explore the idea of contemporary African art as broadly as possible by selecting galleries representing artists from the African continent and all the African diasporas, and any artist working with Africa or whose work is connected with it. In the end, the 22 galleries (13 European, 8 African and one American) come from 13 countries, and feature over 80 artists of 32 different nationalities. The African scene has already been promoted in London for three years by 1:54 (standing

IAKAA, Le Carreau du temple, 4 rue Eugène Spuller, Paris IIIe, from 3 to 6 December.
www.akaafair.com

Kossi Aguessy (Togo)
"Idoll 2. The Sun", 2015,
aluminium mirror
polished, 200 x 170 cm.

HD

© Galerie Vallois

Cristina De Middel, "Sodomo" from the series "This is what hatred did", 2014, digital print on archival cotton paper and available in 3 dimensions, 40 x 50, 80 x 100, 110 x 137 cm.

© Dillon Gallery

for the 54 African countries), an event created by Touria El Glaoui. This niche fair, which takes place at the same time as Frieze, is creating a real buzz. This year, it hosted some 30 exhibitors and laid on a cycle of talks, "1:54 Forum", organised in October by Koyo Houoh. The "Rencontres AKAA" extend this idea by creating a dialogue between audiences and players in the African art world. The talks, round tables, artists' performances and screenings of films in the auditorium of the Carreau du Temple are supervised by Salimata Diop, programme director at the Africa Centre in London and one of the fair's two artistic directors. The other, the exhibition curator and critic Thimothée Chaillou, is in charge of the circuit outside the VIP area, with the now-traditional tours of collections, exhibitions and artists' workshops reserved for a hand-picked clientele. AKAA also stands out because of its four non-profit spaces. One is devoted to design. "We realised that Africa's rich contemporary design is much less structured than contemporary art," says Victoria Mann, who has entrusted this sector to two curators: Hicham Lahlou, founder of the Africa Design Award and Africa Design Days of Casablanca, and Aaron Kohn, director of the Johannesburg Museum of African Design. Around fifteen designers will be hosted under the promising label of "the (un)usual suspects". "This exhibition area will feature in all editions, but will certainly change theme," says the organiser. A second non-profit space is taken up by the Dutch platform IFAA International, which promotes contemporary African creation and a year ago began to bring in ten artists in residence to produce installations in situ. Eiffage Gabon will represent the Gabon scene with a solo show by Nathalie Anguezomo Mba Bikoro, while the Lagosphoto Space, in partnership with the LagosPhoto Festival, will be exploring portrait and design through the covers of albums created to promote the image of today's Nigerian musicians and model their identity. Incidentally, the founder and director of the LagosPhoto Festival, Azu Nwagbogu, is a member of the fair's selection committee, together with N'Gone Fall, a Franco-Senegalese independent exhibition curator and international art critic, both of whom have worked with two French gallery owners, Dominique Fiat and Robert Vallois. These international talents are joining forces in an event staged not only at the same time as Art Basel Miami Beach, but also just when Paris is hosting COP 21 and the exhibition "Beauté Congo" is enjoying a huge success at the Fondation Cartier.

Sylvain Alliod

© Fondation Gilles Caron - Courtesy School Gallery Paris /Olivier Castaing

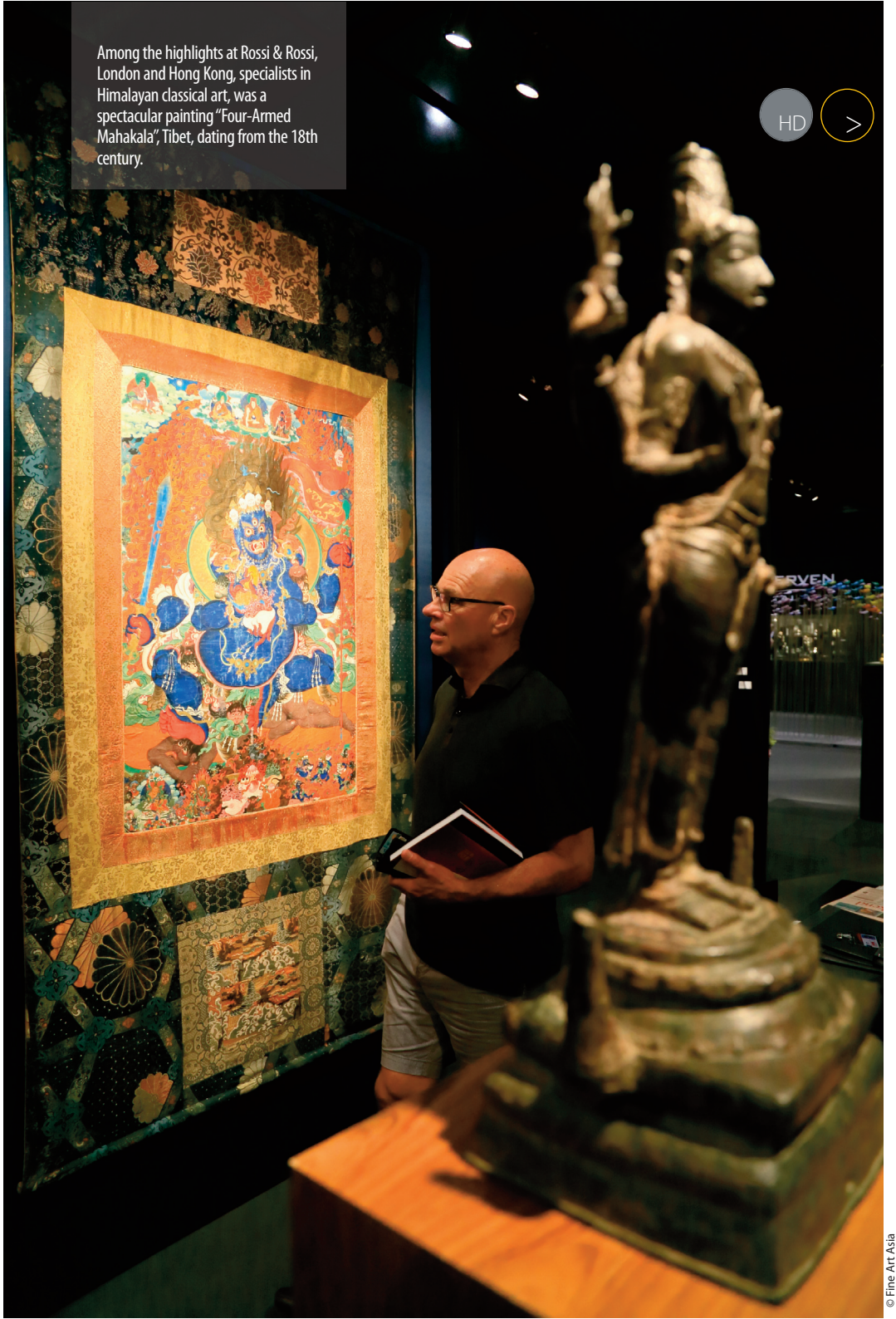
Gilles Caron, "Combattant Ibo, guerre sécessionniste du Biafra", Nigeria, 1968, silver print on baryta paper.

REPORT

Fine Art Asia 2015

In the landscape of Hong Kong's fairs, Fine Art Asia can congratulate itself for having reached its eleventh summer: a longevity synonymous with quality in a region where events spring up but fade as quickly. While in China, says Pierre Dumonteil, a gallery owner specialising in 20th century sculpture: "You need a certain constancy; you need to forge long-term ties, and Fine Art Asia is precisely a place where enduring contacts are formed. I have seen this event gain in substance over the years, consolidating customers and exhibitors alike," says the man who, now established in China for ten years, has taken part in the fair for the last six. "It has no equivalent in Beijing." Last year, the fair organisers launched a continental version in partnership with Guardian, and the second edition is scheduled for next November. So Hong Kong is one step ahead. From the outset, Fine Art Asia has featured a hard core of top Chinese antiques dealers who have brought Asian art collectors with them, enabling European galleries to benefit from this clientele. These exchanges have fostered an open attitude towards new specialities, and introduced Asian buyers to the decorative arts, sculpture and European painting. "It's by far the best non-specialist fair in Asia," says the art dealer Antoine Barrère. As a bridge between East and West, the fair offers a splendid range of specialities and is not restricted to Asian arts, even if they represent the lion's share. For example, you could see a 15th/16th century Ming painting at Rossi & Rossi, "Arhat Cudapanthaka" (sold for HK$7,800,000) alongside a Georges III rococo silver kettle at Koopman Rare Art of London, and paintings by the Barbizon school at the Angelus Gallery stand. "The Chinese love 19th century painting, particularly natural landscapes that appeal to their sensibility," says its director, Bachar Farhat. "However, results were mixed this time. It was not as easy as in previous years" – Farhat has now over-

Fine Art Asia 2015 was hold during 4 - 7 october 2015
in Hong Kong Convention and Exhibition Centre
The next edition will take place on October 2016.
www.fineartasia.com



Among the highlights at Rossi & Rossi, London and Hong Kong, specialists in Himalayan classical art, was a spectacular painting "Four-Armed Mahakala", Tibet, dating from the 18th century.

© Fine Art Asia

Guests enjoy a solo exhibition of oil paintings by the contemporary French artist Isabelle Duret-Dujarric at the booth of The Spectacle Group, Hong Kong.

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seen his fourth edition – "perhaps because of the economic and political climate." Jacques Barrère says the same thing, citing a turbulent stock market and the anti-corruption campaign as the main causes of the slowdown. "Asian buyers have become highly selective," says Antoine Barrère. This seems to corroborate the results posted by Sotheby's, which staged its autumn sale at the Hong Kong Convention and Exhibition Centre simultaneously. With the same place and timing, the fair thus benefited from buyers who had come especially for these international sales. For the Lamy Gallery, "it attracts an audience of connoisseurs, not just the curious." Its director, Hugues-Jean Lamy, was invited this year to the launch of the Syndicate of Hong Kong Antiques Dealers as chairman of Belgium's Chambre Royale des Antiquaires. Another new feature in 2015 was the introduction of a platform dedicated to design, featuring names like 3812 Gallery and the Studio Putman. This section, which deserved to be consolidated, was not up to the level of European fairs: a situation that did not prevent the 88 Gallery from selling 80% of its exhibits, including a gilt bronze mirror made by Robert Goossens for Chanel.

Stéphanie Perris-Delmas

FINE ART KEY FIGURES

25,000
visitors

8,000 m2
of exhibition space

6,500
objets d'art with a total value of around HK$2.8 billion

GAZETTE DROUOT

DROUOT