

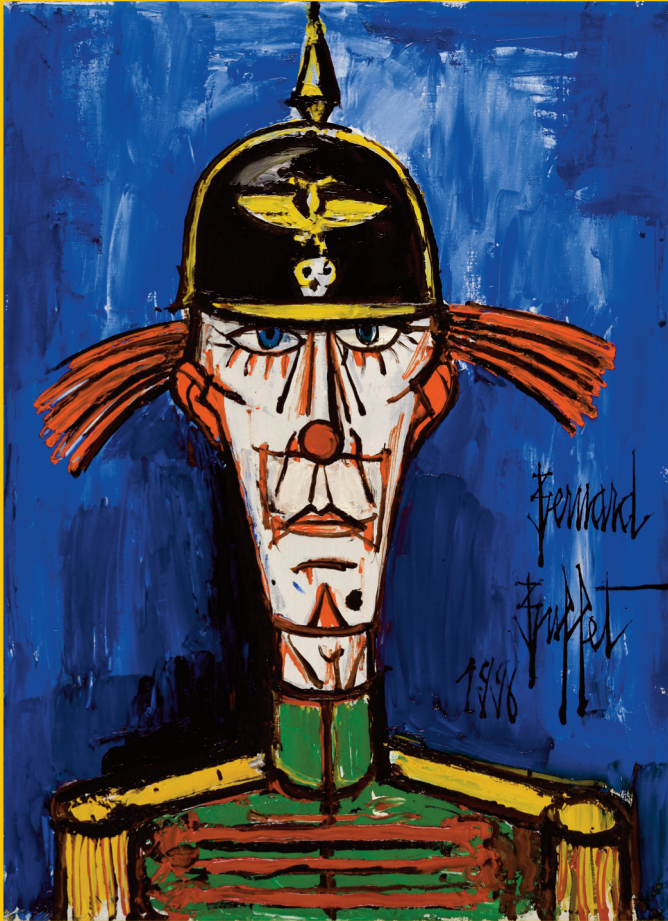
LA GAZETTE DROUOT

INTERNATIONAL



NUMBER 51
OCTOBER 2015

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UPCOMING

Drawing on the excitement of this high feast of contemporary art, French auction houses are tailoring their programmes accordingly, offering collectors a range of high-quality works, by Germaine Richier, Klein, Arman, Rosenquist...



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"Better still!" This is the motto of the new edition of the FIAC International Contemporary Art Fair, which attracts international collectors but shows little gratitude to intermediate Paris galleries.



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ASIA NOW. A newcomer in the contemporary art fair landscape, the young Paris Asian Art Fair is making its first appearance this autumn.



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Different kinds of collections. Contemporary art at the confluence of three worlds, with private, public and corporate collections. A brief overview on the occasion of the FIAC.



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Ai Weiwei at the Royal Academy in London. The Chinese artist is the special guest of the institution, which presents the epitome of an art halfway between political commitment and an aesthetic choice.

GAZETTE DROUOT INTERNATIONAL

ALSO IN MANDARIN

WWW.GAZETTE-INTERNATIONAL.CN

The screenshot displays the 'UPCOMING AUCTIONS' section of the website. It features two main listings:

- 12月18日 御制千手观音唐卡**
This listing is for a 'Imperial Thousand-Armed Guanyin Thangka' (御制千手观音唐卡). The text describes it as a collection of works by Chinese artists from the 17th and 18th centuries, including a 'Thousand-Armed Guanyin' (千手观音唐卡) and a 'Thousand-Armed Guanyin' (千手观音唐卡). The estimated price is 300,000 to 400,000 Euro.
- 12月17日 玉如意**
This listing is for a 'Jade Ruyi Scepter' (玉如意). The text describes it as a 'Jade Ruyi Scepter' (玉如意) made of 'Jade' (玉). The estimated price is 20,000 to 40,000 Euro.

At the bottom of the screenshot, there is a date '12月10日' and an image of a Buddhist figure.

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**PAINTINGS FROM THE 19TH AND 20TH CENTURIES
CONTEMPORARY ART & PHOTOGRAPHS**
Sale : October 26th, 2015 - Drouot - Paris



SANYU (1901-1966)
Académie de dos, sur tabouret, 1931
Oil on canvas. 73 x 50 cm.
Provenance :
Collection Henri-Pierre Roché, Paris.
Collection Jean-Claude Riedel, Paris.
Collection privée.

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PAINTINGS FROM THE 19TH AND 20TH CENTURIES

CONTEMPORARY ART & PHOTOGRAPHS

Sale : October 26th, 2015 - Drouot - Paris



Mary CASSATT (1844-1926) :
Portrait of Pierre, circa 1906
Pastel
58 x 48 cm

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NEWS IN BRIEF



New Director of Paris' Centre Pompidou

On 9 September, five months after his appointment, the new Director of Paris' Centre Pompidou, Serge Lasvignes, stepped into his new role before a sea of journalists. The former Secretary General of the French government, now succeeding the media-friendly Alain Seban, seemed extremely relaxed as he presented his roadmap. For this man accustomed to working in the background, who has no connections with the art world, one of the main priorities of his tenure is to maintain the singular character of the Centre Pompidou: not only a museum, but also an Arts Centre, a library, and more. To achieve this, Lasvignes intends to cultivate the establishment's multidisciplinary aspect by reaching out to the general public – for instance, by fostering the decentralisation of the Centre's collections, and promoting artistic education. Other aims include enhancing the intellectual and critical dimension of exhibitions, opening out to the many faces of modernity, and showing current creation in its boldest, most risk-taking forms.



© Lionel Antoni-CAECE



Europe's Largest Piece of Street Art in Evry, France

On 26 September the official opening of Europe's largest piece of street art is set to take place in Evry, one of Paris's suburbs. Since January Evry Centre Essonne's Street Art Festival has with the help of fifty local and international graffiti artists transformed the conurbation's streets, and Speedy Graphito's September contribution is set to break European records.

Guillaume Cerutti joins Christie's as EMERI President

On 2 September auction house stalwart Christie's announced the appointment of its new EMERI President, with Guillaume Cerutti making the leap from rival Sotheby's, where since 2007 he was Deputy Chairman of Sotheby's Europe and Chief Executive Officer of Sotheby's France. At his new offices across the Channel with London's Executive Team, Cerutti will be responsible for client management with a database covering half the globe, from England to India and everywhere in between. Cerutti, whose impressive CV also includes tenures as the Managing Director of the Centre Georges Pompidou in Paris and Chief of Staff at France's Ministry of Culture and Media, is due to take up the role in 2016. Credited for giving Sotheby's its highest ever earnings figures for one semester, Cerutti will report directly to Christie's recently appointed Global President Jussi Pylkkänen, who held the EMERI President position himself for nearly ten years.

SATURDAY 31 OCTOBER

From 2:30 pm

Public exhibition Friday 30 October from 2:30 pm until 6 pm

Auguste RODIN

(1840 - 1917)

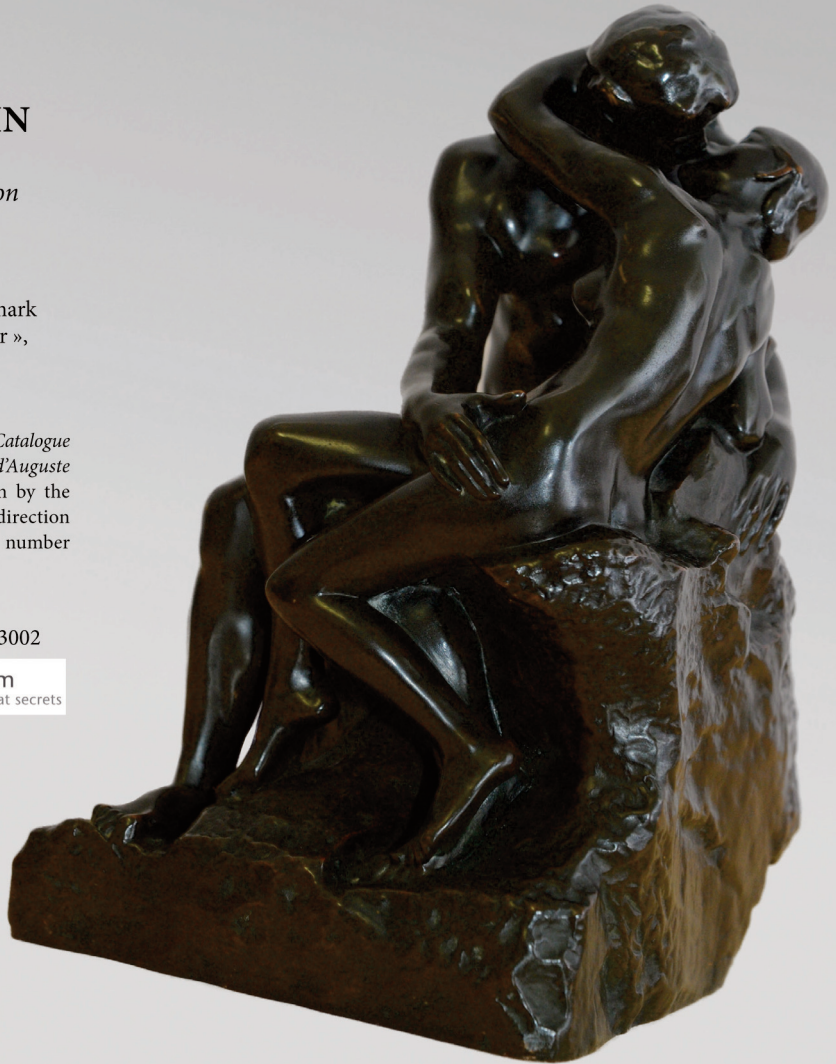
*Baiser, 4ème réduction
ou petit modèle*

Bronze, dark brown patina,
signed « RODIN », with the mark
« F. BARBEDIENNE, Fondateur »,
finished December 1909
25,3 x 15,7 x 16,4 cm.

(this work will be included in the *Catalogue Critique of l'Œuvre Sculpté d'Auguste RODIN* currently in preparation by the RODIN committee under the direction of Jérôme LE BLAY under number 2015-4750B)

Catalogue photos on
www.interencheres.com/13002

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Philippe BONNAZ and Renaud MAZZELLA

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MODEL,
CIRCA 1800/1820, DIEPPE



€35,000

ROBERT COMBAS
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€48,000

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Victoria & Albert Museum set to open new and improved European Collections

The V&A Museum will open its new 'Europe: 1600-1815' rooms on 9 December following an extensive renovation project. The second phase of the 'FuturePlan' project, which brought us the highly lauded refurbished Middle Ages and Renaissance collection in 2009, the new exhibition space is set to four large chronologically-ordered rooms interspersed with three smaller thematic spaces focusing on the cabinet of curiosities, intellectual salon life and the art of the masquerade. Three further rooms focus on period furniture, providing visitors with the opportunity to fully immerse themselves in the decorative arts found in private apartments from the time. Thanks to the £12.5 million restoration project, which adds 1,550 square metres of exhibition space, many of the V&A's most exceptional and important pieces will be once again put on show, until now stored in the museum's vaults for many years. One of these is a large Rococo writing desk made for Augustus III of Poland, acquired in 1977 by the museum after the sale of the contents of Mentmore Towers in Buckinghamshire – this, along with many other pieces such as the V&A's extensive tapestry collection, has undergone restoration and cleaning during its time behind closed doors.

HD



Fan with the Triumph
of Harlequin, Maria Felicita

© Victoria and Albert Museum, London

HD



Courtesy Galerie Applicat-Prazan, Paris Photos: Art Digital Studio © Adap, Paris 2015

Applicat-Prazan to lead France's contribution to Frieze Masters, London

London's annual Frieze Masters has established itself as one of the world's leading contemporary art fairs in recent years, offering "a contemporary lens on historical art", and Paris' Applicat-Prazan's presence and is sure to make collectors' heads turn with a very strong selection of works. The gallery's selection includes two distinctive blue 1950s canvases by Pierre Soulages, along with a Wilfredo Lam nude in egg tempera. Frieze Masters will be held in London's Regent's Park from 14 to 18 October.

Phillips Announces Senior Appointments in 20th Century and Contemporary Art

Auction House Phillips has recently made two key appointments in its 20th Century and Contemporary Art Department, with Hughes Joffre becoming Chairman, United Kingdom and Europe and Worldwide Head of 20th Century Art, and Jean-Paul Engelen being selected as the new Worldwide Head of Contemporary Art.

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WELCOME AND INFORMATION: LOBBY AT L'HÔTEL DROUOT, FROM MONDAY TO FRIDAY

Enigma Model K Ciphering Machine
by Chiffriermaschinen-Ges. Heinssoth
und Rinke, Berlin, c. 1939
No. K767, with additional lamp panel –
(€ 20,000 – 40,000 / US \$ 22,000 – 44,000)

Kenbak-1 Computer, 1971
Designed by John Blankenbaker and marketed by
the Kenbak Corporation, the Kenbak-1 was the
first commercially available personal computer,
pre-dating the Apple I by five years. Produced in a
series of 40 units, of which only 14 are known to
have survived. (€ 20,000 – 40,000 /
US \$ 22,000 – 44,000)



136th Specialty Auction

»Science & Technology« »Automata & Fine Toys«

7 November 2015



»Arithmometer, 1878
By Arthur Burkhardt, Glasbütte,
Germany – (€ 1,800 – 2,600 /
US \$ 2,000 – 3,000)



Rare »Edison Phonograph
Automaton« with coin-op
mechanism, c. 1901
(€ 8,000 – 10,000 /
US \$ 9,000 – 11,000)



Early iron clock with bob
pendulum, c. 1760
(€ 700 – 1,000 /
US \$ 750 – 1,200)

Banjo-Player Automaton by
Roulet et Decamps, c. 1880.
With provenance from Jed Johnson,
partner of Andy Warhol.
(€ 5,000 – 8,000 / US \$ 5,500 – 8,500)



»Sublime Fortissimo, Mandoline
Piccolo & Zither« Musical Box by
Cuendet, c. 1895

A very rare musical format with
duplex cylinders.
(€ 22,000 – 28,000 /
US \$ 24,000 – 30,000)



32-Key Violinopanel Barrel Organ by
Bactalupo, Berlin, c. 1895
With eight-air barrel, in excellent
playing condition.
(€ 8,000 – 10,000 / US \$ 8,500 – 11,000)



»Chinese Fusee Bracket Clock«,
c. 1880
(€ 800 – 1,200 / US \$ 900 – 1,500)



»Baird Television
World's 1st Television Set, 1926
Extremely rare, fully working replica.
(€ 4,000 – 7,000 / US \$ 4,500 – 7,500)



Musical Automaton Picture Clock of a
Blacksmith's Shop by Xavier Tharin, c. 1860
(€ 8,000 – 12,000 / US \$ 9,000 – 13,000)



Symphonion »Eroica« Triple-Disc
Musical Hall Clock, Style 38A, c. 1895
In original playing condition.
(€ 18,000 – 25,000 /
US \$ 19,500 – 27,500)



Ariophon Book-Operated Musical Box by
Plagwitz Musikwerke, Germany, c. 1894
With 21 card books and matching cabinet.
A very rare instrument.
(€ 10,000 – 12,000 / US \$ 11,000 – 13,000)



Rare »Lune Fin de Siècle« Musical
Smoking Automaton by Vichy, c. 1891
(€ 38,000 – 45,000 /
US \$ 40,000 – 50,000)



»Rare Equilibriste Automaton
by Henry Vichy«, c. 1895
With maker's label, in unrestored
original condition. –
(€ 7,000 – 9,000 /
US \$ 7,700 – 9,500)



Auto-Change 22 1/2-inch
(57 cm) Disc Musical Box
with 16-bar Glockenspiel
by Polyphon Musikwerk,
Leipzig, c. 1900
Provenance: Ex-collection
of Jan Brauers. Beautifully
restored and exhibition-
worthy! (€ 30,000 – 40,000 /
US \$ 33,000 – 44,000.)

...and many more!

For more information and large colour photographs of some more of the upcoming "Highlights" please visit our website at: www.Breker.com / New Highlights starting end of September 2015

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»Superb Empire Organ
Clock by C. E. Klemeeyer,
Berlin, c. 1780
(€ 20,000 – 30,000 /
US \$ 22,000 – 33,000)



»Life Size Figure of a Black
Forest Clock Peddler«
In 18th century-style costume and
original Black Forest clock from
c. 1780. Overall height:
205 cm / 82 in. –
(€ 7,000 – 9,000 /
US \$ 7,700 – 9,500)

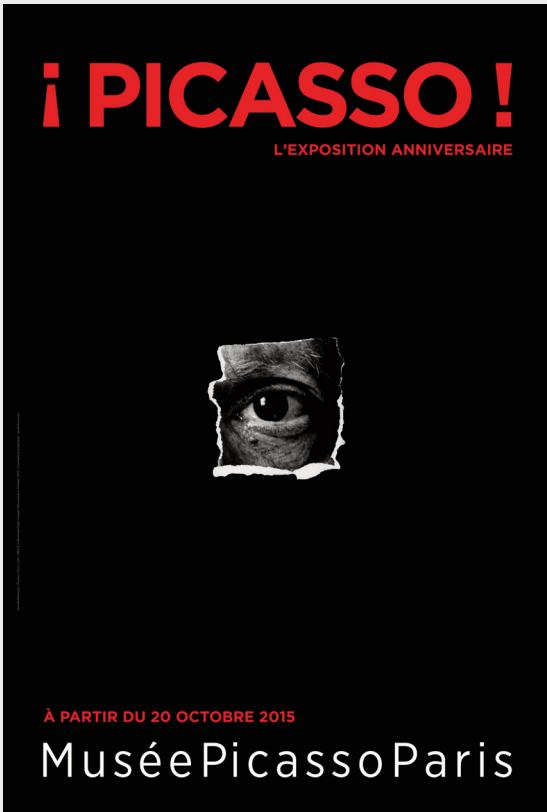
Bahrain art fair

Bahrain may not be the first name that comes to mind concerning the art market of the Eastern Hemisphere... This small island nation and its capital Manama do have a good deal going for them. It has to its name a prime location in the Arabian Gulf at the confluence of a plethora of cultural influences, eastern and western; an artistic pedigree dating back many centuries, and now ArtBahrain 2015 – a major international art fair held under the patronage of Princess Sabeeka. The event, taking place from 13 to 16 October, will gather galleries, collectors and artists from all over the world for a series of conferences, panel discussions and workshops held in a custom-built exhibition space. Do not turn down the opportunity to visit an event showcasing the very best of what is an exciting emerging market. www.issuu.com



DR / Courtesy ArtBahrain





Jean-Marc Bustamante

Highly-regarded conceptual and installation artist Jean-Marc Bustamante has been elected to succeed Nicolas Bourriaud as Director of the Ecole Nationale Supérieure des Beaux-Arts, in Paris. He has been Artistic Director of Toulouse's Printemps Festival since 2012.

Paris' Musée Picasso set to celebrate 30th anniversary

2015 marks the thirtieth anniversary year of the Musée Picasso Paris - the world's most important public collection of the Spanish artist's works. To commemorate this milestone, from 20 October a series of events will be held at the recently renovated Marais museum, centring on a major retrospective exhibition spanning the building's five floors. For the first time in the museum's history, the upcoming show ¡Picasso!, which will be held until March 2016, will synthesise Picasso's painting and sculpture with the vast collection of archival material the museum also holds, suggesting links between the artist's theoretical practices and his creative processes. This exhibition format will hope to shed new light on some of Picasso's most significant works by balancing his public and private personae. This major exhibition marks just the start of the festivities, however. The birthday celebration of the late artist on October 25 is the culmination of a week of special events featuring children's workshops, a collective public artwork, competitions and prizes. The excitement doesn't stop here, either - indeed until the end of the calendar year, anyone who also happens to be celebrating his or her 30th birthday in 2015 can get free entry to the entire collection. This Parisian celebration of the life of an artist who spent most of his artistic heyday in the French capital is just one of numerous events taking place nationwide and indeed worldwide. If there is any time to ponder over Picasso, it's now.





UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS

W

France

Martin Guillaume Biennais

HD



2 OCTOBER



Over 300 pieces of silver are scheduled for this sale, where the oldest lots includes a 17th century reliquary cross (€1,200/1,800). Staged at Drouot under the hammer of Damien Leclere, the sale pays tribute to 18th and 19th century tableware. Alongside a pair of candlesticks from 1754 by Jean-Louis Morel decorated with leafy rocaille work and cartouches (€10,000/15,000) we find some remarkable sculptural soup tureens with lions' muzzles and various silver terrine dishes. In the ornamental piece category, the terrine dish (for serving ragouts) appeared on tables in the early 17th century at the same time as the ragout tureen, which had the same function, but was round rather than oval. A celebrated silversmith to crowned heads, Biennais presented his version as a pair of two terrine dishes with a neoclassical decoration of Gorgons' heads, cupids riding fantastic animals and busts of women holding bows (€35,000/45,000). Made of costly vermeil, they were commissioned for the Imperial Court of Russia. Sophie Reyssat

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. Estimate: €35,000/45,000.



9 OCTOBER HD >

Take on an extraordinary journey with Jules Verne!

The literary value of a text is not the only thing that makes for the quality of a book in a bibliophile's view, as will be seen when the Boisgirard-Antonini auction house disperses a large number of Jules Verne's books in the Hetzel collection at Drouot. The avant-gardist writer's stories were first serialised in the "Magasin d'éducation et de récréation" before being published in cheap, small-format editions, but they also appeared in richly illustrated editions with luxury bindings, which are still highly coveted today. Like teasers, with an iconography meticulously chosen and renewed by Hetzel to whet readers' appetites, over twenty different multi-coloured illustrations were created with state-of-the-art engraving plates on the covers of the 47 volumes of the "Voyages extraordinaires": a variety that is unique in the publishing world, and accounts for an estimate of €60,000/€70,000 for a complete first edition of the collection. The book "Sans dessus dessous/Le Chemin de France" alone, in its binding with a golden sphere, is expected to fetch between €12,000 and €15,000. The other gem in the afternoon sale will be the only extant manuscript copy of "Around the World in Eighty Days" in a version for the theatre written by Édouard Cadol and Jules Verne. Disowned by Verne, it preceded the novel of the same name (around €11,000).

Sophie Reysat

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Olivier Rieunier & Vincent de Muizon

Auctioneer Partners

MONDAY 12 OCTOBER – Drouot – Room 5 – 2:15PM

Engravings

Antique
Paintings

Renoir

Islamic and Far
Eastern Art



Antique
and Art Nouveau
Ceramics

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Tapestries and Rugs
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Provenance of the Hôtel de Bourrienne and elsewhere

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Portraits of Seneca and Cicero

Two marble busts. Italy, second half of the 18th century.
Total H. 54cm – H. (base) 10,5cm – L. 34cm
Total H. 49cm – H. (base) 11cm – L. 34cm

The busts sit on a large Italian brocattelle
marble console. H. 136cm

Expert: M. Albéric FROISSART
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Christian Dior collection

9 OCTOBER

The somewhat bizarre world of fashion is a fascinating one, with its codes and myths, its stars and its unseen workers. Exhibited in Lyon during Fashion Week, and going on sale on 9 October (Bérard-Péron-Schintgen auction house), this collection of clothes and accessories by Christian Dior was amassed by one of the inner circle, himself a fashion designer. It comprises around 100 pieces that appeared in shows of collections by designers such as Gianfranco Ferré and the young John Galiano. Ferré is represented by a dress from the 1995 Cézanne autumn/winter collection, estimated at €5,000/6,000, a jacket in devoré chiffon on tulle (€2,500/3,000) and the Incroyables et Merveilleuses collection of 1994 spring/summer, for which he designed a long silk chiffon dress with sun-ray pleats, worn by Estelle Lefebure (€2,000/3,000). Pieces by Galiano

include a dress from the 2002 Peru autumn collection (€2,000/2,500). You can imagine yourself sporting these dream pieces with the shoes, jewellery, hats, wigs and furs designed to go with them. Also worth noting is a historic item: a pair of Delman pumps made for Dior in 1953-1955, estimated at €3,000/4,000. The American couture house founded by Herman Delman in 1919 employed talented stylists like Roger Vivier, the man responsible for this model. A pair of them was made especially for Marlene Dietrich in pink satin embroidered with rhinestones for her inaugural show in 1953 at the Congo Room at the Sahara Hotel in Las Vegas. The shoes of this venerable lady featured in a retrospective in 2010 at the Fashion Institute of Technology museum in New York, entitled "Scandal Sandals and Lady Slippers".

Anne Foster

Christian Dior, Haute Couture by
Gianfranco Ferré Autumn-Winter 1995,
Cézanne collection Strapless dress in
tartan printed taffeta, bustier
embroidered by Maison Lesage with
pearls and beads in dominant midnight
blue. Puffed train effect with black
appliqué lace. Estimate: €6,000/7,000.

HD





11 OCTOBER HD >

The Arab poet by Moreau

This drawing illustrates the mysterious world of Gustave Moreau. Inspired by oriental miniatures, especially after 1876, the artist produced several preparatory drawings on the theme of the Arab poet for the eponymous painting now in the Musée Gustave Moreau in Paris. His studies were exhibited in 1876 at the Goupil Gallery. This drawing in graphite, watercolour and gouache is reproduced and described in the artist's monograph catalogue. Estimated at €100,000/200,000, it will be one of the star items in the Le Floc'h auction house sale in October.

Stéphanie Perris-Delmas



Alfred SISLEY, Paysage d'été à Veneux, 1881 • oil • 38 x 55 cm • Daulte (n°418)

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IZNIK (Anatolia - Turkey),
a collection of eight dishes
in silica-paste ceramic.
Second half of 16th Century.
Diameter 30 cm

Attributed to
Joseph-Emmanuel ZWIENER,
file-case desk,
circa 1880-1890,
L 167 • H 148 • L 85 cm

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HD



Paris, Hôtel de Bourrienne

12 OCTOBER

Failing a visit to the Hôtel de Bourrienne in Paris (a private residence listed as a historic monument), you can get an idea of its interior from the sale of part of its furnishings at Drouot (Rieunier-De Muizon). This private mansion typical of the Directoire was home to first Fortunée Hamelin, one of the most famous Merveilleuses of her time and a friend of Joséphine de Beauharnais, then the Premier Consul Bonaparte's secretary, Louis-Antoine Fauvelet de Bourrienne. Illustrating the refinement in vogue at the time of this Paris muse, a pair of athéniennes (decorative tripod stands) from the early 19th century are expected to make around €10,000; likewise a desk chair assumed to have

belonged to the future emperor's trusted secretary, which shows the Empire's more masculine side, with its lions' paw legs and gondola back supported by gilt bronze dolphins. We can imagine the famous figures who walked on an early 19th century Savonnerie carpet woven with volutes on a bronze green background (€20,000/30,000). And as companions to these illustrious ghosts, two marble busts of philosophers also feature in this sale, although they were never part of the mansion's contents. Seneca and Cicero, Italian sculptures dating from the second half of the 18th century, will thus preside over this convocation of cultured minds (€120,000/150,000). **Sophie Reyssat**

13 OCTOBER HD >

The impact of photos

Making people smile or marvel; leaving a record... The photos up for sale at Salle VV in the Quartier Drouot (Millon & Associés) have been faithfully serving their purpose since the earliest days of photography, as witness some 30 daguerreotypes, one of which dates from 1845. This is by Charles-Isidore Choiselat and Stanislas Ratel, who celebrated the port of Marseille (€20,000/25,000). Photojournalists before their time, the authors of portraits of Moroccans immortalised in 20 albumen prints between 1875 and 1890 (€6,000/8,000) foreshadowed the work of the reporter Sebastiao Salgado a hundred years later, illustrated by the ghostly silhouettes of "Camp Korem, Ethiopia, 1984": eight silver halide prints dated around 1990 from the "Sahel" series (€3,5000/4,500). Everything is in the eye! Michel Sola's selected this last photo, which comes from his collection. 60-odd other prints owned by the star photographer of the magazine Paris Match illustrate the art of finding the best angle. Alongside anecdotal subjects, history also features on the menu, with Robert Capa's Normandy landings, and the peace march in Vietnam seen through the lens of Marc Riboud. Brassai, who took this picture of Dora Maar in her Rue de Savoie workshop in around 1944 (€1,500/2,000), will also be present through various books and letters, and above all one of three known Nocturne tapestries, woven in Paris in the Atelier du Marais in 1968. Its cartoon consisted of a collage of photographs of graffiti taken by the artist between 1933 and 1956 (€30,000/60,000).

Sophie Reyssat





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La Sauterelle, grande

1955-1956

Bronze

Signed, n° HC3, foundry stamp

"Fonderie de la Plaine, cire perdue"

Cast 2013

54 x 39 x 69 5/16 inches



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14 OCTOBER  

Attributed to Joseph-Emmanuel Zwiener

Lovers of fine 19th century furniture should note this date at Drouot. On 14 October, the Tessier-Sarrou auction house is selling this filing cabinet attributed to Joseph-Emmanuel Zwiener, an outstanding proponent of eclecticism, like François Linke and Henri Dasson. The German-born cabinetmaker provided a wealthy international clientele with highly refined furniture inspired by earlier styles, and was a past master of 18th century techniques. A gold medal winner at the Exposition Universelle of 1889 in Paris, Zwiener received numerous commissions, including from Kaiser Wilhelm II, who wished to furnish his palace in Berlin. Zwiener thus left Paris for Germany. The sculptor Léon Messager, then left Zwiener's workshop to work for his colleague and rival François Linke – hence the similarity of the bronzes on some of their furniture models. Here we can admire their refinement, particularly the female mount chutes and the smoking incense-burner, as well as the high-quality marquetry and overall craftsmanship. For this little 19th century gem, you will need €40,000/60,000.

Stéphanie Perris-Delmas





16 OCTOBER HD >

Lella by Boubat

"Boubat is a kind of sage, an apostle, a beatific photographer, a 'peace correspondent,'" said Prévert. His photographs cast a benevolent eye on the world, whether people or landscapes: an eye of great finesse and nobility, without artifice. On 16 October, the Thierry de Maigret auction house is dispersing the photographer's collection at Drouot, including this delightful portrait of Lella, his great love, seen here in profile with her friend Séguis in the background (€50,000/60,000). He took several portraits of the young woman, including one of her facing the camera estimated at €20,000/30,000. While working for the review "Réalités", Boubat travelled the five continents, devoting several portfolios to various countries. One of them, covering 1940 to 1950, is dedicated to Paris.

S. P.-D.

16 OCTOBER 

Hector Pascual's collection

Hector Pascual is not the most famous Argentine painter. He led his career in Paris in the shadow of his friend, the fashion genius Yves Saint Laurent, for whom he worked as dressmaker. The most faithful of them all, he was also in charge of the couture company's collection. Today, Hector Pascual is top of the bill with the sale of his collection on 16 October at Drouot (L'Hullier & Associés auction house): one with a distinctly operatic flavour, where we find great names of the theatre like Cocteau, Erté and Lepri. Paintings, drawings and mementos illustrate the collaboration of great 20th century artists in the world of opera and the stage. There are over 70 drawings by Yves Saint Laurent.

Stéphanie Perris-Delmas





25 OCTOBER HD ○

Claude Hudelot's collection

Looking at the huge collection assembled by Claude Hudelot, we can see his obsession with the figure of the Great Helmsman. The French sinologist and historian knew China well, having lived there from 1991 to 1994 as cultural attaché to the French Embassy in Beijing and the French Consulate General in Shanghai from 2002 to 2007. On 25 October, the Kapandji-Morhange auction house is dispersing his collection: thousands of pieces, posters, ceramics, paintings and photographs where Mao Zedong is the undisputed star. It includes works by Li Haifeng ("Nap" €5,000/10,000) and Weng Naiqiang ("Red Guards Painting on Chang An Avenue", €4,000/8,000). Welcome to China!

S. P.-D.

FIAC-time is auction-time...

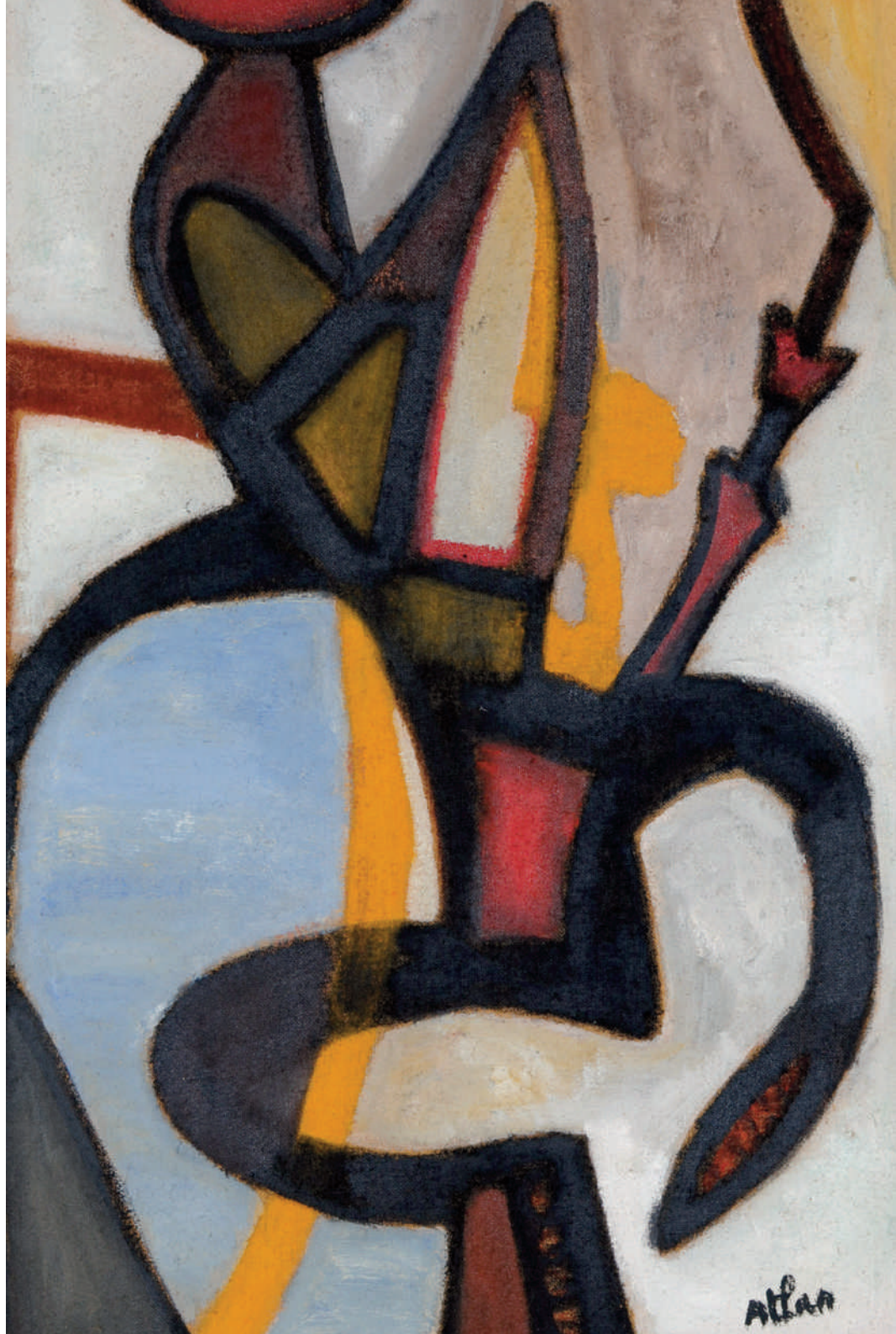
Drawing on the excitement of this high feast of contemporary art, French auction houses are tailoring their programmes accordingly, offering collectors a range of high-quality works. Between 20 and 30 October, Drouot is laying on a collective exhibition of the pieces up for sale in the autumn, many from famous provenances, including the Pierre and Jojo Restany collection (Digard Auction), and that of Germaine Richier's studio (Morand). Autumn in France has a distinctly modern and contemporary feel!

Stéphanie Perris-Delmas

14 OCTOBER  

Atlan from Vendre's collection

This painting by Jean-Michel Atlan (estimate: €50,000/60,000) and a composition entitled "I.Z.59" (€75,000) come from the collection of husband and wife industrialists Maurice and Maryse Vendre of Cholet, to be sold on 14 October in Angers (Xavier de la Perraudière).



Allan



21 OCTOBER HD >

Rosenquist's 1988 painting

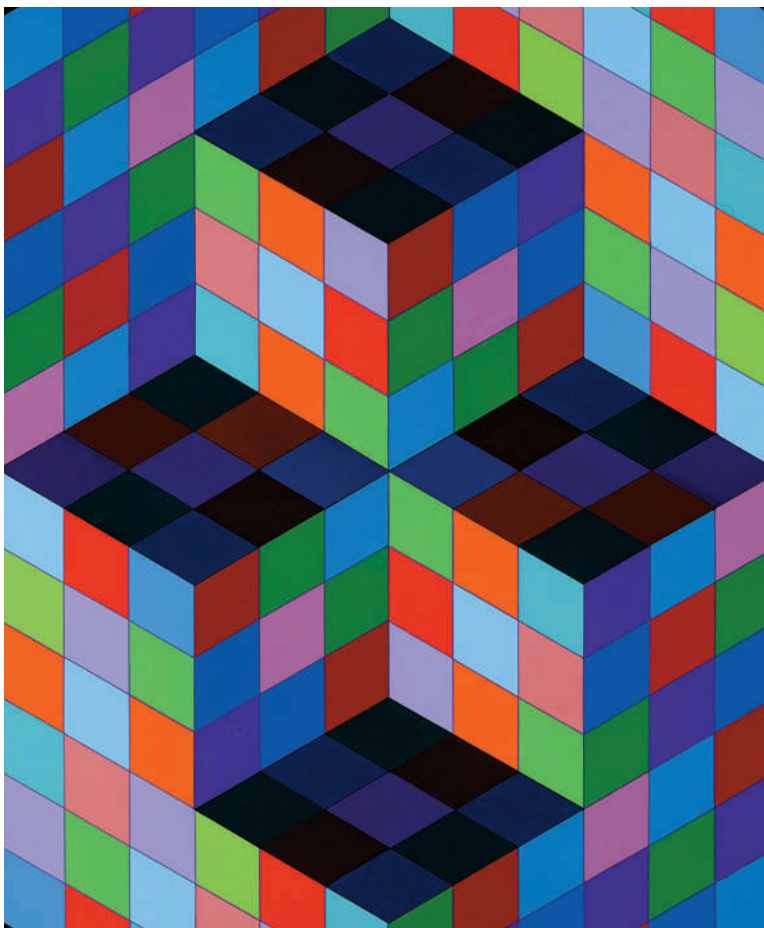
Not far from the Grand Palais and the seething excitement of the FIAC, the Hôtel Bristol will be the setting for an illustrious contemporary art selection (Kohn auction). Top billing goes to works by American artists Sam Francis and James Rosenquist: a 1990 acrylic on canvas by Francis is expected to fetch €700,000/800,000, and Rosenquist's 1988 painting "China Bugle" €350,000/400,000. Also up for sale: a photomontage by Gilbert & Georges (€150,000/200,000), and a bronze by César, the celebrated Ginette (€250,000/300,000).

24 OCTOBER   

Pierre and José Restany collection

At Drouot, the day before the close of the 42nd FIAC, the Digard auction house is selling the Pierre and Jojo Restany collection, assembled by Jojo de Cock's descendants, representing 35 years of their life and activity. The star piece is the 1960 New Realist manifesto – the only one on pink paper (€8,000/15,000), but there is also a screen print by Alain Jacquet (€30,000/50,000), a Vénus d'Alexandrie by Klein in IKB plaster (€30,000/40,000), an Arman's Trash Can from the Restany's kitchen (€38,000/50,000) and this collective work signed by Arman, Venet, Fahri, Gilli, Verdet and Restany (€5,000/9,000).





26 OCTOBER HD >

Vasarely, Sanyu, Cassatt...

This 1969 acrylic on panel by Victor Vasarely belongs to the post-war section of the sale by the Aguttes auction house. Its modern section contains a marvellous nude by Sanyu (€2/2.5 M). The Chinese artist came to Paris to study further, and devoted himself to a genre that was unknown or little esteemed in China because it was considered obscene. One of his contemporaries, the painter Xu Beihong, also explored the subject in a more academic vein. Worth noting in this sale: Mary Cassatt's charming 1906 pastel, "Portrait de Pierre" (€500,000/700,000). Many of the American artist's paintings featured mothers, children and childhood.

26 OCTOBER  

Indeterminate lines by Venet

This wall sculpture in wood with a metallic patina features one of Bernar Venet's favourite themes: the "indeterminate lines" that began appearing in his work in the early Eighties. Estimated at €190,000/210,000, this is one of the main attractions in the Damien Leclere sale at Drouot. During the FIAC, the auction house has deliberately brought together works by Karel Appel, Damien Hirst and Andy Warhol, among others.





27 OCTOBER HD > >

Contemporary art's Moroccan

The Cornette de Saint-Cyr auction house is exploring lesser-known paths, preferring contemporary art's Moroccan proponents to its international figures. The selection seems to echo the exhibition "Le Maroc contemporain" presented last year in Paris at the Institut du Monde Arabe. The artists represented include Jilali Gharbaoui, Mohamed Kacimi (here "Palestine", an oil on canvas dated 1976) and Farid Belkhaia.

3 NOVEMBER  

Germaine Richier

At Drouot, the Morand auction house is selling five sculptures from the studio of Bourdelle's pupil Germaine Richier. They include this large model of "La Sauterelle" from 1955-1956 (€250,000/300,000), which admirably embodies the artist's tormented world of hybrid beings, half-insect, half-human. Also noteworthy: "L'homme de la forêt", a bronze from 1945-1946, and "Le Pentacle" of 1954.



In the world

Noll, Prouvé...

LONDON

The London firm is playing safe with this design auction, due to be held at its Berkeley Square premises (1 October). Phillips is going for the classic look here, with a relatively sober selection of works aimed at an international clientele. They include pieces by Prouvé, Jeanneret, Royère and Alexandre Noll, creator of the real star of the show: this generously-proportioned elm sculpture, which has the highest estimate (£120,000/180,000). The selection is decidedly international, with works by the Japanese designers Junzo Sakakura (a set of four chairs: £15,000/20,000) and Yuya Ushida (XXXX_Sofa: £8,000/10,000), and the Italian designer Gabriela Crespi (various lights and tables, including two models from the 1976 Plurimi Series: £24,000/28,000). Connoisseurs will also linger over sets by Gio Ponti and Jacques Quinet and some rare pieces by Lucie Rie, the ceramicist who fled Nazi-occupied Vienna for London. Here she developed a delicate style, constantly seeking to innovate through revisited forms and glazing. Each of her pieces is estimated at between £4,000 and £30,000.

Stéphanie Perris-Delmas



Alexandre Noll, sculpture carved from elm wood in around 1950.
Estimate : £120,000/180,000.

HONG KONG

HD



The Feng Wen Tang collection

The Feng Wen Tang collection of paintings, furniture and objets d'art is well known to specialists for the quality of its pieces. The woman behind it was Susan Chen, a collector and dealer in Chinese antiquities, who died in December 2014. The collection has already featured in several sales at Bonhams (ceramics) and Christie's. Last June, the latter's Hong Kong branch devoted two sales to the furniture, bamboo sculptures and paintings amassed by Susan Chen over thirty years. This autumn, the 6 and 7 October, the Hong Kong-based auction house China Guardian is selling nearly eighty bronzes, some of which appeared in the "Ancient Chinese and Ordos Bronzes" exhibition in Hong Kong from October to December 1990. The star lots include a silver mirror from the Tang dynasty (7th-10th century), decorated with animal motifs and vines (HKD2.8/3.8 M), a Han dynasty gilt bronze goblet (HKD1/2.5 M) and a bronze tiger from the Spring and Autumn Period (HKD1.2/3 M).

Stéphanie Perris-Delmas



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© Sally Mann

Sally Mann, *Candy Cigarette (detail)*, silver print, 1989. Estimate \$100,000 to \$150,000.

Icons & Images: Fine & Vernacular Photographs

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Icons of technology . . .

COLOGNE

Brecker – the Cologne-based auction house that hit the headlines in May 2013 when it sold a mint-condition 1976 Apple 1 Computer for a record-breaking \$671,400 – is back with another strong range of lots from technology's past, going under the hammer on 7 November in their "Icons of Technology" sale. Somewhat intriguingly, the auction is exploring this theme from two distinct angles: "Science" and "Science Fiction", both Brecker's specialities. An undoubted highlight of the former category is an original "Enigma Model K" cipher machine from 1939 in working order, complete with oak case, plaque, set of four rotors and additional lamp panel. Although the Enigma code was ultimately cracked by the British team at Bletchley Park, much of the preliminary work was carried out by Polish cryptologist Marian Rejewski using a machine of this type. Estimates for this rare piece of history range from

€20,000 to €40,000. Also on offer at the same estimate is one of ten known surviving Kenbak-1 computers, otherwise known as the first commercially available personal computer, pre-dating the Apple 1 by half a decade. Meanwhile, the "Science Fiction" category of lots is equally as impressive, illustrating the interplay between art and science that has fascinated humankind for generations. Polyphons and record players are just some of the testaments to this modern ideal on offer, but ahead of anything else, be sure to check out Gustave Vichy's rare, highly-prized 'Lune Fin de Siècle' Automaton from 1891 (€38,000/45,000). One of only nine known examples and very much of its time, the piece consists of a dandy leaning against a column, twirling his cane and puffing clouds of smoke through his cigarette. Connoisseurs of either speciality will certainly know the place to be this autumn! **Hugo Leatt**



Enigma Model K cipher machine from 1939 in working order, complete with oak case, plaque, set of four rotors and additional lamp panel.
 Estimate : €20,000/40,000.



Kader Attia, *Culture, a Natural Repair*, 2014, Wood sculptures, Approx, 70 x 36 x 39 cm each. Galerie Nagel Draxler



MAGAZINE

EVENT

FIAC, the 2015 vintage

The "I" standing for "international" in FIAC has only taken on its true sense very recently, as an aspect promoted by the organisers in order to stay on the map of the world's most important fairs. Of the 173 galleries united beneath the cupola of the Grand Palais, only 25% are French (42). It's a policy that pays off, as we are told by François Dournes of the Lelong Gallery: "The FIAC has occupied a leading position for several years now, in both our calendar and that of international collectors, particularly from America. It also benefits from an excellent dynamic hitherto only seen in fairs like Art Basel." Nathalie Obadia agrees: "The FIAC is now as important on the international stage as Frieze and Art Basel. It attracts a well-informed public as well as the top institutions and collectors." For further confirmation, you need only

look at the list of artists and galleries in Art Review's 2014 Power 100, a line-up of the most influential figures in the art world: they are all there. So let's indulge in a spot of name dropping – for example, David Zwirner (2nd place), Larry Gagosian (8th), Marian Goodman (9th), Sprüth Magers (11th), Lisson (29th) Sadie Coles (41st) and Emmanuel Perrotin (60th). And where artists are concerned, we see an array sure to titillate collectors who attend the fair, including Marina Abramović (5th), Jeff Koons (7th), Ai Weiwei (15th), Isa Genzken (31st) and Pierre Huyghe (38th). Heavyweights that are found at Basel, New York and Miami, resulting in somewhat uniform tastes and stands. And to be in line with Basel and London (Frieze Masters), the FIAC has boosted the role of modern art, a historic section considered by many to have a sound investment value. For example, the Landau Fine Art Gallery is back this year with Fernand Léger's gouache *Grande Parade*, while the 1900-2000 Gallery will be charming visitors with this delicate *Parfum de l'abîme* by Magritte. "The FIAC makes it possible to show the "classics", and in our case, artists who also have a history with France, like


FIAC

22 to 25 October, Grand Palais

Avenue Winston Churchill 75008 Paris

www.fiac.com

W

A large, white, chunky-knit sweater with a cable-knit pattern, displayed on a hanger in a room with white walls and a wooden floor. The sweater is made of wool and features a prominent cable-knit design. The background shows a white wall with a door and a wooden floor.

Daniel Dewar & Grégory Gicquel, Tapestry
(aran, large braid), 2014, wool
180 x 140 x 30 cm.
Galerie Micheline Sz wajcer
Represented by Micheline Sz wajcer.

Maurice Estève, "Trigourrec",
1972, Oil on canvas, 146 x 97 cm.
Represented by Applicat-Prazan.



Jean Dubuffet, Alexander Calder, Agnès Martin and Robert Rauschenberg," says Valentina Volchkova, director of Pace International. In this finely-calculated mix of famous names and discoveries, we can only regret that the 9,000 m² of the Grand Palais is not hosting, alongside newcomers like Tanya Bonakdar, the Buchholz Gallery, Jablonka, Konrad Fischer, Fergus McCaffrey and Luisa Strina, the intermediate galleries whose long-term action has contributed so much to the recognition of the Paris marketplace. Many of those absent defy belief: Suzanne Tarasiève, Laurent Godin, Claudine Papillon, Christophe Gaillard and Anne de Villepoix, to name but a few. Some are reacting by laying on a special welcome for VIPs during the fair, from breakfast to aperitif-time (9 a.m. to 9 p.m.).

Our favourites

After publishing a catalogue on Maurice Estève in September, the Applicat-Prazan Gallery is presenting 24 of his paintings from between 1929 and 1994: a selection that provides a fine overview of the artist's career. Estève explored abstraction in a totally different way from Paolo Scheggi (splendidly present at Tornabuoni), whose ever-rising price index is a textbook case. "The same work by this painter of the Milan Spatialist movement went from €29,000 in 2006 to €525,000 in 2014," says Michele Casamonti. "He set a new record, €1.6 million, at Christie's in February this year." Many galleries have surprises in store. Worth noting: the Michel Majerus solo show at Neugerriemschneider, Mitch Epstein's photographs of monumental trees and John McLaughlin's geometric compositions at Thomas Zander. The Sfeir-Semler Gallery is presenting the last section in Egyptian artist Wael Shawky's trilogy *The Secrets of Karbala*, already exhibited this year at the MoMA PS1 and Art Basel Unlimited. You are sure to leave the Nathalie and Georges-Philippe Vallois Gallery stand with a smile on your face after seeing "*La Chose envahie par les plantes*"; likewise with Micheline Szwajer, exhibiting Dewar & Gicquel's stone boots. We find a further light-hearted touch at Françoise Paviot with this photo by

Anna and Bernhard Blume, *Oedipal Complications?* Not to be missed at Hervé Loevenbruck: the dialogue between the showcase exhibiting Philippe Mayaux's female body parts and the illuminated breast of Alina Szapocznikow, and at Michel Rein, a promising Armand Jalut and a moving LaToya Ruby Frazier. To end on a high note, we make a detour to the radical New Galerie with Dora Budor, to mor charpen-tier with Voluspa Jarpa's installation invoking the fragility of history, and to Jérôme Poggi with the performance by Kapwani Kiwanga: three aspects of contemporary creation that almost justify changing the C in FIAC to T for topical... **Stéphanie Pioda**



Chiharu Shiota, "*State of Being (Keys)*", 2015
Box in Plexiglas, key and red thread, 80 x 45 x 45 cm.
Represented by Daniel Templon.

Courtesy Galerie Daniel Templon, Paris and Bruxelles. © Chiharu Shiota



© Nicolas Buisson

Gaïa Donzet, director and curator of the Fondation Carmignac



Sylvain and Dominique Lévy, collectors



© ISDAT

Yves Robert, director of the CNAP

Diverse collections

In the run-up to the 42nd FIAC and its battalion of fringe fairs, the Gazette Drouot talks to three key players in contemporary creation, who describe the sometimes very different landscapes of collections dedicated to living art. What does a collection represent today? What are its aims and issues? What is the role of the public collector? What future is there for the private museum and the corporate collection? Are there any obstacles or meeting points between the three worlds? Is the private collector the only one to take risks?

PRIVATE COLLECTION

Sylvain Lévy, collector

After initially seeking out iconic pieces by designers and paintings by European contemporary artists, Sylvain and Dominique Lévy developed an interest for contemporary Chinese art after a trip to Shanghai in 2005. Since then, the couple have assembled some 350 works, which now form the DSL collection.

What do you think of the FIAC?

For me, the FIAC is one of the world's four top fairs. It has acquired an extremely impressive reputation, partly due to its location, Paris, and its venue, the Grand Palais. It attracts not only the best galleries (which are mainly French), but also the leading collectors, through an extremely rich and varied fringe. The quality of the works exhibited goes from strength to strength. Personally, I regret that so few Asian galleries have been invited. But this year, this dearth will be offset by the new fair Asia Now, which is entirely devoted to the emerging Asian scene.

What advice would you give for building up a collection?

A collection is the work of a lifetime. Before starting one, you have to have a really passionate desire to do it, because it's often very frustrating. Then you need to decide what type of collection you want. It might be to embellish your surroundings, or diversify your assets, or, of course, to build up a large collection. It's vital to make the right choice, because it will ensure consistency. After that, you need to take your time and enjoy the whole process – in a word, be an art lover. To further my own collection, I have relied a great deal on galleries, with which I've always tried to create a bond of trust. Only a connection like that can provide access to the outstanding piece you need as the cornerstone for a major collection. I would just add that you should make your artistic

journey a personal adventure. In my eyes, a successful collection is not a big one, but a "singular" one.

What does a private collection represent today?

I don't feel it has the same purpose as a public collection, which is focused more on the idea of presenting and conserving a cultural heritage. A private collector is someone who takes risks. Over time, these risks make it possible to create a visionary collection. And that's when a private collection is recognised as promoting "public interest", by joining a museum or becoming a museum itself. It is important to let time do its work, which is why I have doubts about the term "private museum" at present.

How can you make a collection thrive within or outside the private sphere?

A collection is rather like a secret garden. The people you let in are the ones you love and want to share your discoveries with – in the same spirit as a cabinet of curiosities. However, you can also decide to open it up to the public. We did this because we wanted to share our experience of the Middle Kingdom. In practical terms, we have decided to share it through the new digital tools. We also lend works out, and stage exhibitions of the collection, as we are currently doing in Sheffield. This process of opening out to the public has created a platform where visitors and collectors can exchange ideas, impressions and experiences.

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Interview by Stéphanie Perris-Delmas



Gao Weigang, "NO WAY!"; Stainless Steel, Titanium, 2013.

"Oracles du design, A look at the collection of the Centre national des arts plastiques"; Exhibition at the Gaité Lyrique, Paris.



PUBLIC COLLECTION

Yves Robert

In September 2014, the Lyon-born Yves Robert, who has worked for Le Magasin in Grenoble and the Institut Supérieur des Arts de Toulouse, took over as director of the Cnap (the French National Centre for Visual Arts), a public establishment of the Ministry of Culture and Communication created in 1972. One of its tasks is to manage the national contemporary art fund.

Can you tell us about the Cnap's purchasing policy?

The Cnap inherited the State policy of supporting living creation introduced in 1791. At that time, the popularisation and dissemination of living art took the form of purchases at Salons and commissions from artists. This mission then became more experimental than patrimonial, with a purchasing administration that claimed to be a seismograph of new creation in the 1990s. In 2010, long-term planning and monitoring commissions for acquisitions were set up to pinpoint artists whose works have not been bought or with an artistic period not represented in the collection. These bodies analyse emerging art scenes in France and abroad that merit particular attention.

How do you orient your purchases?

Defining the broad lines of this policy and its purchasing procedures involves knowing the difference between a fund and a collection. The missions and diversity of works in the national contemporary art fund could qualify it as a "fund", but objectively it is made up of a series of "collections" organised by sector. These fields of creation reflect the diversity of art techniques today, irrespective of generation or nationality, in every register, from categories that have developed from the fine arts to photography and the new media, and from industrial design to the most traditional skills and, since 2010, graphic design.

So what is the Cnap's particular feature?

The Cnap is not a museum or even an FRAC (regional contemporary art fund), and there is no overall approach based on a specific medium or area. It can focus equally on photos of Mars or the video confession of a Lebanese woman (Simone Fattal). It does not seek out works by young artists so much as young works, like those of Vera Molnar. This disparate approach is justified by the fact that we precisely

preserve and disseminate a collection without walls, which can very soon be viewed in its entirety on our website. It is in constant contact with museums, not only contemporary art museums in the regions (like the ones in Grenoble, Rennes, Les Sables d'Olonne, Bordeaux and the Abattoirs de Toulouse). The tasks of buying and commissioning acquisitions are shared between various bodies, which invite eight figures appointed for three years from outside to make suggestions. We take care to have a wide range of viewpoints, where the aim is to have an overview of creation while allowing ourselves to deviate from the beaten track and explore new paths.

What is your budget this year?

The purchasing budget was stable in 2014 and 2015: around €1.5 million. During the five commissions held in 2014, the Cnap acquired 271 works: 53 in the visual arts, 69 photographs and animated images and 154 in the decorative arts, arts and crafts and industrial design. As well as these funds there is a budget dedicated to preventive conservation and the management of the collection.

Are you looking to follow developments in contemporary creation, or are you following your own line?

The Cnap might focus on a particular scene at a given moment, or it might distance itself. This is the whole *raison d'être* of the buying committee, where the diversity of the profiles invited to participate is geared to protect it from the influence of the market and trends, or the risks of a too-rapid enthusiasm. It is not the product of a personal story. It needs to be a "sensor", yet stay aloof. It keeps up-to-date with current happenings in creation, because it is aware that no public or private collection can single-handedly reflect the vast number of art scenes in every continent, which are extremely extensive and intermingled.

Interview by Stéphanie Perris-Delmas

CORPORATE COLLECTION

Gaïa Donzet

For the last three years, the young director and curator of the Fondation Carmignac has continued to make acquisitions, maintaining the consistency of the original collection, while keeping it fresh by including younger, more contemporary artists.

What are the current trends, would you say?

The increasing presence of sculptures and installations is noticeable, particularly monumental open-air sculptures, which respond to a desire for art available to a wide audience, in parks, cities and firms. This is really admirable, and helps to bring contemporary art within everyone's reach, particularly people not very familiar with it and children. That's one of our goals with the sculpture park we are opening in Porquerolles. More and more artists are working with different media at the same time and developing techniques across the board – meaning a wealth of new proposals in the artistic offer. I would also mention the success of modern Italian art, whose price index is constantly on the up, and outsider art, where a number of key artists like Dubuffet are coming back into the limelight. Asian art has set some major milestones with certain artists. Meanwhile, design is exploding because people are keen to give distinction to their personal world and live their daily lives in symbiosis with contemporary creation.

A collection is really like a small company. What's your advice?

Firstly, follow your passions – "collect with your eyes, not with your ears." Don't be influenced by trends, or by passing or speculative crazes. While it is essential to buy what you like, it's also important to look at what you don't like. That way you can educate your eye specifically, set yourself challenges and make your collection grow. This doesn't happen straight away; it

gradually forms with every acquisition, and each new piece complements the previous one.

What's the point of a corporate collection?

Art makes us grow and brings us together. We can see this every day with the collection, which was exhibited from the outset at the Carmignac offices, both in Paris and throughout the world, so that the staff could see it. The works inspire criticism, comments and appreciation. What arose from the personal taste of an art lover is now shared by all the teams, for whom the collection reflects corporate values like boldness, independence and innovation. Artists show us the world through different eyes, in an offbeat way. They challenge what we take for granted, and our rigid ways of thinking. Shared in this way, the collection helps to unite our staff's energies and stimulate initiatives.

This observation has now encouraged us to share the collection with a wider public by opening a site at Porquerolles. The choice of an unusual venue, on an island, also makes visitors feel freer. They experience a real change of pace, and are able to perceive things differently as they discover art in the heart of an outstanding natural site.

What is the guiding idea behind the collection?

Today, the collection contains over 230 works – the same number as the company's employees! It has been built up by Edouard Carmignac with a very untrammelled approach – every time he fell in love

Joe Goode, "Shark
Bite", 2014
mixed technique,
246 x 246 cm.



© Joe Goode and Kohn Gallery, Los Angeles, Fondation Carmignac

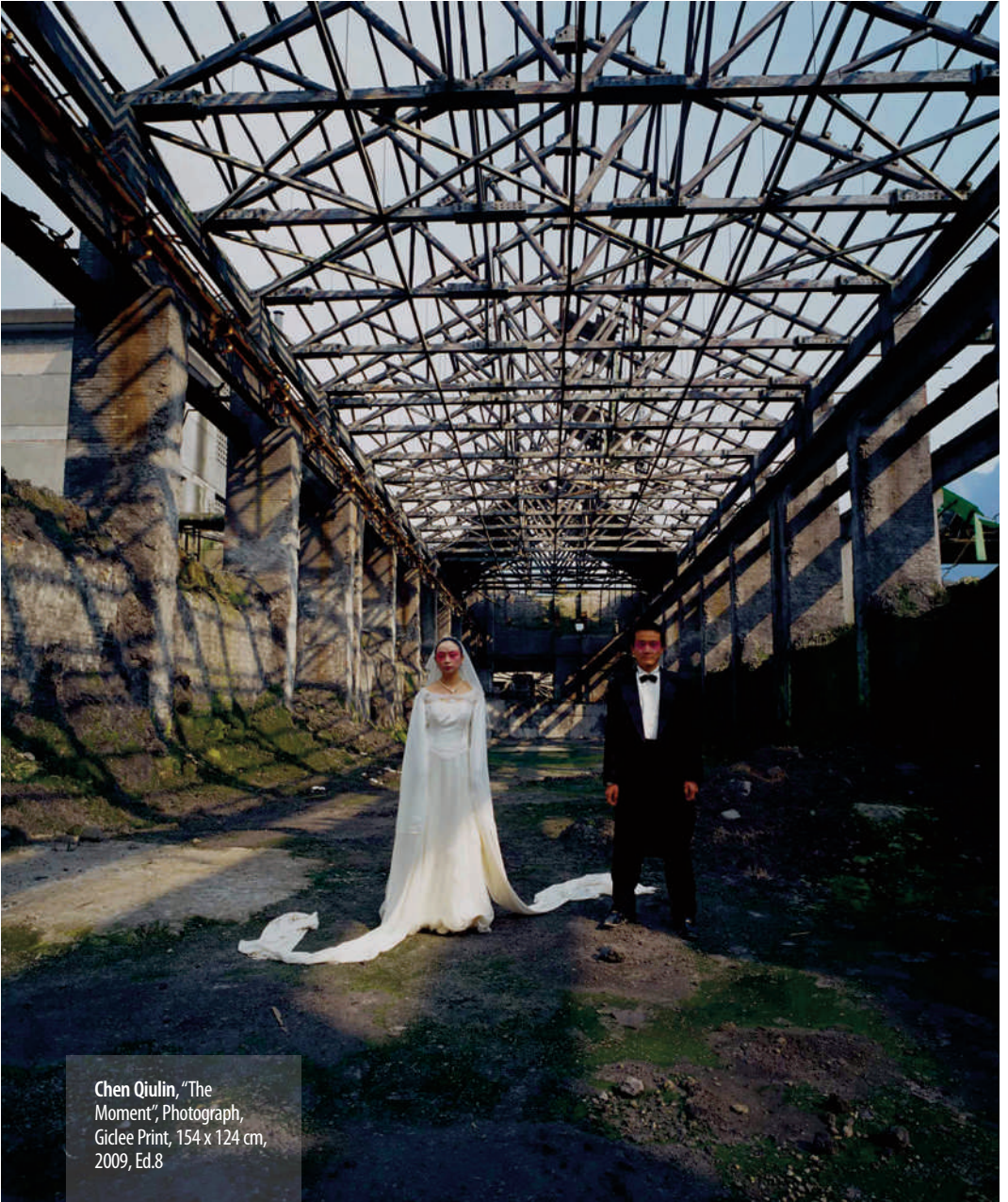
with something, without any particular bias or search for similarities. The works have been chosen for their intrinsic character, the power of their message and composition, their youthfulness and the singular gaze they cast on the world. The collection is constructed around major "historic" names like Basquiat, Warhol, Lichtenstein and Richter, but has gradually expanded to include emerging scenes in an exciting phase of growth, like South America, Asia and the Middle East. A closer look reveals a number of guiding themes, in fact, like humour, irony, liberty and transgression, the desire to stay alive to major changes in society – and a certain poetry, as well.

What future is there for a corporate collection – a foundation?

Creating a foundation expresses a genuine desire to

look to the future. It's clear that a foundation also shields a corporate collection from any changes in management, or doubts about its existence – in times of crisis, for instance. It guarantees the collection a long-term future as a shared asset of the company, and thus of all its staff. In the future, we can imagine a kind of pooling process developing between corporate collections. They could loan each other works on exchange for exhibition in their respective offices, or stage events together, as is often done by various public institutions. A collection could even donate works to another corporate foundation rather than a museum. A foundation can also perpetuate large-scale projects designed for the general public, notably the opening of private museums, like the one we are starting up in Porquerolles.

Interview by Stéphanie Perris-Delmas



Courtesy artist and A Thousand Plateaus Art Space

Chen Qiulin, "The Moment", Photograph, Giclee Print, 154 x 124 cm, 2009, Ed.8

Asian Now, first round

ASIA NOW. A newcomer in the contemporary art fair landscape, the young Paris Asian Art Fair is making its first appearance this autumn. We talk to its co-founder, Alexandra Fain.

Why a fair devoted exclusively to Asian art?

To share a passion, provide excitement and perhaps challenge a few received ideas – because the image we have of Asian art is sometimes a bit of a fantasy. The basic pictures we have of contemporary Asian art, where we often know more about its market value than its rich and varied scene, are perhaps worth exploring. So Asia Now's first outing is somewhat of a "reconnaissance" mission.

Why this format?

We chose the "fair" format mainly because it implies a regular, long-term date within an already-established high point for art. But Claude Fain, Ami Barak and I thought it vital to revisit this form by focusing still more on the artists, the artistic proposals and the talks programme. We wanted every gallery to come with a

really strong offer, nowhere near the usual stereotypes. Asia Now is a curatorial platform designed to promote Asian contemporary art in Europe. So it is not solely a fair – as witness the Zheng Guogu and Yangjiang Group exhibition curated by Martina Köppel-Yang, which we staged in the Palazzo Morosini during the Venice Biennial last May.

Can you tell us about China's role here?

We are presenting a large number of Chinese artists in this first edition, naturally, and the venue we have chosen, the Espace Pierre Cardin, echoes and pays tribute to the 2002 exhibition "Paris-Pékin" staged by Guy and Myriam Ullens – the first large-scale exhibition in France devoted to the Chinese art scene. This reflects our desire to put ourselves into a historical perspective by acknowledging previous events, not making a clean sweep or claiming to discover Asian art in 2015. But we don't want to restrict ourselves to China; we want to represent a broad selection of artists, so that we can show different approaches, perspectives and techniques.

How does your approach differ from other events, like the 2014 Art Paris Art Fair?

Our project is different because we are not proposing a short-term focus so much as an in-depth exploration of Asia's art scene in the long-term. What we want is for Asia Now to establish itself as a genuine annual event in Europe.

So what's the goal in the long-run?

The idea driving our event is the desire of everyone involved to get off the beaten track and provide a real-time picture of a rich, active, avant-gardist, constantly changing Asian scene. For example, we will be including the "Blast!" project devoted to digital art, which was presented at Art in the City in Shanghai, and the "Truth" odyssey of Wang Sishun, who carried a tiny

flame from Beijing to Paris this summer. I chose this as the symbol of Asia Now's first edition: casting a new light on the contemporary Asian scene, going beyond received ideas, and in the end blurring the boundaries.

Is the small number of galleries a deliberate choice or a constraint?

Our model is above all organic. It was crucial to have a venue that fostered a sense of intimacy – a place on a human scale that was suitable for the actual exhibition, for conversation and for exploration all at once. So we had to make certain choices, but we also wanted several things – the chief one being to host artists and galleries coming to Europe for the first time in the best possible conditions. We are including twenty curatorial



Courtesy the artist and Galerie Quynh

torial projects presented by eighteen galleries, involving over 45 artists. Several of them – Im Heung-soon, Tao Hui, Wang Sishun, Li Wei and Chou Yu-Cheng – are making a special trip from Asia to take part in the Talks Platform on 20 October.

What about the curators?

We are very lucky to have several experts coming to talk to us, like Guy Ullens, Jérôme Sans, Jean-Marc Decrop, Phil Tinari, director of the UCCA in Beijing, Hervé Mikaeloff, a specialist in the Indonesian scene, Caroline Ha Tuc and Laure Raibaut, who are well-versed in that of Hong Kong, and Erin Gleeson, curator of Satellite 8 at the Jeu de Paume: a real connoisseur of the Vietnamese and Cambodian scenes. Meanwhile, Karen Levy, co-founder of The Art of This Century, will be telling us how to start a collection focused on the Asian scene! We very much respect and admire several fairs which, like ours, have gone for an "art fair store" format – even if they have now become a lot bigger. I'm thinking of the 1:54 Contemporary African Art Fair in London, and Art021 in Shanghai.

Could a focus on the Asian scene provide material for several editions?

It involves a real commitment on our part, and a passion we are keen to pass on – not necessarily to encourage people to start up solely Asian collections, but more to help exceptionally vital artists little-known in France to enter the collectors' repertory. We really want the fair to preserve its human scale and dimension over the coming years, but we'll be able to host many more galleries and artists next year. The contemporary Asian art scene is so varied, rich and multiform that it will be easy to present a fresh take on it each year. Its incredible dynamic energy means that it's always possible to jump on the Asian scene "band-wagon"!

What are you planning for the next few fairs?

We might envisage some larger-scale "focuses" on various countries or movements, as we are doing this year with two projects. One, presented by the Leap

Wang Sishun, "Truth", 25 July 2014, 10 x 10 x 19 cm, Installation (fire, stainless steel, glass, oil).

Courtesy the artist and New Galerie



Pavilion and curated by Robien Peckham, is centred on the Hong Kong scene; the other is an extra-mural project at the Park Hyatt Vendôme, focused on Korean artists, and supported by 313 Art Project and Choi & Lager. We are also inviting the Shanghai-based Perfect Design Projects, co-funded by Jean-Marc Decrop and Morgan Morris, to present their selection of the best "created in China" works, with five of the most talented designers in their country. This year, we are mainly concentrating on China, South-east Asia and Korea. Next year, we will be putting the spotlight on the Indian and Japanese scenes.

Interview by Stéphanie Perris-Delmas

Asia Now Paris Asian Art Fair, 20-22 October, Espace Pierre Cardin. www.asianoxparis.com



TO KNOW

At YIA Art Fair, the works will range in price
from €2,000 to €20,000.

HD



YIA ART FAIR #05, Le Carreau
du Temple - Caroline Le
Méhauté (Galerie Archiraar,
Bruxelles).

YIA, a small fair comes of age

Dedicated to the emerging art scene, YIA found its audience after just five years. Its creator, Romain Tichit, managed to create an event dedicated to emerging art around the same time as FIAC and many other satellite fairs are buzzing. "My inspiration is neither Cutlog nor Slick (two of FIAC's satellite fairs)", specifies Tichit, "but rather Volta in Basel." Last year, some 15,000 visitors flocked to the Carreau du Temple, the new location of the fair in the heart of the Marais. Everyone agrees that the "luminous and cosy" space is a true asset, much like the parcours hors-les-murs, which showcases the works of young artists in fourteen institutions of the neighbourhood, including the arts and crafts museum, the musée Cognacq-Jay and many others. Being able to present works of art in an environment steeped in history is an integral part of the event's DNA. For Parisian gallery owner Ségolène Brossette "this institutional programme allows the fair to stand out. It's one of the reasons I chose to be here." She will exhibit the work of Sylvie Bonnot. "For artists, exposure in such unique settings is an incredible opportunity that few fairs offer", notes Irene Laub, director of the Feizi Gallery, which is presenting at the hôtel de Sully the works of Boris Lafargue and Tatiana

Volska, winner of the Grand Prix of the 59th Salon de Montrouge. Charles Richard of the Maubert gallery is delighted to occupy the Archives Nationales this year with artist Nicolas Daubane, after having pre-opened the Picasso museum the previous year. "For us, 2014 was an excellent year," Charles Richard explains "with two of our artists having been specially recognised." Gabrielle Conilh de Beyssac won the YIA prize for contemporary art, whilst Sara Favriau picked up the one for the best installation after receiving the Prix Découverte des Amis du Palais de Tokyo. This year the gallery will showcase the works of young photographer Jonas Delhaye, finalist of the 2014 Prix Découverte. Also to watch is Galerie Pascaline Mulliez, who is participating for the first time and is showing the works of four young women, all graduates of prestigious art schools: Elizabeth Hayley, Katrin Koskaru, Johanne Skovbo Lasgaard and Ran Zhang. This year again, the fair promises to offer another formidable pool of talent.

Stéphanie Perris-Delmas

YIA ART FAIR #05, 2015 Carreau du Temple,
4, Rue Eugène Spuller, 75003, Paris
23 to 25 October.

www.yia-artfair.com



Ai Weiwei, royal !

It would be hard not to be aware of this event. Ai Weiwei at the Royal Academy of London is rather like Jeff Koons at the Château de Versailles, but without the controversy, and with the bonus of true legitimacy. Because the artist has been somewhat at home at Burlington House ever since he joined Jim Dine and William Kentridge as an Honorary Member of the Academy. Ai Weiwei was elected in May 2011, in reaction to his detention by the Chinese authorities. Faithful to a policy that pays tribute to its members, the Academy is presenting the first large-scale exhibition devoted to the Chinese artist on British soil. This radiant show provides a concentrate of his work after 1993, the date of his return to China. It contains his first pieces, those of the "Furniture" series, staging furniture from the Qing dynasty, and the more recent "Remains", reproducing in porcelain the bones of an intellectual who died in a labour camp, unearthed in recent digs. The sculpture entitled "Straight", consisting of thousands of iron rods taken from schools destroyed by the 2008 earthquake in the Sichuan region, is movingly beautiful while expressing a powerful message of protest.

Emmanuel Lincot, a specialist of contemporary China and particularly its artists, is highly familiar with the work of Ai Weiwei. A professor at the Institut Catholique in Paris, he has written a great deal about him, including a talk entitled "Libertarian or committed anarchist? The case of Ai Weiwei for the exhibition "Entrelacs" at the Jeu de Paume Paris in February 2012. A few days after the opening of the London exhibition, he talks to the Gazette about the artist's career.

How do you see Ai Weiwei and his work?

In my view he embodies China's conscience in the same way as the celebrated writer Lu Xun during the Thirties. His career is typical of a generation that has personally experienced the traumas of the Maoist period, with his exile to the US, then Chinese society's sudden integration into globalisation and the new urban cultures. What makes his work so interesting is his irony, his militancy and his thinking on highly topical issues, which are intermingled with memories. Ai Weiwei is extremely versatile, equally at home in performance, conceptual art, installations,



Ai Weiwei with his installation *Straight*,
Royal Academy of Arts, 2015.
Photo courtesy of Royal Academy of
Arts, London.



video and architecture, which he explores boldly, with true greatness.

To quote the title of your talk, is Ai Weiwei a libertarian or committed anarchist?

The notion of power is central to his work. He is one of those great artists who show us the subtle difference between "authority" (the moral authority of the artist) and the extremely violent "force" employed by the Chinese regime. It is this tension, created by summoning memories, that touches us. And it goes far beyond the context of China. That's where the power of his work truly lies, and his very charisma. His attitudes are those of a Daoist sage at odds with accepted codes. "No Gods, no masters" could be the motto summing up the extent of his commitment. He is both anarchist and libertarian. This is the China we love – the one driven by creative intelligence and the

generosity of its gestures. Obviously, we do not see much of it.

In your view, what is the artist's position in contemporary art?

He is a seminal artist for China because he has introduced his own version of Duchamp and Beuys. He is a key artist in global terms, because the greatness of his work largely transcends the boundaries of China. Ai Weiwei is a universal figure. There is nothing psychological in his approach; nothing that gives us a subject for thought. His work is a philosophy in itself.

What does the exhibition at the Royal Academy represent for you?

It does credit to this venerable institution and its chairman, Christopher Le Brun. It's the first exhibition the artist has been able to attend after the long



Ai Weiwei, *Straight*, 2008-12
Steel reinforcing bars, 600 x 1200 cm,
Lisson Gallery, London.

© Ai Weiwei

house arrest imposed on him by the Chinese authorities. It's cause for rejoicing. It also shows that the Chinese government has realised that this new freedom for the artist, who was hitherto closely monitored, enables it to undercut any criticism regarding human rights. The Royal Academy exhibition complements the one at the Jeu de Paume because it is very different. It contains the artist's works, while the Jeu de Paume, true to its calling, featured only his photographs.

The exhibition focuses on his work after 1993, the year he returned to China. What do you think of this decision?

The previous period corresponded to the long time he spent in New York. It was obviously very productive, and even essential to his development. However, Ai Weiwei only developed his true potential and

extended his field of action on his return to China. So it's an astute decision.

Ai Weiwei is a photographer, architect, sculptor and more. In which medium is he most innovative?

In the virtualisation of what he does. He is one of the first great artists to make systematic use of the Web. In this respect, he succeeds in creating networks and an interactivity as radical as the kind opposed by censure. He is one of the generation of artist-philosophers who best express the "geography of anger" Arjun Appadurai talks about. Ai Weiwei is helping to create new configurations, which may be marginal but are nonetheless central to the feelings of many of our contemporaries.

Royal Academy of Arts, Burlington House Piccadilly, London
until 13 décembre.

www.royalacademy.org.uk



Crowdfunding and Art

 On 3 July 2014, a man in Ohio named Zack Brown decided to make a potato salad. He had never made a potato salad before. He was not even sure how to make one, but he estimated that the cost would be about \$10. One month later despite Zack's lack of culinary expertise, he had raised \$55,492 to achieve his dream. Why? He had decided to share his exploits on Kickstarter, the most popular crowdfunding platform amidst a plethora of similar sites. Whilst Zack's story is not a common one and perhaps a frivolous one, it does show the power of crowdfunding once a campaign has gathered traction. Virtual internet exposure can very quickly lead to momentum, which, thanks to platforms such as Kickstarter, translates into real cash. It is not surprising therefore that the phenomenon has spread like wildfire in the arts, a field in which fundraising is often the most arduous part of realising a project. Since Kickstarter

launched in 2009, over 80,000 arts projects have raised \$1.5 billion thanks to the website. In recent years artists, galleries, museums and art fairs have all begun to use crowdfunding platforms. Whilst originally these players were not necessarily established names, since 2014 large institutions such as the Royal Academy and Art Basel, as well as individuals such as Marina Abramovic and Alejandro Jodorowsky, have all turned to Kickstarter to help fund their projects.

Crowdfunding and art, a happy marriage?

However there is a degree of scepticism in the art world about the arbitrary and unpredictable nature of crowdfunding. By all conventional wisdom \$55,492 are not required to make a potato salad; it was only thanks to the kind nature of Zack Brown that the majority of these funds ended up being given to charity. Fine art is traditionally high culture. Crowdfunding helps to



Park and Slide, Luke Jerram (2014)

Photo : Luke Jerram
Courtesy of the artist tesy





Ai Weiwei, "Tree".
Broadcast on Kickstarter
by The Royal Academy.

© Ai Weiwei/Royal Academy

democratise it, which can be construed as either a good or a bad thing. It is good in the sense that more people appreciate and become involved in art; it is bad in the sense that it encourages artists to popularise their art. Obviously there are precedents for this (and of course movements whose specific aim was this), but the power of the Internet could greatly magnify the effect. What is the future for arts if funds are uniquely diverted to the most popular installation pieces? Taste is a fluid thing and crowdfunding could mean that art becomes forced to conform to whatever is currently in vogue. Fads and fashions define public taste. This can occasionally stifle innovation. A good example of the unreliability of the public in their relationship with art is the changing perceptions of van Gogh, who during his time was reviled, only to be looked upon kindly by history. Art critics have increasingly turned against crowdfunding. For people whose livelihood is based on their educated appreciation of art, popularisation is a threat. For them, the structure of commissioning, exhibiting and critiquing exists for a reason. Jonathan Jones, the Guardian's art critic, made the following point in a recent article on crowdfunding: "Over history, the best decisions about artistic patronage have not been made by committees, let alone crowds, but by individuals with a real, rare passion for art. The greatest art patron ever was Pope Julius II, who hired Michelangelo to paint the Sistine ceiling. If he had put it to a vote they would probably have hired handsome, socially popular Raphael instead- and the Sistine would be a bore."

The participation of the public

What can be clearly deduced from the short history of crowdfunding is that projects in which the public can engage and take part tend to raise the most amount of money. People want to be included. The example of the infamous potato salad is a good example of this. People paid for it because they felt that they were participating in the joke. This is why installations and performance pieces do well- they require a degree of audience participation. One stunningly successful example of this was Luke Jerram's installation piece

Park and Slide that he created on 4 May 2014. He used the crowdfunding platform Spacehive to raise £5,650 to build a 95-metre long water slide that ran down the steeply sloping Park Street in Bristol. Jerram ran a ballot, which issued 360 tickets to lucky members of the public (nearly 100,000 signed up for the chance) to ride on a lilo down the soapy stream; according to security estimates 65,000 people came to Park Street that day to watch the festivities. Since the original installation, there have been replica Park and Slides as far afield as Melbourne, San Francisco and even Bristol UK. It was not shut away in a stuffy gallery but on a public road and required the enthusiasm of the crowd rather than the muted nod of contemplative viewers. More summer trivia: street artist JR and director Agnès Varda launched in June 2015 a campaign on the KissKissBank-Bank platform. The project? Browse the Luberon to meet the "locals", a project estimated at 50,000 and collected 58,106 from 646 KissBankers. It all began with the observation of Agnès Varda: "I see people on their phones, their iPhones or whatever, always needing to take self-portraits, the recent phenomena of "selfies"»". JR responded: "As long as we can, we're going to invite them onto the truck to shoot their portraits and they will be offered large images of themselves. But above all we will improvise works within the region..." The artwork raised the necessary funds because it stressed participation and, like the potato salad, fun. But even far away from the rambunctious antics of Bristol and amidst the austere surroundings of the Royal Academy in London, successful crowdfunding requires public participation. Earlier this summer the Royal Academy launched a Kickstarter to raise £100,000 to bring Ai Weiwei's Tree sculptures to London. On 21 August 1,319 people had donated a total of £123,578 to the project. Once again the initiative's success was down to an emphasis on public participation. The Trees are going to be placed in the RA's courtyard, which is a public space, free to visit, and right in the heart of London. Ai Weiwei is also a particularly popular artist in the UK after his work Sunflower Seeds was hosted in the Tate Modern's Turbine Hall (another free space) from 2010-2011. He also had an exhibition last year at John Vanburgh's stately Blenheim Palace in Oxford-

shire. Ai Weiwei therefore has a degree of traction in the British public's mind; he is fashionable. But perhaps the most important factor in the success was that the RA pledged various rewards to donators, ranging from private tours to signed prints. At every step of the process the public was involved and therefore willing to part with their money to see the Trees brought to London.

Art Basel as a catalyst and hazard of powerful institutions

Whilst both of these projects seem worthy and have some artistic merit, the fear in the art establishment is that they are precedents for an infantilisation of art. Figures such as Jonathan Jones fear that crowdfunding puts too much power in the public's hands and that in the long term the quality of art will suffer. Art will pander to the crowd rather than question, stimulate and satirise it. The installation piece will be king and that deeply personal relationship between the artist and the beholder will be broken. But perhaps these fears are unfounded. A report this year by the Harvard Business School tried to investigate the relationship between what art establishment figures deem worthy of funding and what the crowd actually funds. They sought the opinions of three former judges of the NEA (National Endowment for the Arts) on six art crowdfunding initiatives, three of which had been successful and three of which had failed. Their findings suggested that the establishment and the crowd were largely in agreement over what was considered worthy of funding. That said there are glaring examples of the arbitrary successes, and perhaps more worryingly, of unrealised crowd-funded projects. Not yet a widespread practice in the arts, scammers have elsewhere used projects as fronts to con people out of money. A Kickstarter initiative to create Kobe Beef Jerky managed to extract \$120,000 out of backers after initially asking for \$2,400. The project was a scam. Perhaps therefore the future lies in structures such as the one set in place by Art Basel, where a panel of experts vets proposals, before selecting a worthy few to launch Kickstarter campaigns for. The brand value of Art Basel and its seal



© Etienne Rougery-Herbaut

Agnès Varda and JR
Shared on KissKiss BankBank by Agnès
Varda and JR

of approval as well as its considerable publicity resources means that the art projects it backs tend to fare better than if they were to launch on their own. Indeed Art Basel describes its own relationship with Kickstarter by saying that the two enterprises have teamed up “to catalyse much-needed support for outstanding non-commercial art projects worldwide.”

A catalyst is something that speeds up and abets a process without being affected itself. This is indicative of how the art establishment hopes to work with crowdfunding, supportive of it but unaffected by it. Whether museums, galleries, artists and art fairs will be able to walk this tightrope is another question.

Art Media Agency



Romina De Novellis, FASE REM 3,
2014, video 8'57"; variables.
dimension.

Nine dreams in a woman's life

We are sure to remember the incredible beauty of the video by Romina De Novellis, "FASE REM". Beyond the artist's message about life, confinement and the vulnerability of the body and mind, this work with its refined aesthetic draws on Italian painting and cinema, readily citing the great Fellini and his "images truer than truth itself". "FASE REM is not an artistic interpretation of my dreams," says the Italian artist; "it is the real experience of what I have dreamed." A young artist of extraordinary beauty, Romina De Novellis stages herself in nine videos, like a child's first nine months of life in its mother's womb. She looks back on the dreams of a pregnant woman: the first, in black and white, where she relives the physical pleasure of orgasm; the more startling, somewhat Surrealist dream of a bride walking in her white dress at the bottom of a swimming pool, and another where, submerged in a mountain of tomatoes with only her face and hand showing, she munches greedily on the red, fleshy fruit. This bulimic image in carnivorous colours gives way to a childhood memory: a mother brushing her daughter's hair, evoking maternal inheritance and the question of

transmission. The work also talks of death, the "funeral of a body that reproduces itself. The end of the social role of daughter and sister before becoming a mother. An awakening to pain and death during childbirth before bringing life into the world," in the artist's words. The performance ends with an image of resurrection: the young woman rising out of the water like a Venus rediscovering the lightness of her body – this body, both material and instrument, which lies at the very heart of the performer's work. A former student at the London Royal Academy of Dance, Romina De Novellis features herself again in "Augurri", a three-part video also presented at the Laure Roynette Gallery, starting on 17 October. With this exhibition entitled "To be or not to be", the gallery is also including "Silent Life", a 13-minute portrait of a newborn baby. This 1979 work is by Bill Viola, the master of video art, whose work has a disquieting resonance with that of Romina De Novellis.

Stéphanie Perris-Delmas

"To be, or not to be", exhibition featuring Romina De Novellis; video by Bill Viola. 16 October to 29 November.

Laure Roynette Gallery, 20 rue de Thorigny 75003 Paris.

www.galerie-art-paris-roynette.com

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© De Novellis / Maldonado Courtesy of the artist and Galerie Laure Reynette

Romina De Novellis, FASE REM 7, 2014.
video full HD 1920 x 1080, color
4'43", variable dimensions.



Jean-Paul Bath Via's director

Jean-Paul Bath. As VIA sets up its "Labels 2015" exhibition in Avenue Ledru-Rollin, its new director talks about the policy of this spearhead for all-French design. Since its creation in 1979, VIA (standing for "enhancement of innovation in furnishing") has been one of the driving forces behind French design. The association has a threefold role – observation, prospecting and promotion within and outside France – and initiates projects designed to bring furniture designers and professionals together, from the gallery to the production stage. The result of a VIA Carte Blanche grant in 1982, Martin Szekeley's iconic Pi deck chair was produced by Pierre Staudenmeyer (Néotù Gallery) until 1985. In 2013, one of the deck chairs achieved a fine result at auction: €11,691. Meanwhile, UNIFA (the national union of French furniture industries), founded in 1960, has now launched a plan to revive French furniture. The simultaneous move of this professional union and VIA to new premises illustrates this fresh change of direction. In addition, UNIFA has created a new industry brand, L'Ameublement Français: a name now sported at 120

Avenue Ledru-Rollin. Its goal is to "represent the sector in all its variety, from furniture to interior design for the home, the office and the urban sphere, and promote French manufacturing".

What projects do you have lined up for VIA?

The VIA was a truly trailblazing initiative, the only one of its kind in the world, where all the trades in one industry decided to create an entity dedicated to design and innovation. But the world is changing, and we have to adapt. The furniture trades now have to deal with globalisation, digitisation and changes in consumer habits: three major aspects that are now being tackled, and which we are managing simultaneously. Another change is that UNIFA, VIA and the wood industry are now all together under one roof. UNIFA has a work plan that involves the whole industry. It needs to grow in order to look more towards the international scene. We still have a great many small-scale structures, but if we are to rise to new global challenges, we need companies that are more industrial and create added value, with production, export and communication capaci-

Jean-Paul Bath, new
director of VIA.

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LABELS VIA 2015

Labels VIA 2015 is an exhibition of contemporary design objects, including furniture, lighting, and decorative items, presented in a modern gallery setting. The exhibition features a variety of styles and materials, showcasing the work of emerging and established designers. The title "Labels VIA 2015" is prominently displayed at the top of the informational panel.

The "Labels VIA 2015" exhibition in the new VIA gallery.

ties. It is no longer possible to stay with entry-level products, which are now in the hands of countries with low wage levels. We need to promote the French touch.

But do consumers appreciate this added value you mention?

Furniture is like good wine: you should consume less, and of better quality. All the consumer analyses carried out in our sector show that the general public are not necessarily attracted by the lowest prices. Quality is important. The main factor is the right price: having something that is sound but affordable. It needs to be competitive without being cheap. On the other hand, people don't know much about designers and brands as a general rule. The profession needs to work really hard on this aspect, in order to highlight added value in furniture, and ensure that people can differentiate between basic pieces produced in China and work that is well-designed and well-made. And again, like wine, you need to learn to appreciate it. A brand-based policy is also essential: the 2015 Labels are putting the spotlight on several new production firms. Production is being regenerated in France, and this is very important. This also involves brands – it is easier to sell brands abroad than manufacturers who are little-known or designers who might be working for foreign firms. French brands and producers are important for the future of the sector. It is our job to help them develop, help them work with designers and find good manufacturers – and show what they do, particularly at trade fairs abroad.

What are VIA's highlight events?

Firstly there are the Labels, in September. These are a selection of French-made products already on the market, which are relevant because of what they contribute in terms of technology, creativity and suitability for new uses. Then there is another event that will take place in January at the Maison & Objet show. This consists in presenting prototypes financed by VIA, either through Carte Blanche grants enabling participants to give full rein to their creativity, or through

pieces designed to specifications and intended for production by firms or manufacturers. For this we carry out major prospective studies at VIA and explore somewhat sociological ideas for new uses. We also study the international competition and what is being done in other countries. And we mustn't forget new technologies. Our links with industry mean that we know what can be used. We collate all this information to define approaches for research, and work on proto-

Mimi Vase (2014)
by Rébecca Vallée-Selosse, produced
by Bienvenue 21.



types that are based on specifications oriented towards a final demand.

Will you continue to exhibit projects by design school students?

Yes, of course. This is our third main event, which will take place at the end of the year. Part of our mission is to get young designers interested in the furniture market and encourage them to enter this sector. We also need to broaden our field of action to the management and engineering worlds, and get them to work together, as a start-up incubator would do. In fact, we have a space on the first floor which is more professional, with bases for data and information now boosted by the arrival of the Innovathèque of the FCBA (technology institute in charge of the forestry, cellulose, wood/construction and furniture sectors – Ed.). This will help designers find ideas and new materials. We can imagine some very productive encounters taking place in this area. I think that young people are far more enterprising than they were a few years ago. I recently saw students from ENSCI (French school of industrial design – Ed.), who were thinking about ways of producing their own work through crowdfunding and fundraising on the Internet. They have that kind of awareness nowadays, and if we can help them give shape to their projects, it can only be good for the profession. The top designers have all been through VIA, and have all had Carte Blanche grants, including Philippe Starck, the Bouroullecs and Matali Crasset. Today, it is possibly more complicated. A designer used to be able to enter the market through easy access to manufacturers, but it is probably more difficult today. Design is a more established discipline. **Interview by Sylvain Alliod**

TO SEE

"Labels VIA 2015", new VIA gallery.
120, avenue Ledru-Rollin,
Paris XI^e. Until 7 November.

www.via.fr



Label VIA 2015, the "Harold" Sofa
(2014) by Emmanuel Gallina,
AM.PM produced by (La Redoute).
AM.PM.



GAZETTE DROUOT

DROUOT