

LA GAZETTE DROUOT

INTERNATIONAL

NUMBER 50
SEPTEMBER 2015

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PAINTINGS FROM THE 19TH AND 20TH CENTURIES CONTEMPORARY ART & PHOTOGRAPHS

Sales in preparation : October 2015 - Drouot and Lyon



SANYU (1901-1966)

*Seated nude or Académie de dos,
sur tabouret, 1931*

Oil on canvas. 73 x 50 cm.

Provenance :

Collection Henri-Pierre Roché, Paris.

Collection Jean-Claude Riedel, Paris.

Auction date : October 26th, Paris

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NEXT SALES OF PAINTINGS: DROUOT, 16 SEPTEMBER AND 26 OCTOBER 2015 – LYON, 20 OCTOBER 2015

NEXT SALE OF CONTEMPORARY ART AND PHOTOGRAPHY: DROUOT, 26 OCTOBER 2015

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CONTENTS

ART MARKET - MAGAZINE



22 UPCOMING

With Old Master paintings, wines, fashion, and cars, these are some of the major events in France's sale season. And the last quarter looks just as promising.



EVENT 70

In fourteen years the Parcours des Mondes has become an international event. For a little under a week, the top galleries – 84 to be precise, with over half coming from outside France – are providing access to their selections.

54 RESULTS

Paris, the capital of fashion, is naturally the speciality's stronghold in the auction room. The finest pieces by the great couturiers presented in figures and images.





82 PORTRAIT

The prestigious auction house Bruun Rasmussen unveils a selection of Danish and French works by artists ranging from Kjaerholm to Soulages at 12 Drouot, before their sale in Copenhagen, in late September. We meet their director, Frederik Bruun Rasmussen.



FOCUS 76

L'École des Filles: this former school in central Brittany exhibits contemporary works every summer in harmony with the wild and sacred surroundings. Welcome to Le Huelgoat!



88 ART ANALYTICS

To learn all you need to know about the price of Ed Ruscha's works read the analysis from Art Media Agency.

GAZETTE DROUOT INTERNATIONAL

ALSO IN MANDARIN

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The screenshot displays two auction listings on the website. The left listing is for a '12月18日 御制千手观音唐卡' (Imperial Thousand-Armed Guanyin Tangka) with a price range of 300,000 to 400,000 EUR. The right listing is for a '12月17日 玉如意' (Jade Ruyi scepter) with a price range of 20,000 to 40,000 EUR. The website header includes 'UPCOMING AUCTIONS' and 'THE MAGAZINE'.

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PRICES INCLUDE BUYER'S PREMIUM



Egon Schiele, *Schlafender Mann*, watercolor, pencil and crayon, 1910. Estimate \$200,000 to \$300,000.

19th & 20th Century Prints & Drawings

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NEWS IN BRIEF



Rafman

Jon Rafman has travelled the world from his studio in Montreal. Seeking out the most unusual images from Google Street View's robotic camera brought him media success, and an exhibition at the Saatchi Gallery in London in 2012. Now he is returning to the UK capital for a major solo show at the Zabłudowicz Collection. Through a selection of multimedia works, including a new video piece commissioned especially for this event, Rafman explores the crossover between the real world and virtual reality.

His interactive works draw not only on internet memes and video games, but also literature, history and mythology. The exhibition opens next month – don't miss it!



Courtesy the artist and Zabłudowicz Collection

Audrey Hepburn in London

The camera never lies, and Audrey Hepburn's is captivating in this comprehensive selection of photographs currently on display at the National Portrait Gallery in London, which includes some rare candid snaps from the Hepburn personal collection. The exhibition, which runs until 18 October, is supported by Hepburn's two sons.

Wilfredo Lam at Centre Pompidou

September sees a host of new retrospectives opening at the Centre Pompidou, including an unprecedented exhibition of Wilfredo Lam's work. The Cuban artist left his homeland when he was 19, spending time in Spain and France, where he met Picasso and André Breton. On his return to Cuba in 1941, he was struck by racial inequality there, and his work took up black culture as its theme, notably in "The Jungle", a major painting from 1943 that is on loan from MoMA for this Paris exhibition.



Courtesy Galerie Gmurzynska © Adagp, Paris 2015



Li Kunwu

Li Kunwu's drawings were first exhibited in France in early 2015 at the Musée Cernuschi. Now a second exhibition by the same curator, opening on 17 September at the Grand Théâtre d'Angers, will reveal even more of the artist's work to the European public. The self-taught Li Kunwu once worked as a press cartoonist, and his memoirs "A Chinese Life" received widespread critical acclaim, offering insight into daily life in China over the decades.

D

Drouot

PREPARE FOR THE UNEXPECTED

(1) SIBERIAN TIGRESS €20,000

(2) COMPOSITION, GEORGES VALMIER €70,000

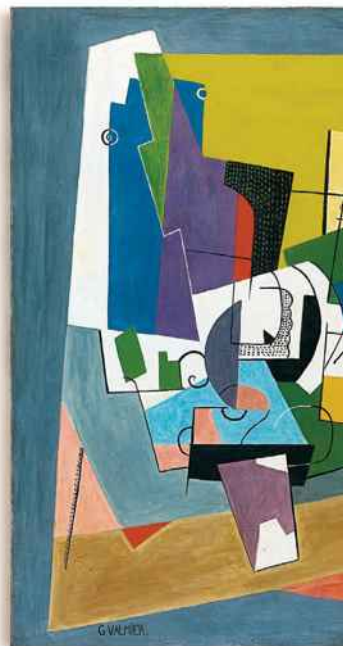
(3) COFFEE TABLE, JEAN DUNAND €81,000

SOLD BY DROUOT

(1)



(2)



(3)

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British Museum

"Drawing in silver and gold: Leonardo to Jasper Johns", an exhibition at the British Museum in London, traces the development of metal-point over six centuries, through the work of skilful exponents ranging from Leonardo da Vinci to Otto Dix. The technique allows for incredibly detailed work, but requires skill and careful preparation: making a single mistake could mean starting again from scratch! From 10 September.

Raphael, "The Virgin and Child", c. 1509, silverpoint, on pale pink prepared paper, 14.3 x 11.1cm.

Révélations Emerige Scholarship

Eleven artists have been nominated for the Révélations Emerige Scholarship: Sara Acremann, Bianca Bondi, Alexis Hayere, Jessica Lajard, Raphaëlle Peria, Lucie Picandet, Louis-Cyprien Rials, Clément Richem, Kevin Rouillard, Loup Sarion and Samuel Treinquier. 650 artists applied for the scholarship. The winner will receive professional support throughout 2016 to help prepare his or her first exhibition in the Project Room at Galerie Georges-Philippe & Nathalie Vallois, Paris.



French prints

How did Paris become the engraving capital of Europe? An exhibition at the Bibliothèque Nationale de France, opening on 3 November, examines the huge range of prints produced under Louis XIV. Often works of art in their own right, engravings were also a prized propaganda tool, disseminating images of the King throughout the land. With the quality and quantity of the work produced, Louis XIV's Paris became the focus for European engraving in subsequent centuries. Over 160 pieces will be on display, bearing witness to this important period in both art and political history.



BnF, Estampes et photographie

WARHOL IN PARIS

Warhol himself called them "disco décor". You can make of that what you will, when these large-scale works entitled "Shadows" come to Europe for the first time, as part of the "Warhol Unlimited" exhibition at the Musée d'Art Moderne, Centre Pompidou in Paris. They are rarely displayed in their entirety, as they require over 130 metres of wall space. In this show, they will be joined by other important works, including self-portraits and video art that reveal an artist more than worth his soup...

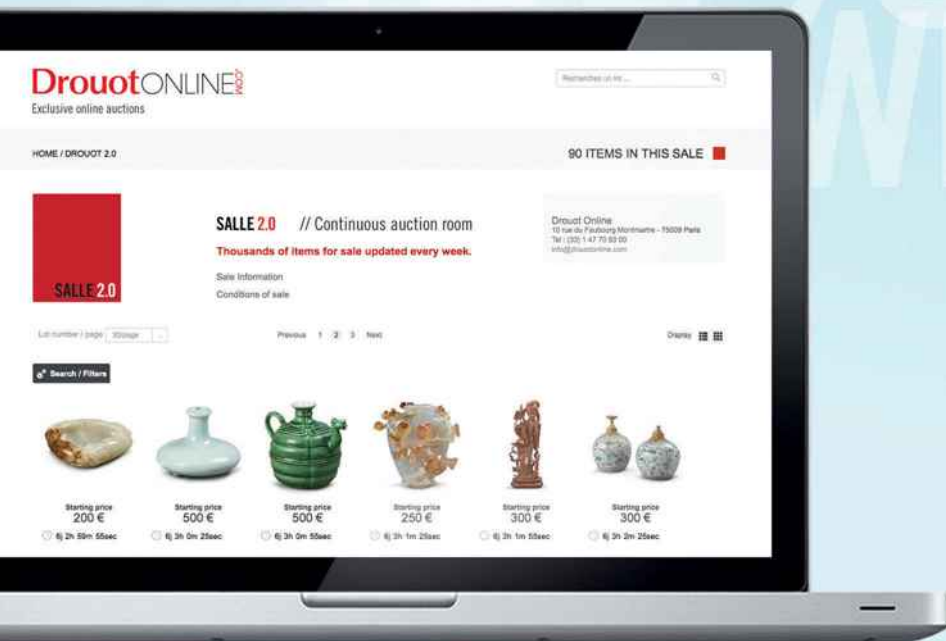
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ASIAN ART WEEK

Auction house stalwart Christie's annual Asian Art Week will once again grace New York's Rockefeller Plaza this month, with a total of nine comprehensive sales between 15 and 18 September, covering a wide gamut of Asia's artistic traditions. Some major sculptures – including several pieces from the highly-regarded Sporer Collection of Himalayan Bronzes, with estimates of up to \$800,000 – will go under the hammer on the Tuesday, followed by classical Chinese furniture, display stands and both traditional and contemporary paintings from distinguished international collections over the course of the week.

HD



500,000

Velázquez found his audience: nearly half a million visited Paris' Grand Palais to see his paintings, on show until 13 July.





To learn all you need to know about the tribal art market, see the Artkhade and Art Media Agency's publication on the state of the market over the last 15 years. Over the years, the figures show a steady rise in the genre's total sales revenue, which skyrocketed from €13.7 M in 2001 to €92.1 M in 2014. The average sale price of a lot sold at auction rose accordingly, from €20,878 in 2001 to €30,000 in early 2012. The report also indicates an increase in the number of unsold lots, noting that "over fifteen years, the rise in prices has led to a more discerning collector profile". It also reveals that ethnic African objects are the ones most prized by collectors, ahead of those from Oceania. Nevertheless, this genre only represents 0.68% of the total auction house market. There is excellent news for France, too: the country retains its title as the global capital of tribal art, beating New York in terms of not only sales revenue but also sheer sales volumes.





UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS

W



5 SEPTEMBER HD

Automobiles of distinction

Last year's inaugural Chantilly Arts & Élégance Richard Mille competition was bestowed with an International Historic Motoring Award. This year's follow-up – just as much a societal event as an automobile convocation – will receive the support of a sale organised by Bonhams, where gleaming car bodies perfectly suited to such an occasion will given their chance to shine. The most substantial estimates of the thirty or so handpicked lots belong to two Bugattis – a Type 57 Cabriolet from 1938 superbly presented by Albert D'letern (€1.4M/1.7M) along with one of the last race cars ever produced by the company: a Coupé Antem Type 101C from 1954 (€1.5M/1.7M), previously owned by actor Nicolas Cage. Eight lots come from the collection of charismatic French businessman Alain-Dominique Perrin, founding father of the Fondation Cartier. A legendary Citroën 11 BN "Traction avant" Cabriolet (€150,000/200,000) rubs shoulders with Claude François' Mercedes-Benz 450 SEL, riddled with bullet-holes in 1977 with its driver behind the wheel. And the estimate for this German beauty with showbiz pedigree? It's available strictly upon request...

Sylvain Alliod

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

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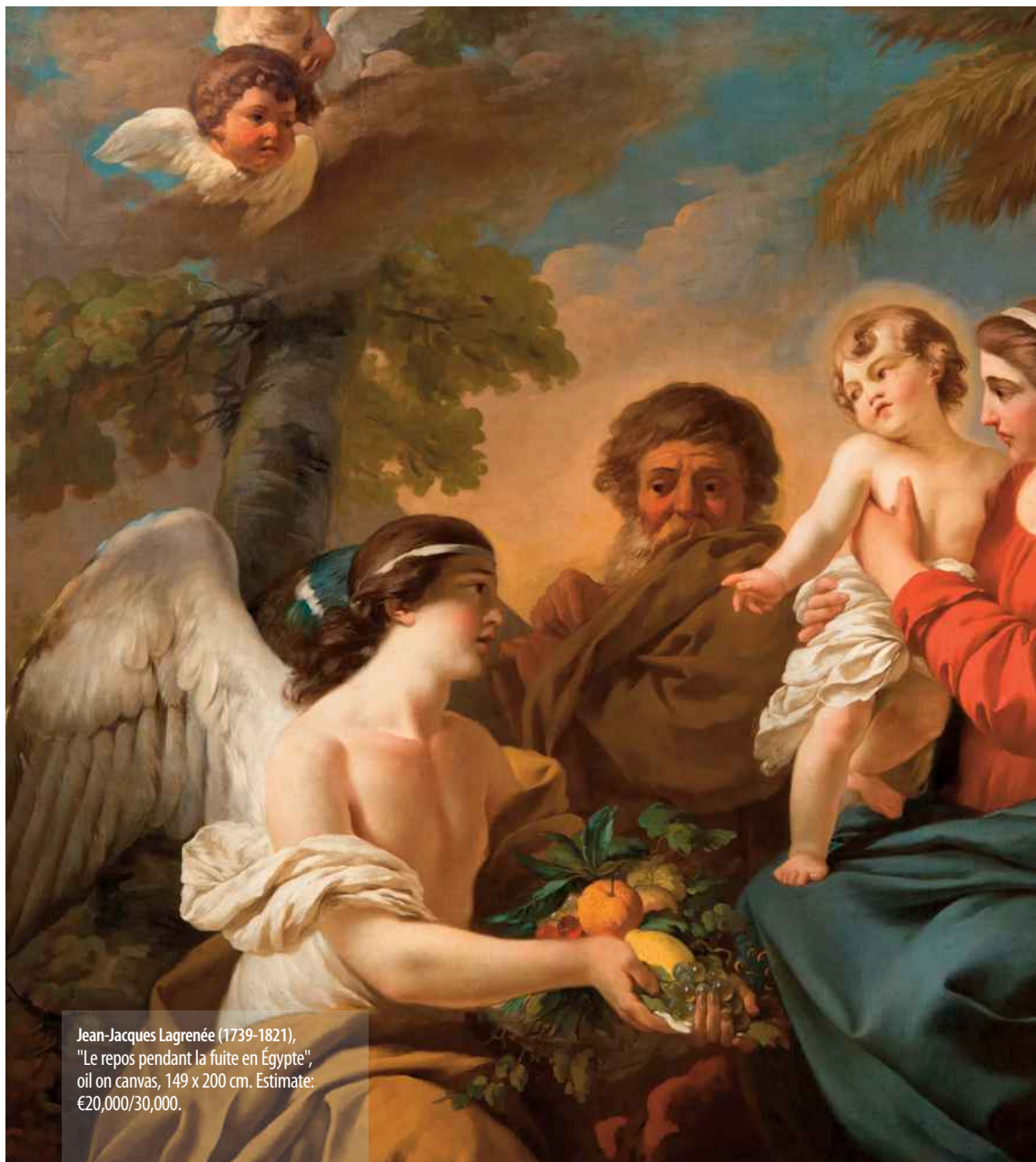
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Jean-Jacques Lagrenée (1739-1821),
"Le repos pendant la fuite en Égypte",
oil on canvas, 149 x 200 cm. Estimate:
€20,000/30,000.



21 SEPTEMBER HD >

Lagrenée the Younger

Jean-Jacques was the younger of the two Lagrenée brothers. Trained by his older sibling, though never quite as famous, Lagrenée the Younger nevertheless had an illustrious career, gaining admittance to the Academy in 1769 on the strength of his "Winter" ceiling for the Apollo Gallery in the Palais du Louvre. "The Rest on the Flight into Egypt", a charming composition (see photo) being sold at Drouot on 21 September by the Leclère auction house, demonstrates all the artist's talent: the skilful composition (similar to a drawing at the Fogg Art Museum in Cambridge, Massachusetts), the delicacy of the faces with their Greek lines, the full draperies and the masterful use of colour. The painting is thought to be part of a commission for Montmartre Abbey (standing on the slopes of the Mont des Martyrs, now the Butte Montmartre in Paris). This was a commission for five canvases, including "Jesus is laid in the Tomb" and "Doubting Thomas", both now in the Musée de Québec, which also depict their subjects in half-length. Thought to be lost, the "Virgin in Egypt" of this series could well be the painting here. The commission came through in 1770, at the start of the history painter's career. The young man had recently returned from his stay in Italy, where he had immersed himself in the study of historical works, landscapes and ancient ruins. As such, he embodied the new guard of French painting.

Stéphanie Perris-Delmas



21 SEPTEMBER HD >

Vintages under the hammer

Nothing beats a professional's point of view! This is why Drouot Estimations called upon Head Sommelier Jérôme Moreau (who joined the Hôtel Drouot's L'Adjugé restaurant in the spring) to create a mouthwatering catalogue for the wine sale coming up on 21 September. This selection of wines from Bordeaux, Burgundy, Champagne and the Côte de Rhône will be on show to mark the European Heritage Days on 19 and 20 September. Among the numerous Haut-Médocs, connoisseurs will drool over a 2010 Château La Lagune Impériale in particular, valued at €650/800. With Burgundies, the list includes a jeroboam of 1971 Louis Jadot Corton Grand Cru "Pougets" estimated at €1,200/2,200, along with a trio of magnums of 2006 Chandon de Briailles Corton Grand Cru Blanc at €350/500. Other large-capacity bottles include a bathazar of 2005 Paul Jaboulet Aîné Hermitage "La Chapelle" rouge, expected to fetch €2,500/3,200, and a 1990 jeroboam of the same wine going for €1,500/2,000. We've saved the bubbly for last, with a magnificent magnum of 1966 Dom Pérignon, expected to make a sparkling €5,000!

Caroline Legrand



2013
DOMAINE CHANDON DE BRIAILLES
CORTON-BRESSANDES
GRAND CRU

2009
DOMAINE CHANDON DE BRIAILLES
CORTON
GRAND CRU
LES BRESSANDES

2012
DOMAINE CHANDON DE BRIAILLES
CORTON
GRAND CRU

2008
DOMAINE CHANDON DE BRIAILLES
CORTON
GRAND CRU

2011
DOMAINE CHANDON DE BRIAILLES
CORTON-CLOS-DU-ROI
GRAND CRU

GRAND VIN DE BOURGOGNE
DOMAINE CHANDON DE BRIAILLES

28 SEPTEMBER HD >

Lansky and the Diary of a Madman

André Lansky reached the apogee of his art in the 1950s. The Russian painter turned resolutely to abstraction, making colour, pictorial substance and non-verbal communication the chief motivations behind his work. He achieved international fame through numerous exhibitions abroad, where he was working under contract for the great Louis Carré. Having achieved mastery in this field, Lansky felt the need to innovate and experiment with new techniques. During the fifties and sixties, before trying out mosaics, the painter explored gouache and collage, which he used in book illustrations. He perfected his collage technique in Pierre Lecuire's book "Cortège", before starting work on illustrations for the Diary of a Madman, the iconic work by Ukrainian author Nikolai Gogol, for which he produced 169 paper cut-out and gouache collages. The composition on a green background here, to be sold on 28 September at Drouot (Copages auction), belongs to this famous series, and reflects the painter's trademark preoccupations with colour and body language.

Stéphanie Perris-Delmas

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28-29 SEPTEMBER HD

A passion for patrimony

A true history buff, precious stone and art connoisseur Jean-Louis Remilleux - best known for his work as a producer of cultural television shows – is parting with numerous objects that previously decorated his Burgundian château prior to a major restoration project. More than 1000 items, collected over the course of thirty years on both sides of the Channel, many having previously belonged to illustrious collectors, will go under the hammer at Christie's Paris. Symbolic objects will change hands under the watchful eye of Louis XIV, whose embossed leather profile will receive bids of around €40,000, in the presence of an impressive pair of portfolios notably used by Napoleon Bonaparte during his time in Elba (€80,000/120,000). Alongside these fine examples of French furniture-making, an eclectic range of works will seduce interior decorating connoisseurs. Take, for instance, an Anglo-Indian armchair in ivory and gilded bronze dating from the 19th century (€60,000/80,000).

Sophie Reyssat



ANTIQUÉ ARMS & MILITARIA

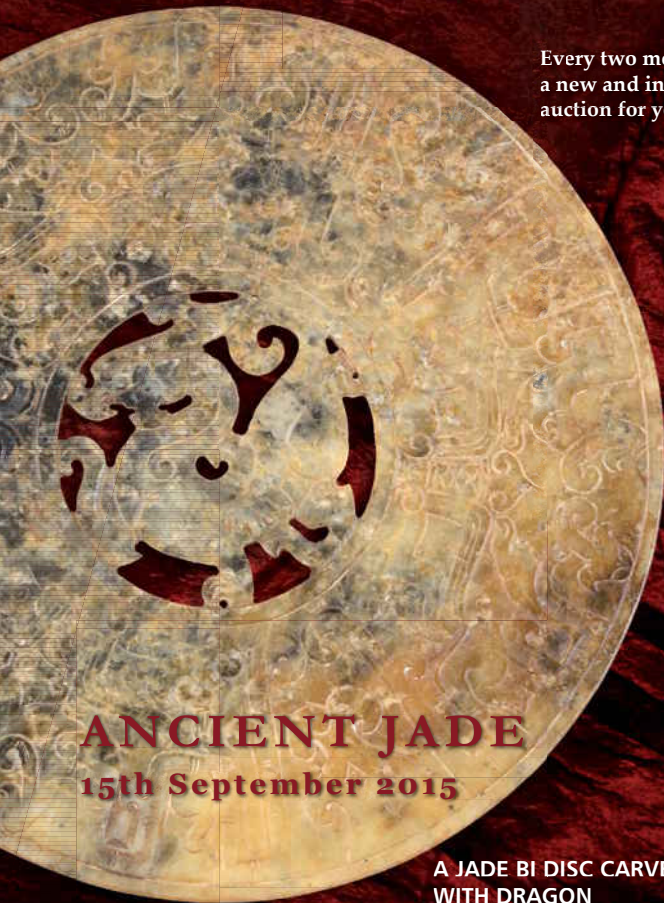
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Louis Carrogis, aka Carmontelle, "The Duke of Orléans's Gentlemen dressed in the frock coats of Saint-Cloud", sanguine, black chalk, watercolour and gouache with white chalk highlights, 263 x 400 mm.
Estimate: €250,000/350,000.



29 SEPTEMBER HD

The French Royal Family

We sometimes say of objects that they have a soul, and this is certainly true of the 230-odd items coming up at Sotheby's in Paris: paintings, furniture and objets d'art from the collection of the Count and Countess of Paris, evoking memories of the royal house between the 17th and 19th centuries. The intimate side of France's royal family can be seen in a child's writing desk "à la Tronchin" (named after the famous Swiss physician) made in c. 1780 by David Roentgen (€150,000/250,000), and a portrait of the Duchess of Orléans by Vigée-Lebrun, a national treasure. A chain with the enamel cross of the Order of the Holy Spirit (€200,000/300,000), made in c. 1824 for the future king Louis-Philippe, recalls the decorum of the past, while the "Chasses diverses" cup and saucer set delivered by the Sèvres factory to Queen Marie-Amélie (€100,000/150,000) illustrates the refinement of courtly life.

Sophie Reysat

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HD



Christian Dior haute couture by Gianfranco Ferré, 1995 spring/summer collection, coat with train in double-sided white organza, the inside printed with a floral motif, short sleeves, neck decorated with a large bow with long trailing ends appliquéd onto the front, catwalk model worn by Simonetta Gianfelici. Estimate: €5,000/6,000.



Christian Dior collection

10 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



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INCLUDING IMPORTANT WORKS
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1- CORNELIU BABA (ROMANIAN 1906-1997), *In the Study*, 1962, o/c, 46 x 61 cm, \$12,000-18,000 2- FELIX ZIEM (FRENCH 1821-1911), *Untitled (The Grand Canal, Venice)*, o/p, 36.8 x 56.5 cm, \$10,000-15,000 3- VARIOUS ANTIQUE GOLD AND ENAMEL POCKET WATCHES, 19 c., est. from \$3,000 to \$15,000 4- VARIOUS ANTIQUE GOLD AND ENAMEL SNUFF BOXES, 18-19 c., est. from \$5,000 to \$30,000 5- LE PHO (VIETNAMESE-FRENCH 1907-2001), *The Spring Bouquet*, o/c, 82 x 100 cm, \$24,000-28,000 6- A SOVIET COMMUNIST PROPAGANDA POSTER BY V. GITSEVICH, 1932, \$4,000-6,000 7- GIOVANNI BOLDINI (ITALIAN 1842-1931), *An Elegant Lady*, 1871, o/p, 20 x 13.5 cm, \$40,000-60,000 8- MAI TRUNG THU (VIETNAMESE/FRENCH, 1906-1980), *Le Rideau*, 1944, mixed media on silk on paper, 34 x 25.7 cm, \$20,000-30,000 10- LEON AUGUSTIN LHERMITTE (FRENCH 1844-1925), *Depart des Lavesses le Soir*, 1892, o/c, 98 x 78 cm, \$250,000-\$350,000 11- RUSSIAN ENAMELED GLASS VODKA SET BY ELIZAVETA EM. \$3,000-5,000 12- ADOLPHE JOSEPH THOMAS MONTICELLI (FRENCH 1824-1886), *Fete Galante*, o/p, 36.9 x 46.1 cm, \$5,000-7,000 13- ANDRE LHOE (FRENCH 1885-1962), *Gondes*, o/c, 26 x 35.2 cm, \$90,000-120,000 14- ISIDOR KAUFMANN (AUSTRIAN/HUNGARIAN, 1853-1921), *Portrait of a Young Man*, o/p, 23 x 18 cm, \$30,000-50,000 15- JOSEPH AUSTIN BENWELL (BRITISH 1816-

1886), *Caravan with the Pyramids and Sphinx Beyond*, 1868, mixed media on paper, 45.7 x 68 cm, \$25,000-35,000 16- GIUSEPPE GABANI (ITALIAN 1846-1899), *The Snake Charmer*, o/p, 28.6 x 47 cm, \$18,000-25,000 17- A GREEN AND LAVENDER JADEITE FIGURE OF A MEIREN (BEAUTY), 19th c., \$12,000-15,000 18- MONUMENTAL RUSSIAN ICON OF THE RESURRECTION AND THE HARROWING OF HELL, \$7,000-9,000 21- AFTER PIERRE MIGNARD (FRENCH 1612-1695), *Madame de Montespan sur le Grand Canal*, 17th - 18th Century, o/c, 99 x 122 cm, \$5,000-7,000 22- MAXIMILIEN LUCE (FRENCH 1858-1941), *Village au bord de la Riviere*, 1896, o/c, \$225,000-275,000 23- HENRI LEBASQUE (FRENCH 1865-1937), *Le Patinot a la Terrasse de Morgat*, 1924, o/c, 66.5 x 92 cm, \$225,000-275,000 24- MARC CHAGALL (RUSSIAN-FRENCH 1887-1985), *Le Bouquet D'Amour*, mixed media on paper on canvas, 58 1/2 x 45 cm, \$650,000-800,000 25- HENRI MARTIN (FRENCH 1860-1943), *The Goat*, circa 1937, o/p, 30 x 39 cm, \$10,000-15,000 26- MOZART ROTTMANN (HUNGARIAN 1874-c.1950), *The Talmudists*, o/c, 94 x 100 cm, \$75,000-95,000 27- MINIATURE FABERGE ICON OF CHRIST IN A GEM-SET AND ENAMEL GOLD FRAME, \$75,000-95,000 28- BORIS ANISFELD (RUSSIAN 1878-1973), *Portrait of a Young Woman with Flowers*, 1932, w/c on paper, 68 x 53 cm, \$7,000-9,000



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AUCTIONFR
VENTES AUX ENCHERES D'OBJETS D'ART

Save the date



With a collection of meteorites, depictions of Mao and photographs by Edouard Boubat, Paris sales are decidedly eclectic, and the calendar for this last quarter is bursting at the seams. We look at the key dates in pictures.

By Stéphanie Perris-Delmas

11 OCTOBER  

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.



16 OCTOBER HD

Lella by Boubat

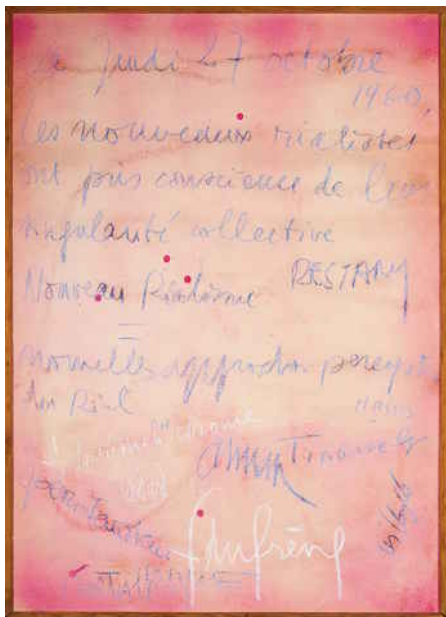
"Boubat is a kind of sage, an apostle, a beatific photographer, a 'peace correspondent,'" said Prévert. His photographs cast a benevolent eye on the world, whether people or landscapes: an eye of great finesse and nobility, without artifice. On 16 October, the Thierry de Maigret auction house is dispersing 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.

16 OCTOBER HD

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.





24 OCTOBER HD

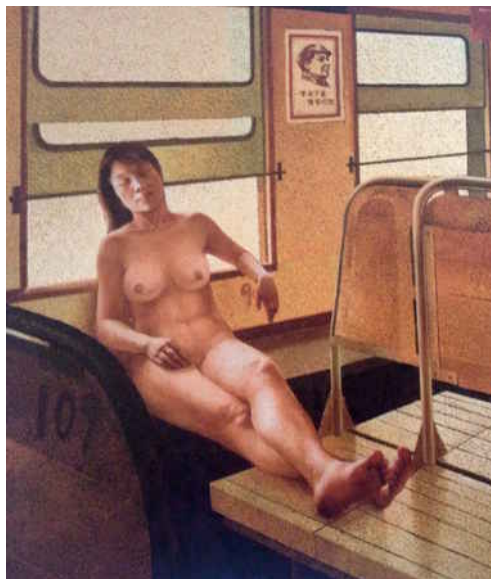
Pierre and José Restany collection

While the FIAC makes Paris beat to the rhythm of contemporary art, the Digard auction house is staging the sale of the Pierre and José Restany collection on 24 October at Drouot. The art critic's name is inseparable from the New Realists: the artists of "collective singularity". Restany always defended this movement, which raised the "poetic recycling of urban, industrial and advertising reality" to the status of art! The key piece in the sale is the founding declaration of New Realism, signed on pink paper by Arman, Dufrière, Hains, Klein, Raysse, Spoerri, Tinguely, Villeglé and Pierre Restany on 27 October 1960. The sale will also be a chance to buy compressions by César, accumulations by Arman and posters by Villeglé.

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!





26 OCTOBER HD ○

A nude by Sanyu

This seated nude by Sanyu dates from 1931: the year when collector Henri-Pierre Hoché (author of the famous novel "Jules et Jim") bought many works by the Chinese artist: 111 paintings and 600 drawings. On 2 June this year, two of the painter's vases from the same provenance achieved a double record in France. The Aguttes auction house is thus expecting similar excitement over this delicate nude (€2/2.5 M), in shades of white, pink and black. We await the verdict on 26 October.



6 NOVEMBER HD ○

Liberty, Equality and Fraternity

A page from France's history... With 224 lots, this collection of ceramics up for sale on 6 November at Drouot (Pescheteau-Badin) illustrates the sense of freedom pervading France and the decorative arts in the wake of the French Revolution. Artists and ceramists alike seized upon the new slogans and motifs that reigned during those years: Liberty, Equality and Fraternity!

10 NOVEMBER HD ○

Yvan Christ's collection

On 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).



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. 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.





4 DECEMBER HD ○

Funerary mask

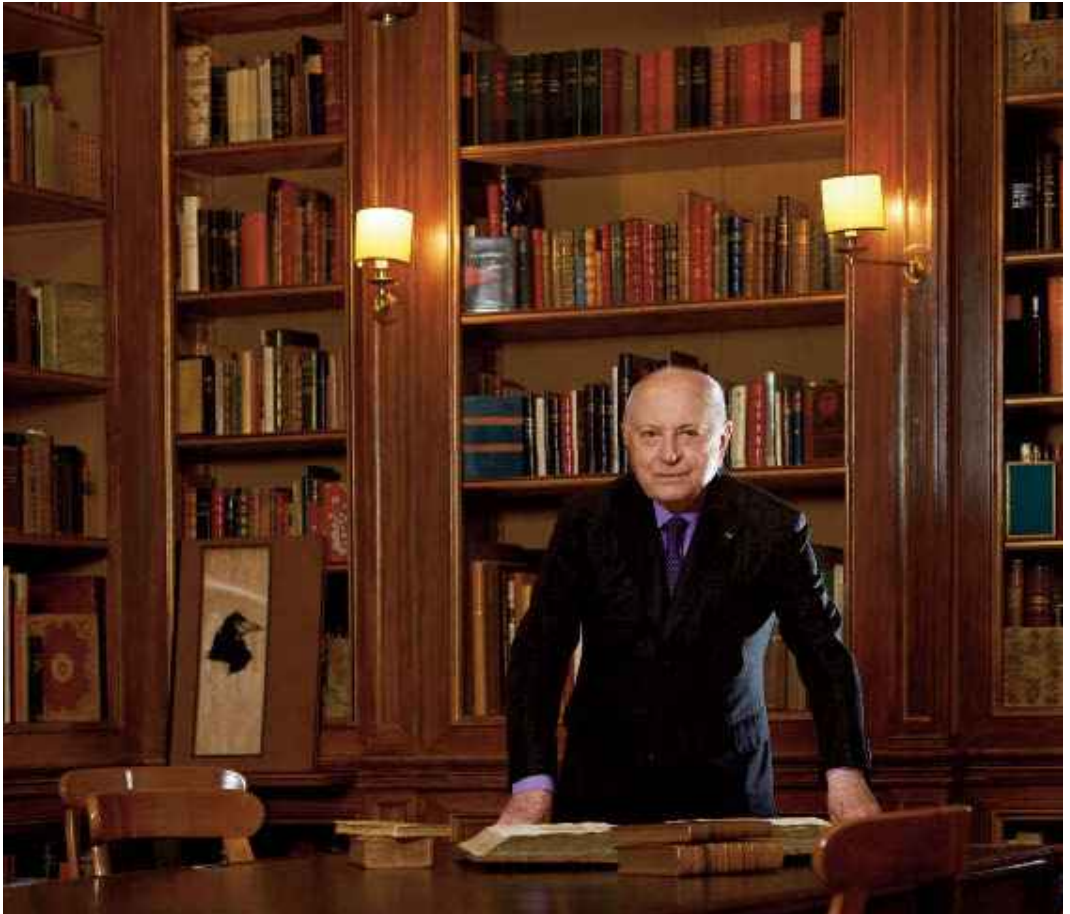
Binoche & Giquello has established itself over the seasons as a major player in the Paris pre-Columbian art market. As we know, it obtained some fine results last spring with the sale of the Dulon collection. Loyal to its speciality, the auction house is staging a sale on 4 December featuring some truly magnificent pieces, such as a ceramic Teotihuacan vase dating from 450-550 AD (€120,000/150,000). Collectors can also admire a funerary mask in green hardstone veined with white, estimated at €300,000/350,000.

7 DECEMBER HD ○

Celestial messengers

Meteorites have fascinated and intrigued mankind since antiquity. What is the origin of these mysterious stones? They used to be known as thunderstones or lightning stones, because in the 16th and 17th century people believed they were linked with thunderbolts; the extra-terrestrial origin of these celestial messengers was only established in the 19th century. Today they are as sought-after for their scientific interest (they provide valuable information on the evolution of planets) as for their beauty. Pierre Delpuech, one of France's three leading meteorite collectors, fell in love with them for their aesthetic quality. The dispersion of his collection (staged on 27 December at Drouot by Maître Lucien) promises to be a major event. This market is an American speciality, even if numerous Asian collectors are interested in the field. The 250 pieces on offer that day include one of the finest examples of Gibeon, a meteorite that fell in Namibia nearly 12,000 years ago (€60,000), and a sculptural piece of Canyon Diablo meteorite weighing 17.8 kg (€60,000).





11 DECEMBER ○○

Pierre Bergé's library

Like the Bérès saga, the sale of businessman Pierre Bergé's library looks set to become a real event in the speciality's history. Several sales are scheduled to disperse the collection's 1,600-odd books, scores and manuscripts. The inaugural session, Bergé & Associés in association with Sotheby's, will take place at Drouot on 11 December after a number of exhibitions in the main art market capitals. This library admirably reveals Bergé's taste, one typified by high standards, passion and openness to the world. Collectors can thus dream of landing *Les Maximes de Chamfort* annotated by Stendhal, or the first edition of Robert Louis Stevenson's *Treasure Island* (1883), which belonged to his friend William Ernest Henley – the model for Long John Silver, the famous cook in the crew of the *Hispaniola*.

DOMINIQUE STAL
EXPERT

BERTRAND JABOT

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140 ARMAN, BEN et CESAR



121 MORENO Michel

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DELAMARE DEBOUTTEVILLE.C - DE QUINTAL.V -
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GRANGE-BELLON.C-E - HABCHY.V -
HOLFELTZ.M - HUNT.J-M - HUSSON.V -
INDIANA.R - JOSEPH.K.M - JOYEUX.D -
KANDINSKY.W - K.HARING - KIESLING.M -
KLEIN.C - LANSKOY.A - LATAPIE.L - LAURENCIN.M -
LAZZATE.LEE.K - LEGER.F - LEGUAY.C - LEPIEN.J -
LICHTENSTEIN.R - LOISEAU.V - LORJOU.B -
MAGGIACOMO.J - MALEVITCH.K - MANESSIER.A -
MARIANA-LUIZA - MASSANO.J.M -
MATISSE.H - MENUO.C - MESSAC.I - MESSING.G -
MIMI - MINE-LAMARE.M - MIRO.J -
MODIGLIANI.A - MONORY.J - MONTAGNAC.P -
MONTICELLI.M - MORENO.M - NANTEUIL.M -
NEL - NIKI SAINT PHALLE de - OGER.M-H -
PALADINO .M - PANAYOTOU.D - PENUEL.J -
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In the world

Collection of Maya Angelou


NEW YORK

Author of "I Know Why The Caged Bird Sings", Maya Angelou surrounded herself with art that inspired her. Nearly fifty of the pieces she prized are now going on sale at Swann Auction Galleries in New York on 15 September. The collection echoes her cultural connections and convictions: John Biggers' depiction of "Kumasi Market", for example, captures African daily life (\$100,000/150,000), while portraits by Elizabeth Catlett show women with strong, angular faces. The theme of womanhood is continued in a work by Angelou herself: she painted "The Protector of Home and Family" (\$15,000/25,000) in the same year that the bestselling first volume of her memoirs was published. Twenty years and four volumes later, she was given a story quilt made by Faith Ringgold, which Oprah Winfrey had commissioned to celebrate her friend's sixtieth birthday. No Ringgold story quilt has ever been

offered at auction before, and this particularly personal one is expected to fetch up to \$250,000. It hung in Angelou's home in Harlem, where she held legendary New Year's Day celebrations with friends. Beyond that intimate circle, these private works of art have never been seen by the public. This sale, together with its associated exhibition (9-15 September), thus offers an unprecedented insight into the kind of art that inspired this writer and civil rights activist. Angelou was indeed a "phenomenal woman", as Barack Obama put it – with an art collection to match.

Tom Dyer

Faith Ringgold, "Maya's Quilt of Life", acrylic on canvas with pieced fabric border, 1989. Estimate: \$150,000/\$250,000.



MAYA'S QUILT OF LIFE

by Faith Ringgold ©1989

This painted story quilt is a tribute to the universal wisdom and strength of Maya Angelou, the phenomenal woman, writer, poet, thinker and human being. It was commissioned for Ms. Angelou's birthday, April 4, 1989, by Oprah Winfrey who says of Ms. Angelou; "She is our mother, sister, friend and teacher."

The text of the quilt is excerpted from:

Just Give Me A Cool Drink of Water 'Fore I Die © 1971

Gather Together In My Name © 1974

The Heart Of A Woman © 1981

I Know Why The Caged Bird Sings © 1970

by Maya Angelou reprinted by permission of Random House Inc., New York City.

Just Give Me A Cool Drink Of Water 'Fore I Die

Phenomenal Woman

Pretty women wonder where my secret lies.

I'm not cute or built to suit a fashion model's size.

But when I start to tell them, they think I'm telling lies.

I say,

It's in the reach of my arms,

The span of my hips,

The stride of my step, 51

The curl of my lips,



Porsche 911 3.0 SC
'Rijkspolitie' Dutch Police,
1982. Estimate:
£80,000/100,000.

The Excellence of Porsche

HALSTEAD, ESSEX

That distinctive, instantly-recognisable Porsche silhouette holds a special place in many a car devotee's heart, and this upcoming landmark sale is guaranteed to make die-hard fans of the Stuttgart brand weak at the knees. To celebrate 60 years since the production of the inimitable 356 Carrera, the venerated Essex-based auction house Coys has assembled an eclectic line-up of 60 models from the carmaker's illustrious past. Seasoned Porsche connoisseurs will be particularly struck by the pre-1974 models, notably a FIA Porsche 911 SWB Ex-Roy Lane with a hefty racing pedigree, having won the British Hillclimb Championship (£95,000/120,000), and a 1970 Porsche 911S nicknamed the "Quick Vics", custom-made for legendary British racer Vic Elford as

his daily driver. If only all modern-day high-speed pursuit vehicles were as fabulously outlandish as the rare 1982 Porsche 911 3.0 SC 'Rijkspolitie' Dutch Police on offer, expected to fetch up to £100,000. But the discerning collector will not only be able to admire classics from the distant past. An undoubted highlight of the sale will be a practically factory-fresh 2006 Porsche Carrera GT European Specification (£500,000/550,000), widely regarded by the car industry as one of the greatest production vehicles of all time. It is no coincidence that Ferdinand Porsche once declared function and beauty to be inseparable. In much the same way, this sale will appeal to both petrol heads and aesthetes alike.

Hugo Leatt



AUCTION RESULTS

FIND AUCTION RESULTS ON THE INTERNET



RESULTS

HD

A €9,660

Jean Patou, c. 1930. Dress consisting of panels worked on the cross in silk chiffon with a stylised floral print decoration in green, pink and grey on an ecru background; bodice with a cross-over brassière effect at the front and slightly pointed neckline at the back, waist emphasised with a wide belt in apple green silk velvet with a bow at the back. Matching bolero with raglan sleeves at the front with smock effect from the interior of the elbow, satin lining. White label with dark purple graphics: Jean Patou 7. Rue St Florentin Paris Cannes Monte Carlo Biarritz. Bolduc d'atelier: 64999.

Paris, Drouot, 22 May 2015, Pierre Bergé & Associés. Cabinet PB Fashion.



A

B €27,050

Jean Patou, 1927. "Black And White" ivory silk crepe evening gown embellished with inlaid black braid embroidered with glass beads and rhinestones in a geometrical pattern. White label with dark purple graphics: Jean Patou 7, Rue St Florentin Paris Cannes Monte Carlo Biarritz.

Paris, Drouot, 22 May 2015, Pierre Bergé & Associés. Cabinet PB Fashion.

C €108,010

Jean Patou, 1934 autumn/winter, winter sports outfit in black woollen waterproof gabardine.

Paris, Drouot, 22 May 2015, Pierre Bergé & Associés. Cabinet PB Fashion.



B





Jean Patou Collection

In totalling €1,403,382, the Jean Patou sale was a celebration of the collector, of course, but even more of the designer, whose clothes and fragrances alike intoxicated the bidding. In terms of couture, it was obvious that the avant-garde was determined more by new customs arising from modern life than everyday outfits. At the Paul and Denise Poiret sale on 10 and 11 May 2005 at Piasa, a 1914 car coat fetched the highest bid: €131,650. In this dispersion, two sports outfits also created a sensation: the one in the picture shot up to €108,010 – the same price as a pale pink and pearl grey wool knit golfing outfit of c. 1930, consisting of a pleated skirt and twinset made up of a sleeveless polo shirt and cardigan. The estimates had been no higher than €3,000 and €1,200 respectively. Both outfits belonged to Madeleine Barbas, Jean Patou's sister. Her husband, Raymond Barbas, was a former tennis champion who had collaborated with the couturier since the creation of his company in the early 1910s. Barbas introduced Patou to the sports world, and in 1921, he dressed Suzanne Lenglen in a way that was both practical and innovative. Four years later, the couture company created its "Sports Corner". With classic outfits, €27,500 went to a "Black and White" evening dress in ivory silk crepe, trimmed with black braid embroidered with glass beads and rhinestones. A 1935 spring/summer evening gown with a less Charleston-style cut sold for €21,895. This long dress in midnight blue figured silk crêpe, decorated in front with two percale camellias, has a matching hooded cape in cotton tulle and silk velvet panne. In 1923, Patou created the fragrance division of his company with Barbas. Designed by Louis Sue, a perfume bar of 1935 in amboyna burr, holding four large and seven smaller bottles, fetched €12,880.

Sylvain Alliod



A



B

A €35,730
Jean Paul Gaultier 2000 spring/summer collection, "Les Indes galantes", model no. 22 "Lascar", dress in bands of ivory and navy blue silk knit extended by striped skirt in lacquered ostrich feathers.
Paris, Drouot, 28-29 April 2014, Rieunier & Associés. Cabinet PB Fashion.

B €87,500
Paul Poiret, "Willette" evening coat in black satin lined with white crepe, pompom belt inside, c. 1910-1915.
Paris, Drouot, 23 March 2015, Eve.

C €17,000
An outfit labelled Yves St Laurent Rive gauche with the inscription "je suis belle" (€21,760 including buyer's premium). Third part of the Danielle Luquet de Saint Germain collection sale.
Paris, Drouot, 31 October 2014, Gros & Delettrez. Cabinet Chombert Sternbach.



C



D

D €40,890
Robe Christian Dior 1957 autumn/winter collection, Venezuela model.
Paris, Drouot, 18 July 2014, Cornette de Saint Cyr. Cabinet Chombert Sternbach.



E €39,380

Claude Montana, 1988 autumn/winter collection. Coat in apple green wool, flared underwired turtleneck collar, frogged fastening with silver-plated metal buttons, with a long-sleeved green jersey wool turtleneck sweater. Paris, Drouot, 17 March 2014, Gros & Delettrez. Cabinet Chombert Sternbach.



F €37,500

Paco Rabanne, 1966 autumn/winter collection. Fawn leather coat made of triangles linked to each other by gilt metal pins, fastening with ties on each side of the facings. Paris, Drouot, 14 October 2013, Gros & Delettrez. Cabinet Chombert Sternbach.

G €18,000

Christian Dior, 1955-56 autumn/winter Haute Couture collection, ivory silk rep with full skirt partially worked on the cross forming a short, slack train over a tulle underskirt, ribbon-trimmed headband by Rose Valois, pair of matching satin Ferragamo pumps. Paris, Drouot, 4 July 2014, Artcurial Briest Poulain F Tajan. Cabinet PB Fashion.





A €40,610

Pierre Cardin. Sleeveless woollen jacket emphasised with a brown undressed leather belt; trousers with zipped back pockets, c. 1966-1968. Paris, Drouot, 11 February 2013, Cornette de Saint Cyr.



B €18,700

Jean Paul Gaultier. Dress from the "Constructiviste" collection of autumn/winter 1986-1987. Paris, Drouot, 8 April 2013, Boisgirard - Antonini.

C €33,180

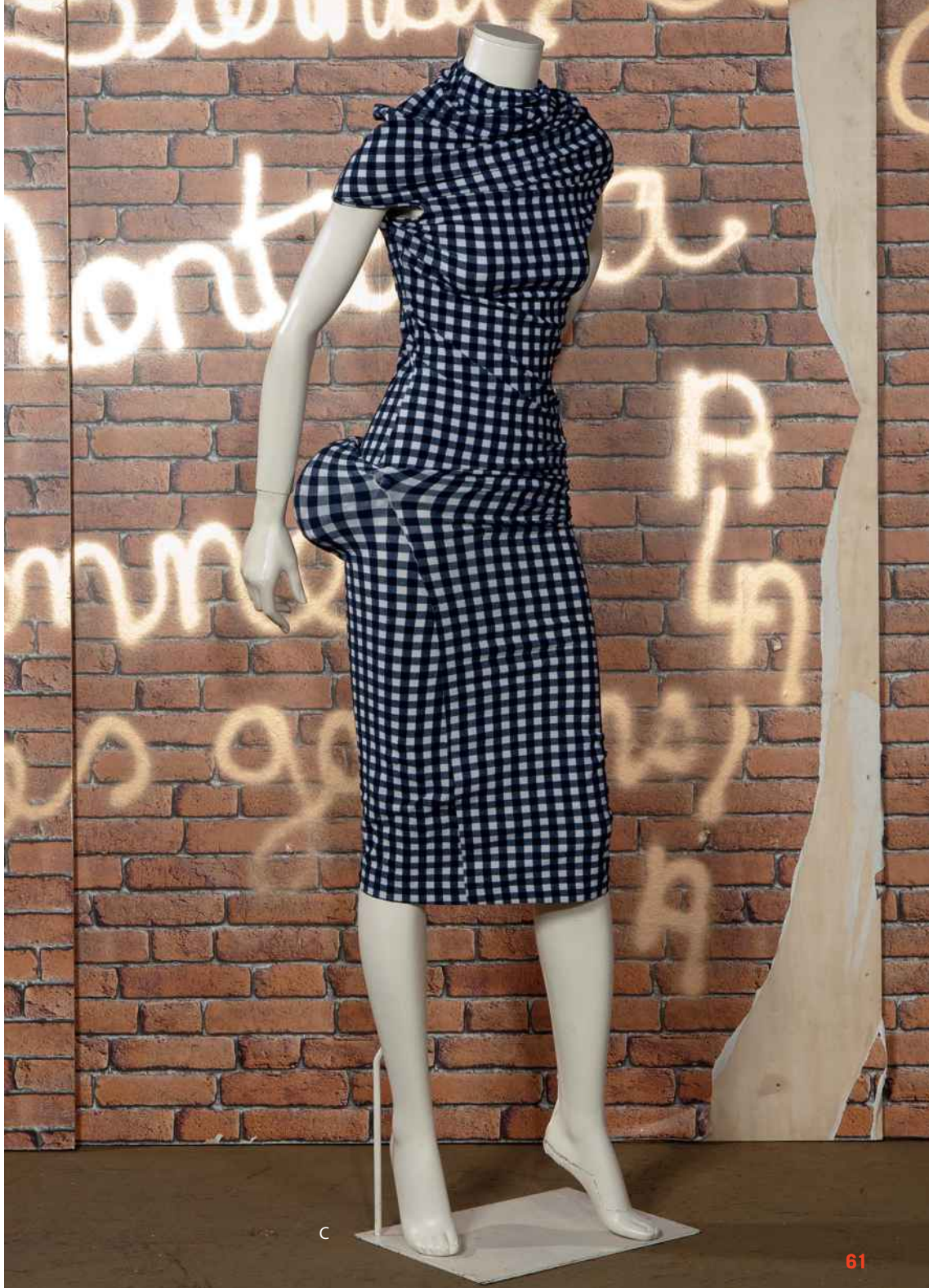
Comme des Garçons. Gingham print stretch polyurethane nylon dress. Paris, Drouot, 29 April 2013, Cornette de Saint Cyr.



"Comme Rei Kawakubo" . . .

In the hyper-trendy world of Rei Kawakubo, the 1997 spring/summer collection seems to occupy a special place, celebrated during the season by several resounding bids. Entitled "Body Meets Dress, Dress Meets Body", it appeared to feature the retro, reassuring melting pot of late fifties and early sixties fashion, with its gingham prints and decidedly Lolita looks. But when you looked a little closer, the deformations affecting the line of the dresses were not due to an optical illusion, but to prostheses which skilfully distorted the body. Created in Tokyo in 1969 by Rei Kawakubo, the brand "Comme des Garçons" was a genuine cultural phenomenon, celebrated by museums with exhibitions staged at the Centre Pompidou in 1986 and last year, outside the institutional walls, by the Galleria Museum. Its director, Olivier Saillard, said in the magazine *Télérama* that "all couturiers considered her the master. In terms of creativity, she's the one who attracts the most attention." Decidedly anti-fashion and active in the deconstruction of clothing, her arrival on the Paris scene in 1981 was something of a bombshell compared with the highly structured designs of new fashion idols like Thierry Mugler and Claude Montana. Moulding their wearers, the stretch polyurethane nylon dresses of the "Body Meets" collection illustrated the designer's desire to revisit the glamour of the Thirty Glorious Years, while distorting it at the same time.

Sylvain Alliod



c

HD



€174,995

Autumn 1937, Elsa Schiaparelli haute couture, drawing by Jean Cocteau, linen jacket embroidered by the Lesage company. Paris, Drouot, 3 July, Millon & Associés and Cornette de Saint Cyr auction houses. Cabinet Chombert-Sternbach.

Elsa Schiaparelli: shocking!

Creations by Elsa Schiaparelli from the wardrobe of a single family inspired some fierce haute couture level bidding battles, contributing largely to the sale's total of €930,136. A case in point is the €140,000 (a record for the designer) fetched by the jacket in the photo, embroidered with a woman's profile after a drawing by Jean Cocteau. This was the second project designed by the poet for the couturière. Ten other five-figure bids were recorded for designs by "Schiap", including the evening dress from the 1938 winter collection (illustrating the insert on page 27 of Gazette no. 25), which reached €35,000. However, it was beaten, at €63,000, by an evening dress, dreamed up this time to enjoy the summer of 1929. In striped moiré silk, it consists of a backless top and long fluid skirt with black and pink horizontal stripes. From the spring of 1940, €30,000 was needed for a long evening dress in peacock blue velvet panne with metal thread embroidery by Lesage and buttons by Jean Clément. At €22,100, an autumn 1938 featured a long black crepe dress with a square neck and a modest, ruffled effect created by a fuchsia pink drawstring ribbon tied with a bow at the back. Accessories were dominated by the €26,000 obtained by a gilt metal powder compact lacquered black in the form of a telephone dial, with a plaque in the centre engraved "Emma, ME.2.3950". Designed by Salvador Dalí c.1935, this type of contact was made to order for the 1935 autumn/winter fashion shows

Sylvain Alliod



A €40,910

André Perugia (1893–1977). Evening shoes, Le Bal model, 1924, after a cartoon by Guy Arnoux. Silk velvet embroidered with micro-beads, lined with kid. Paris, Drouot, 11 May 2005. Piasa, Ms August.

B €131,650

Paul Poiret (1879–1944). Car coat, 1914. Silk and linen cloth, silk faille, mother of pearl buttons. Paris, Drouot, 11 May 2005. Piasa. Ms August.

C €97,220

Paul Poiret (1879–1944). Coat from c. 1920. Ecrú wool with brown bands, lined with silk pongee with grey diamond pattern and stylised peacock blue leaves.

Paris, Drouot, 14 February 2008, Beaussant-Lefèvre. Ms Chombert-Sternbach.

D €105,890

Paul Poiret (1879–1944). Paris model, 1919. Checked cape with asymmetrical train in chocolate silk velvet, lined with cardinal purple silk satin. Dress in silk crepe de chine and chocolate silk velvet.

Paris, Drouot, 11 May 2005. Piasa. Ms August.



Paul Poiret

Denise Poiret's personal wardrobe constantly makes the news at auction. This new sale totalled €738,322 in 126 lots: a success rate of 100%. Most estimates, as we shall see, were simply pulverised. The bids came from all over the world, with enthusiasts brought thoroughly up to date with the Poiret touch (if need be) by the monograph exhibition subtitled "The King of Fashion" staged in 2007 at the Metropolitan Museum of New York. It was mainly supplied with pieces bought at Piasa's dazzling May 2005 sale at Drouot (with a single family provenance, as here), featuring Denise Poiret's personal wardrobe, passed on to her son, Colin Poiret – which totalled €1.88 million including buyers' premiums.



D

Paul Poiret, king of fashion

When Paul Poiret separated from his wife Denise in 1928, he told the housekeeper “Tell Madame to take whatever she wants” and that is exactly what his wife did. She took a photograph of her husband, other items, plus her entire wardrobe that he had created for her! This unique inheritance would be kept by three generations of women, the mother Denise, the daughter Perrine and the granddaughter Sophie to reappear at auction realising a total of €1,883,810. Paul Poiret is “The King of Fashion” as the Americans called him in 1913. He liberated the woman’s body, freeing it from the confines of a corset, creating the “coupe à plat”. He was not only inspired by the Directoire fashion but also by Africa and Asia, not forgetting the designers of his time. Eclectic, this is seen in his other interests, such as perfume, cosmetics, material for decoration and last but not least the organisation of luxurious soirées. In short he is the king of elegance. At 19 he joined the couturier and patron Jacques Doucet. After four years, including a brief stay at Worth, he opened his own shop. It is now September 1903 and clients flocked to his shop, high society, celebrities, including such names as Réjane, Sarah Bernhardt and even Isadora Duncan. The “must have Poiret” is launched, highlighted by his marrying Denise, who later became his muse and ambassadress for his all his creations. This all came to an end in 1929 with the closing down of his couture shop. The man had become a legend of a bygone era. This era was resuscitated for the sale at Drouot after two hugely successful exhibitions, one at the couturier Azzedine Alaïa and the other at Drouot that drew in crowds of up to 8,000 visitors. International institutions and collectors were alerted and no less than fifty-seven French museums exercised their right to pre-empt. There were two world records; the first was for a haute couture coat, a 1914 car coat inspired by the Berbers fetched €131,650, so much in today’s fashion it is quite incredible. The second one was for a pair of 1924 evening shoes designed by André Perugia for Denise Poiret selling for €40,190, reviving the spirit of the era. His collaboration with Raoul Dufy resulted in a bid of €72,200 for a 1911 evening coat, “La Perse” so called after a material of the same name designed by the artist. That same year Poiret launched his new venture “l’Atelier Martine” named after his second daughter. This decorative art workshop was aimed at adolescents without any particular training, the couturier would select those creations he could edit. €5,060 was paid for a length of pongee silk decorated with printed flowers. Still in 1911, Poiret created a scent called “Rosine” after his eldest daughter. The bottle for “La Veritable au de Cologne” made by the Atelier Martine vanished for €6,980. The “chic Poiret” knew how to make fun of himself. The radiator cap of his Hispano-Suiza, a caricature of the couturier, fetched €6,620. Poiret effortlessly linked the “Belle Époque” and the “Années Folles”.

Sylvain Alliod

Fashion reigns supreme

The first items from a muse's collection

Yves Saint Laurent said of Danielle Luquet of Saint Germain: "I had nothing to teach her, au contraire, it was she who rid me of all the old-fashioned references and recollections, the out-dated haute couture". From 1965 to 1968 this lady from Lyon, who began quite by chance in fashion, would become his star model. In 1966 she created a sensation when she modelled a suit, the jacket hanging from her shoulder, revealing a see-through blouse... After having worked together for ten years the muse left the couturier, but not the fashion world. Her career path led her to Marc Bohan where she became artistic advisor to Dior, then to Claude Montana to whom she would be an inspiration and a friend, and who offered her numerous prototypes. In 1978 she went to live in Geneva but did not abandon this universe, remaining until recently a diligent haute couture client, and a collector whose purchases were thought through. Important to her were the cut and structure of a garment that reveal the purity of its creative design and its aesthetic pursuit. She sadly decided to part with the twelve thousand items of clothing and accessories, exhibited for ten years at the musée d'art et d'histoire in Geneva. Models not only by Yves Saint Laurent and Claude Montana, but also Jean Patou, Christian Lacroix, Azzedine Alaïa, Thierry Mugler and many others paraded throughout the first two auctions of this vast collection. The musée des Arts décoratifs and the Palais Galliera pre-empted about twenty items during the first rendez-vous, especially those signed Lacroix and Saint Laurent. Give credit where credit is due, and the prize was awarded to the latter with €118,750 paid for by a French institution for a transparent long dress from his haute couture, 1968-1969 autumn-winter collection. More demure this time, a cocktail dress climbed to €68,750. The bust of this model, "Picasso", from the 1979 winter collection, is in black satin and embroidered by the company Francois Lesage, with sequins and pearls depicting the face of a woman. A pair of brown leather sandals by Roger Vivier for the 1967 spring-summer collection sold for €13,130 were made to accompany Saint Laurent's African collection. Leaving Saint Laurent for another avant-garde fashion designer, Paco Rabanne was credited with €37,500 for a fauve leather coat from the 1966 autumn-winter collection. Based again on the transparent theme, it is made of triangles assembled by gold coloured nails. A coat from the 1988 autumn-winter collection by Claude Montana was wrapped up for €39,380 in the second sale. Its cut and apple-green colour give it a "Swinging Sixties" air, a time when shoulder pads and neutral or flashy colours were in vogue. **Sylvain Alliod**



€118,750

Yves Saint Laurent, 1968-1969 autumn/winter collection. Model no. 74, long black chiffon dress embellished with ostrich feathers at hip level, split back.

Paris, Drouot, 14 October 2013, Gros & Delettrez.



A

Didier Ludo's collection

Where Didier Ludot is concerned, all fashionistas know the Palais Royale stores of this pioneer of vintage fashion. He recently sold off part of his collection, with the 171 lots on offer all finding takers for a total of €966,259. Once belonging to Francine Weisweiler, an evening dress by Balenciaga from the 1965-66 haute couture winter collection was pushed all the way up to €56,250 by an American collector. This pink dress in Brivet Swiss muslin, entirely covered in ostrich feathers by Albert, has a waist emphasised with a bow. Expected to make around €3000, a 1962 haute couture evening gown by Pierre Cardin in apple green gazar, with pure lines marked by a sculptural bare back with indentations, shot up to €41,250, finally going to a European collector. Thierry Mugler entered the scene at €35,000 with a 1979 bronze green leather bodice worn by Jerry Hall in the fashion show, over a chiffon handkerchief skirt. This went to an American collection. At €22,500, the Musée de la Mode et du Textile des Arts Décoratifs pre-empted a 1950 minimalist, ultra-chic "Bridge" suit in black ottoman by Balenciaga, undeniably the most sought-after couturier in the sale. "Haute couture is a huge orchestra that only Balenciaga knows how to conduct," said Christian Dior. "All of us other designers simply follow his lead." As proved by the bids...

Sylvain Alliod

A €56,250

Balenciaga Haute Couture, automne-hiver 1965-1966
Robe du soir en plumetis de brivet entierement applique
de plumes d'autruche par Albert Balenciaga Haute
Couture a/w 1965-66 a fine pink silk evening gown
entirely covered in ostrich plumes, with ribbon belt.
Paris, 8 July 2015, Sotheby's.

B €10,625

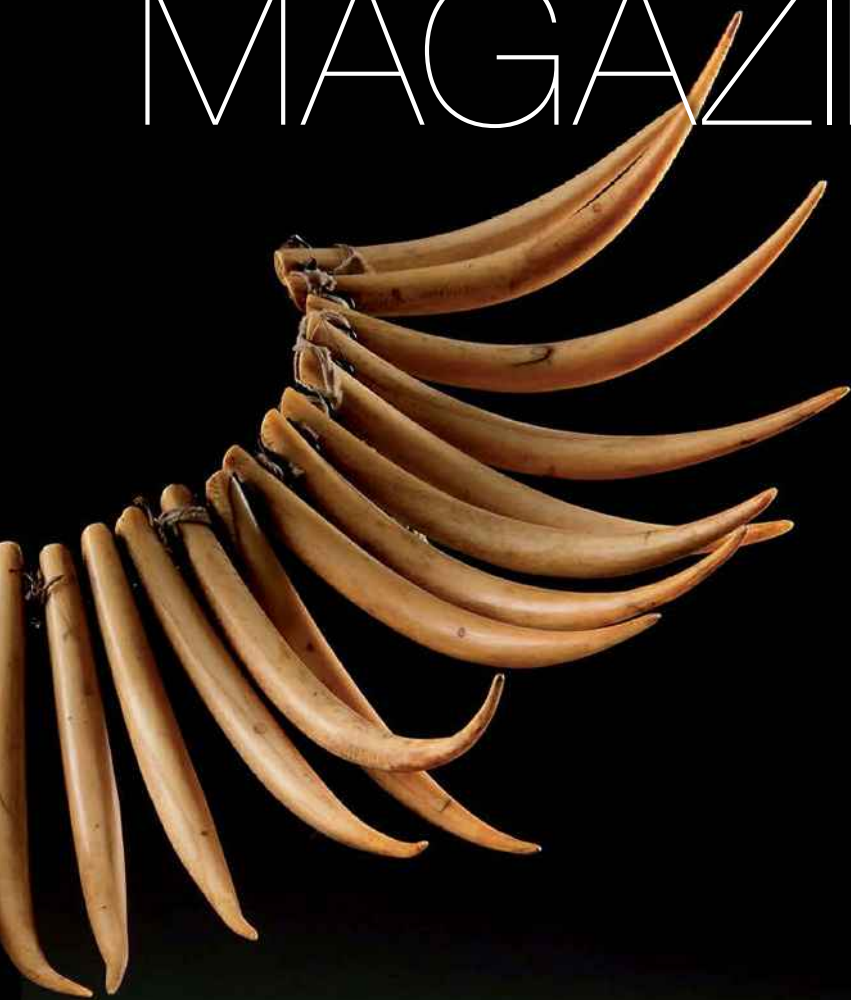
Yohji Yamamoto, automne-hiver 2006-2007, bustier cage
en jersey noir Yohji Yamamoto, f/w 2006-2007 a black
jersey covered 'cage' bodice
Paris, 8 July, 2015, Sotheby's.





Chief's necklace in split whales' teeth, Fiji, Polynesia, early 19th century, whale's teeth and fibres
23.5 x 41 cm: H. of longest tooth: 15 cm.

MAGAZINE





Two-panelled screen with the Inen seal
Japan, 17th century, ink and colour on paper,
163 x 178 cm.

© Gregg Baker

A new destination for the Parcours des Mondes

Everyone knows that Paris will always be Paris... just as it will always be the capital of the tribal art. As the years go by, the City of Light has maintained its rank in the speciality, offering collectors from all over the world pieces from outstanding provenances like the Ivory Coast "Gonate" mask of the Bete people, once owned by Paul Guillaume and then Charles Ratton, sold last December for €605,218 at Drouot (Wapler Mica). With a result of €11 M, the sale staged by Sotheby's in June yet again confirmed Paris as a leading marketplace – one that benefits every year from the glowing reputation of an outdoor art fair: the Parcours

des Mondes, which in fourteen years has become an international event. For a little under a week, the top galleries – 84 to be precise, with over half coming from outside France – are providing access to their selections. A new feature this year is the focus on Asia: "a natural development reflecting the growing interest of collectors and dealers," according to Parcours director Pierre Moos. Frantz Fray of the Espace 4 Gallery is delighted with an initiative that has at last brought Asian art galleries together at one fair, for the first time in France. Around twenty specialists have confirmed attendance, including Parisians Jacques Barrère and Christophe Hioco, together with Londoner Gregg

NOTE

Parcours des Mondes, Paris, The Beaux-Arts neighborhood of Saint-Germain-des-Prés, Paris, 6th arrondissement. Participating galleries are located on the following streets. From 8 to 13 September.

www.parcours-des-mondes.com



Baker. The first, who specialises in India and South-East Asia, is exhibiting a 14th/15th century Buddha's head from Thailand in the Lanna style; the second a 10th/11th century pink sandstone Shiva Bhikshatana from Rajasthan or Madhya Pradesh, while the British gallery is coming to Paris with a 15th/16th century Amita Nyorai in wood. Japan will also be in the lime-light at the Tanakaya Gallery, notably with a drawing by Kawanabe Kyōsai: "Crow on a plum branch by moonlight", and at Espace 4 with a selection entirely dedicated to the famous Japanese coats of arms known as mons. The gallery has assembled various pieces bearing such emblems, including banners, helmets and armour, in a display conceived by the designer of the exhibition "Samourai: 1,000 years of Japanese History" held at the museum of the Château des Ducs de Bretagne, in Nantes. Alexis Renard has dreamed up an appealing theme, "Beauty and the Beast": an exhibition with a catalogue featuring wild female divinities of the Indian pantheon. To give impetus to this new Asian orientation, on 9 September there will be a special comparative analysis of a work, with a conversation between a collector, a gallery owner and Cernuschi museum curator Maël Bellec. The Paris museum is part of the Parcours this year, offering daily guided tours. So for one short week, Paris is at the centre of the world!

Stéphanie Perris-Delmas





Buddha's head, Lanna style, Thailand,
14th/15th century, bronze, H.: 47 cm

© Galerie Jacques Barrère,
photo: Michel Gurfinkel

L'École des Filles at Huelgoat

It is no longer a school, it is not a museum and it is far more than a gallery... The art centre opened in 2009 by Françoise Livinec in Le Huelgoat, a little Breton village in the heart of the Monts d'Arrée, is a place where time stops; a place that summons the past and present under the tutelary figure of poet and sinologist Victor Segalen; a place where lovers of literature and painting come together every summer. On one side, we find a wild, mineral nature bathed by the murmuring waters of the Rivière d'Argent; on the other, silent works expressing the very essence of things. The École des Filles is "an unusual place with a really extraordinary atmosphere" to quote Maël Bellec, the curator of the Musée Cernuschi, who is familiar with the centre and one of its star artists, the Chinese painter Wei Ligang. In November 2014, the Paris museum bought one of the calligrapher's works in ink and acrylic on paper from the gallery owner: "Peacock", dating from 2013, when he was in residence in Le Huelgoat. For a month he confronted the elements, painting thirty-odd works inspired by the forest nearby (a

dense forest, where the light filtering through here and there becomes a golden glimmer under the calligrapher's brush), just as Lacombe and Sérusier came to Le Huelgoat in their time to seek a primitive inspiration. Wei Ligang transcends nature, reinterpreting and renewing China's artistic tradition. "His art has a strong affinity with the work of Zao Wou-ki and Chu Teh-chun," observes Maël Bellec. "He questions the core, the very structure of the calligraphy technique, and invents new characters." The work exhibited this year at the École des Filles, a large format combining black, white and

NOTE

École des Filles, 25, rue du Pully, 29690 Huelgoat.

From 14 September, every weekend from 11.00 a.m. to 7.00 p.m.

www.ecoledesfilles.org



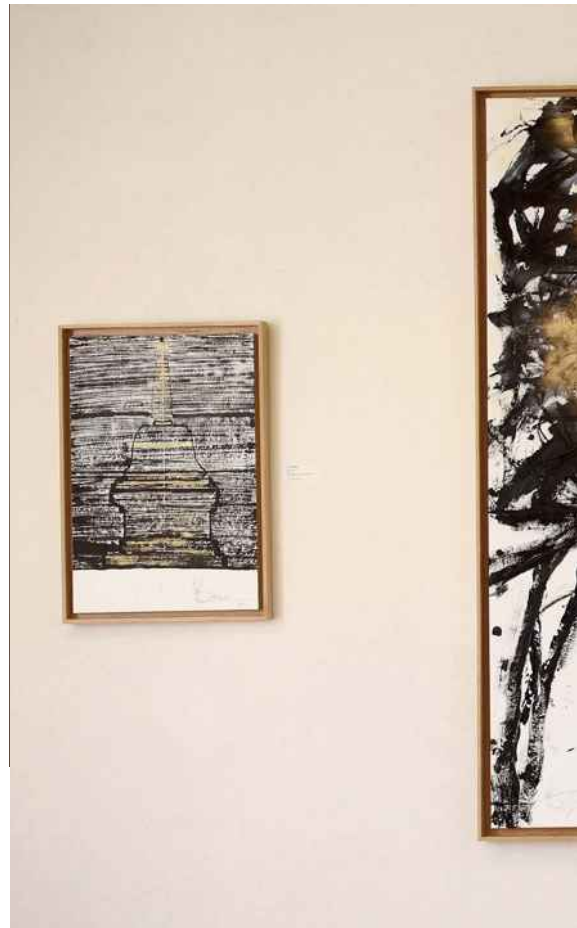


École des Filles, Huelgoat
© Paul et Henriette





gold, belongs to this series dedicated to the forest. It carries the spark of the divine within it: the leitmotiv of the 2015 edition. Because after "Exote, esthétiques du divers" ('The 'Exote': Aesthetics of the Other) programmed last year, Françoise Livinec decided to "Briser le toit de la maison" (Break the Roof of the House), the title of the work by Mircéa Eliade, who focuses on the spiritual dimension of contemporary creation in its relationship with the sacred. The new selection is thus guided by "this subject, which reflects and condenses our questions, while remaining mysterious and open," to quote the gallery owner. Works find a natural place in the 2,000 m² of the converted school: both the large paintings by Loïc le Groumellec, Xavier Krebs, Won Sou-Yeol and Bang Hai-Ja, and the small formats by Matthieu Dorval, admirably laid out in the former shower room, a long corridor with red and white ceramic tiling. Inspired by Victor Hugo's text "Sub Umbra", his works are connected with the liquid element: the sea, a blueish vastness in which the artist immerses himself, making play with the sky and the rolling shapes of foam. "The storm has something terrible but fascinating about it. It is also sacred," says Françoise Livinec: "a way of controlling one's death, and containing it." She adds, "All these works have one thing in common: they show the fragility of life, in a silent aesthetic that sits well with Le Huelgoat, its natural surrounding and its landscapes. They all seek visual solutions to express this mystery." This is illustrated by the paintings of Xavier Krebs. A whole room is devoted to the Breton painter and ceramist, who died in 2013. There are several pieces from the "Three Gorges" series, inspired by the site upstream of the city of Chongqing in China. Here, Krebs, a remarkable colourist, followed in the footsteps of Gauguin, using luminous reds, yellows and ochres. Light, this time immaculate, again features in the paintings of the last series, "Lagoons", where the painter, now ill, set out on his final journey. Loïc le Groumellec's work takes the form of a procession – a Breton pilgrimage – through his temporary chapel made of wood and cloth, exhibited last year at the Musée de Vannes. It houses one of his canvases in the centre, now an *ex voto*. For thirty years, in an output avoiding all forms of narrative, le



Groumellec has explored the theme of megaliths, houses and crosses: motifs that emerge from the gradual obliteration of the black material. One of his compositions, incidentally, marks the entrance to the room dedicated to him. But this year, the gallery owner has focused on the painter's last series: two large monochromes from 2014 striated with signs from the tomb on the island of Gavrinis. The artist, for whom "painting is a spiritual act in itself", had a solo exhibition at the Paris gallery in late December: an occasion to



École des filles, Huelgoat,
Wei Ligang's paintings.

admire rare works from the Megaliths series. "The artist has extremely exacting standards, and produces little. There are only fifteen or so left from this series," says Françoise Livinec. Meanwhile, the Korean artist Bang Hai-Ja is one of the women selected by Françoise Livinec alongside Madeleine Grenier, Jeanne Coppel, Chrystèle Lerisse and Won Sou-Yeol. Belonging to the first generation of Korean abstract artists, Bang works the material, using both sides of the canvas to give it life, delicately combining

colours and making play with effects of transparency to capture the light. Her paintings are like windows opening onto the universe and all its beauty. For Pierre Cabane, author of the second monograph on the artist, Bang Hai Ja "has always sought to make light shine out of her works. And this quest for light, combined with reflection on the mystery of life and creation, has resulted in some magnificent paintings." At Le Huelgoat, the sacred is decidedly never very far away...

Stéphanie Perris-Delmas



Frederik Bruun Rasmussen

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The best of Denmark stops over in Paris

This is a major event at Drouot: Bruun Rasmussen, one of the top auction houses in Scandinavia, will be exhibiting some exceptional pieces at "12 Drouot" in Paris this September, before they go on sale in Copenhagen at the end of the month. A chance to meet Frederik Bruun Rasmussen, director of this heavy-weight in the European art market, based in Bredgade, one of the city's most impressive streets. "Our auction house was founded by my grandfather in 1948. When he died in 1985, my father took over. He is now in his seventies, but is still very active and regularly wields the auction hammer," he tells us. Over the decades, this family business has become the number one in Denmark, in a rather singular context. British auction-

neers have offices in the country, but do not organise sales there, using their location simply to source works. This enables Bruun Rasmussen to be in close contact with their clients. Equally, the number of large auction houses has fallen over the years: "The market has changed enormously during the last twenty years," says Frederik Bruun Rasmussen. "At that time, there were around ten auction companies in Copenhagen. Today, you have to be online and find clients all over the world, or work in partnerships, otherwise you might as well shut up shop. There are only a few of us left in the capital, which is rather sad – because the more operators there are, the healthier the market is." With hammer price sales of €63 million in 2014, Bruun Rasmussen itself is on top form.

NOTE

Exhibition of lots at 12 Drouot,
on 16 (by appointment only) and 17 September.

www.drouot.com and www.bruun-rasmussen.dk



So what's the secret of this success? "Trust. Being responsible is very important in what we do: it's crucial if we want clients to keep coming back to us. With this in mind, we have no qualms in saying 'no thanks: go and see someone else' with objects we are uncertain about, or do not know." Another major reason for this success story is probably their move onto the Internet, which is all the more vital for a country the size of Denmark. "We have had online auctions for twelve years now; we were the world's first established auction house to conduct sales online and in the room simultaneously," says Frederik. Since the online launch, detailed descriptions of lots have also been available in English to reach a wide international audience. Highly focused "international" sessions are held four times a year (in September, November, March and May), featuring about a thousand lots in fields including modern art, design and antiques. Hamlet's kingdom has an abundance of Russian pieces because of the historically close ties between the Romanov family and the Danish crown (Empress Dagmar found refuge there during the Bolshevik Revolution). The longstanding presence of large import companies handling objects from the Far East also explains the rich variety of this field. Meanwhile, online sales at more affordable prices are organised in all specialities almost every day. About ten years ago, Bruun Rasmussen even created a dedicated place just outside Copenhagen: a futuristic building designed by Kim, son of the great Danish architect Jørn Utzon, who designed the Sydney Opera House. Incidentally, the company recently had the plea-





Pierre Soulages, "Peinture", 1963,
oil on canvas, 97 x 130 cm, to be sold by
Bruun Rasmussen on 22 September.

Rights reserved

sure of selling a tapestry by Le Corbuiser that had belonged to Jørn Utzon, bought by the Australian institution for several hundred thousand euros.

Openness to the world

To get round distance-related difficulties, the Danish auction house has set up a number of "facilities": services designed to attract far-off clients, especially in terms of shipping. "For example, shipping to Hong Kong is free," says Frederik. "We try to make everything as easy as possible for our clients, particularly as regards American and Asian customs, and do as much as we can to help them. This is a crucial point, especially for the Americans, who are very keen for things to run smoothly." As, indeed, are the Scandinavians...

Alongside the Americans and Asians, the French make up a solid customer base for Bruun Rasmussen. "Copenhagen, the capital of Denmark, is not as far from Paris as you might think," says Frederik. "And our representative in Paris, Ditte Herborg-Krogh, a French speaker who knows the Paris market well, is on hand to assist and guide French enthusiasts." The French are particularly attracted by design and modern art, Bruun Rasmussen's two flagship specialities, accounting for 42% of sales. "We have many French clients; it depends on what we have to sell," says Frederik, who very much appreciates the open-mindedness of the French: "They won't buy anything they already know." A number of French artists have had solid ties with Denmark, and vice versa: for example, Asger Jorn, co-founder of the CoBra movement, drew Dubuffet, Alechinsky and, more recently, Pierre Wemaëre to his country, and to Silkeborg, where he founded a museum. The post-war decades are particularly well represented, and some enlightened enthusiasts will happily make a trip to Paris to buy French art. This is the case with one collector, who bought a splendid canvas by Soulages at the Galerie de France in 1973, which features in the catalogue raisonné. Estimated at around €400,000, it will be exhibited at Drouot by Bruun Rasmussen. Another enthusiast acquired a 1966 work by


Alechinsky, "Montgolfier", estimated at between €80,500 and €105,000. And what could be better to set off such pieces than the timeless designs of Danish furniture? Bruun Rasmussen will be offering a square chaise longue in steel (PK 80A) by Poul Kjaerholm. Only a few of these were commissioned, made by one of the designer's close friends. This one, estimated at €40,000 to €67,000, comes from a Danish museum. And of course, we mustn't forget the star ceramicist Axel Salto: two of his stoneware vases will feature in the sale, including one in the form of a fruit, expected to fetch €10,000/13,000. At a time when several auction houses are offering Scandinavian items, why buy at Bruun Rasmussen? "In our sales, 99% of the pieces come directly from private Danish residences – there's no intermediary. This means that we are 100% certain about what we sell. Our longstanding, far-reaching experience and knowledge in this domain certainly outclass the major international auction houses selling similar items," says Frederik.

This mini-foray into the quintessence of Danish culture would not be complete without several paintings from the "Golden Age": a fecund period in the first half of the 19th century when painters went abroad, seeking out different kinds of light and practising open-air painting. Two canvases in the sale testify to this extended Grand Tour: one of Athens by Rorbye (€270,000/400,000), the other of Capri by Kobke, both masters in this movement. This is an invitation to travel, which you can accept without even having to leave Paris.

Alexandre Crochet

Located next to Copenhagen's port, Bruun Rasmussen's ultra-modern building, inspired by Ancient Egypt and designed by architect Kim Utzon, accommodates the auction house's "online" operations. Photo DR.





Ed Ruscha, "Psycho spaghetti western #8, 2010-11", acrylic, used motor, oil on canvas, 121.9 x 279.4 cm, signed and dated "ed ruscha 2010-11" on the reverse. This work will be included in a future volume of *Edward Ruscha: catalogue raisonné of the paintings*, edited by Robert Dean. Sold for \$965,000 in the New York contemporary art evening sale in May 2015 (Phillips). Property from a private American collection.

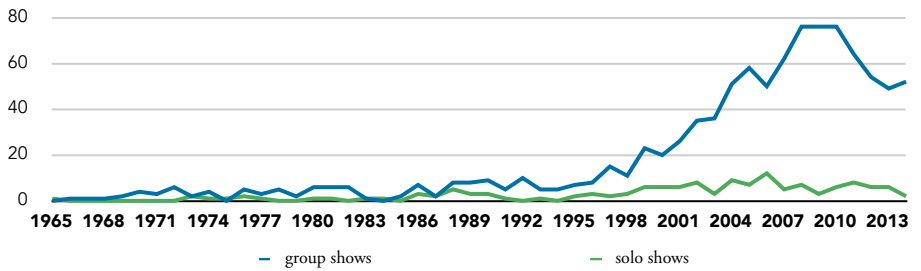
Ed Ruscha



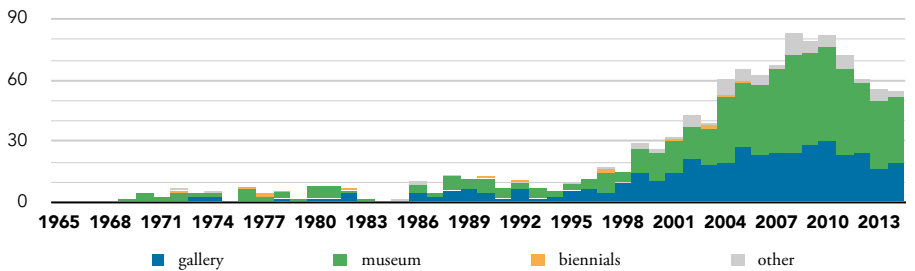
© Phillips

Edward Joseph Ruscha is an American artist who was born in Omaha, in Nebraska, United States, in 1937. Edward Ruscha has worked with several media: painting, printmaking, drawing, photography, and film. He is mostly known for his paintings and drawings which include words or phrases, as well as his artist books that greatly influenced the Pop art and conceptual art of the 1960s. Ruscha was born into a Roman Catholic family in Nebraska and showed signs of artistic skills from a very early age, and a particular attraction to cartoons, which he developed as a young adult. In 1941, he moved to Oklahoma City where he lived for 15 years before moving to Los Angeles, California, in 1956. There, he attended the Chouinard Art Institute, the former California Institute of the Arts, where he studied painting, photography and graphic design from 1956 to 1960, under the direction of artists Robert Irwin and Emerson Woelffer. Soon after graduating, he started working for the Carson-Roberts Advertising Agency in Los Angeles as a layout artist, which

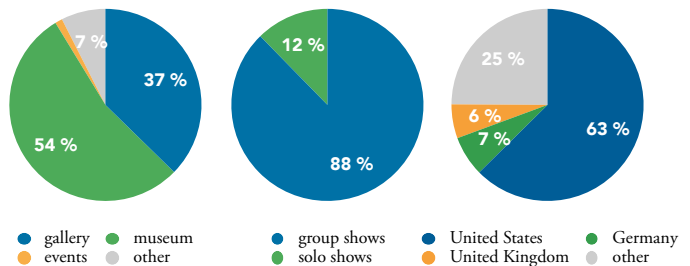
Evolution of the number of exhibitions by type



Evolution of the number of exhibitions by type of venue



- Distribution by type of institution
- Distribution by type of exhibition
- Distribution by country





Ed Ruscha, "Fanned Book", 2012,
acrylic and charcoal on canvas,
162.9 x 180.7 x 4.1 cm.

© Gagosian Gallery

inspired him to use books as a medium for his artworks. In these artist books, he included photographs that portrayed the shifting American emblems of the 1960s, including representations of Hollywood signs, stylised gas stations and buildings, archetypal landscapes and Californian palm trees, as well as the imagery of popular culture, deliberately seeking a lack of style and claiming a simplicity in the themes and techniques chosen. The medium of photography was a way to free himself from the Abstract Expressionist style. In the early 1960s he was famous for his paintings,

collages and photographs, and was represented by the Ferus Gallery, which also worked with artists such as Robert Irwin, John Altoon, and John McCracken. In 1962, he participated in a groundbreaking exhibition that was considered one of the first American Pop Art exhibitions: "New Paintings of Common Object" at the Pasadena Art Museum. Later on, he also worked as a layout designer for Artforum, an international magazine specialising in art, under the pseudonym "Eddie Russia" from 1965 until 1969, and taught printing and drawing at UCLA in 1969. Ruscha was highly



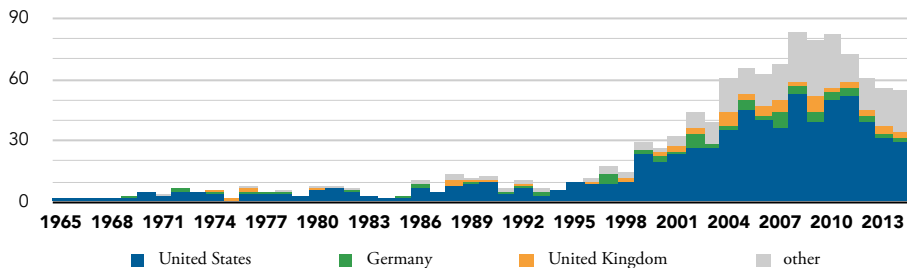
Ed Ruscha, "Fee", 1971, gunpowder, pastel on paper, 29.2 x 73.7 cm, initialed and dated "e.r. 1971" lower left. Sold for \$389,000 in the New York contemporary art evening sale in May 2015 (Phillips). Property from a private American collection. © Phillips

influenced by artists such as Robert Rauschenberg, Jasper Johns and Marcel Duchamp. He was married to Danna Knego, with whom he had a son, Eddie Ruscha.

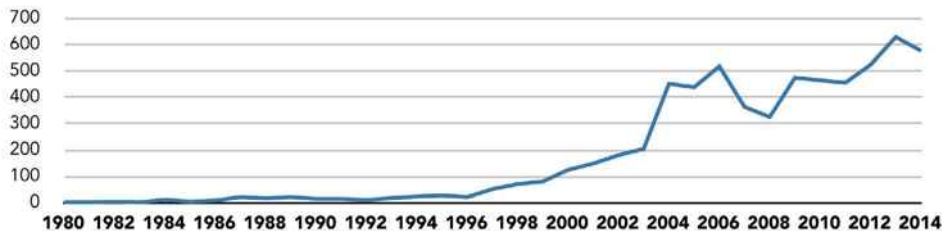
Ed Ruscha has had solo exhibitions at many institutions and galleries around the world, such as: Gagosian Gallery (Rome and New York), Kunstmuseum Basel and Galerie Beyeler (Basel), The Getty Center (Los Angeles), Bernard Jacobson Gallery (London), Los Angeles County Museum of Art (Los Angeles), Museum of Contemporary Art (North Miami), Moderna Museet (Stockholm), Sprüth Magers (Berlin), Galerie Schlégl (Zurich), Whitney Museum of American Art (New York), Museo Tamayo (Mexico City), Museum Ludwig (Cologne), Galerie Daniel Templon (Paris) and the Hirshhorn Museum and Sculpture Garden (Washington D.C.). His work can also be found in the collections of numerous institutions, including: Queensland Art Gallery (Brisbane), Vancouver Art Gallery (Vancouver), Museum of Contemporary Art (Zagreb), Museum

Ludwig (Cologne), Castello di Rivoli Museo d'Arte Contemporanea (Turin), Hara Museum of Contemporary Art (Tokyo), Berardo Museum (Lisbon), Leeum – Samsung Museum of Art (Seoul), Fotomuseum Winterthur (Winterthur), Unisa Art Gallery (Pretoria), Musée d'art contemporain (Lyon), The Art Institute of Chicago (Chicago), MoMA (New York), Museum of Contemporary Art (North Miami), and the Tate Britain (London). It is in his native country, the United States, that Ed Ruscha has most frequently been exhibited, ahead of Germany, the United Kingdom, France and Austria. Artists with whom he has been most frequently exhibited include: Andy Warhol, John Baldessari, Bruce Nauman, Roy Lichtenstein, and Robert Rauschenberg. He has been most frequently exhibited at the following institutions and galleries: Leo Castelli Gallery, IKON, John Berggruen Gallery, Gagosian Gallery, and the Whitney Museum of American Art. The top authors who have written about Ed Ruscha are: Kenneth Baker (The San Francisco Chronicle), Carol Vogel (The New

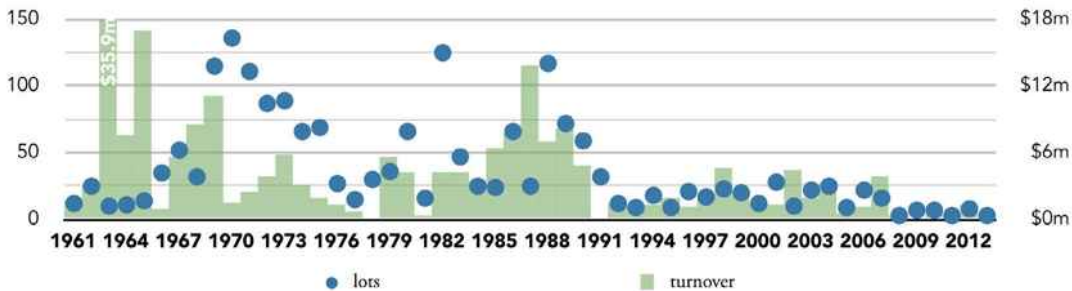
Evolution of the number of exhibitions by country



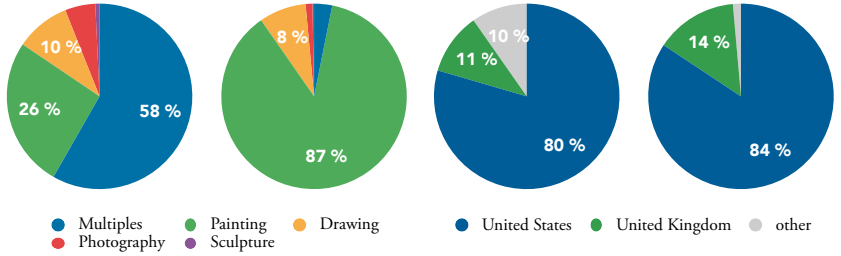
Evolution of the number of articles about Ed Ruscha



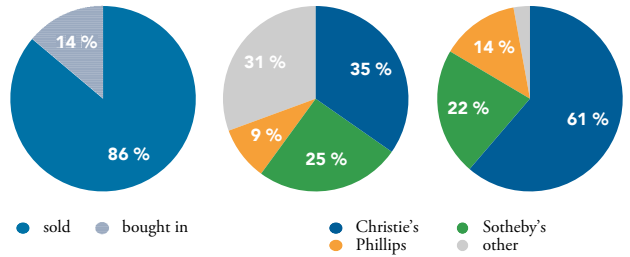
Number of lots presented, and sales figures by year of creation



Distribution of lots by medium and revenue



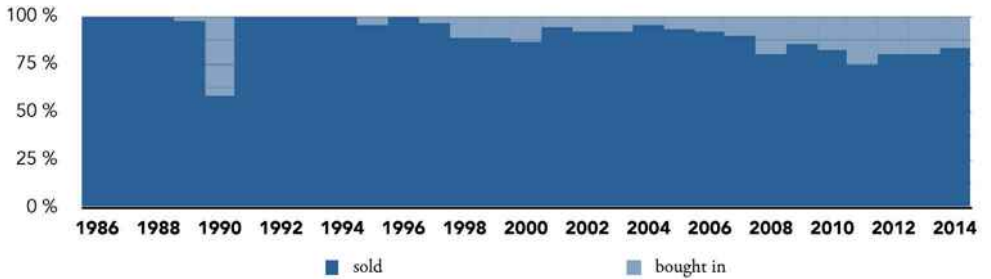
Distribution of lots by country and revenue



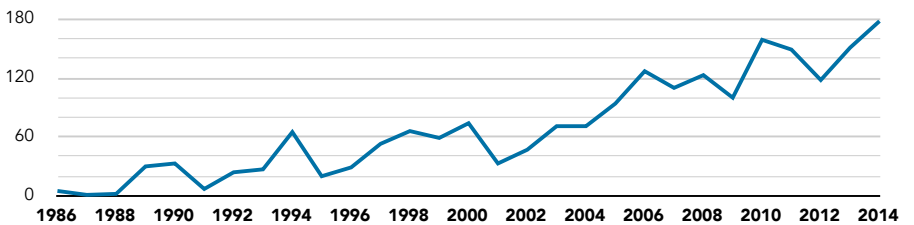
Rate of sold lots vs. bought-ins

Distribution of lots and revenue by auction house

Evolution of unsold rate



Evolution of the number of lots



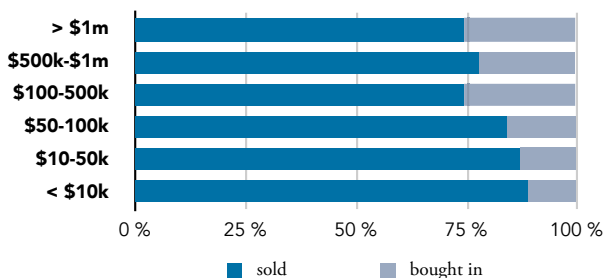


Ed Ruscha, "Rooster", 1970, gunpowder, pastel on paper, 29.2 x 73.7 cm, signed and dated "e. Ruscha 1970" lower left. Sold for \$389,000 in the New York contemporary art evening sale in May 2015 (Phillips). Property from a private American collection. © Phillips

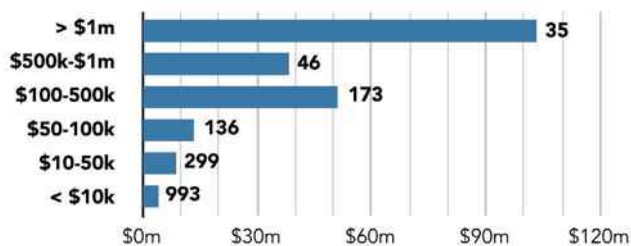
York Times), Kelly N. Crow (Dow Jones), Christopher Knight (Los Angeles Times), David Ng (Los Angeles Times), and Roberta Smith (The New York Times). The top three publications that have mentioned Ruscha's work are: The New York Times, The Los Angeles Times, and The Independent. English is the most common language in which he has been written about, followed by articles written in German, Spanish, French, and Italian. The largest proportion of articles written about Ruscha have been published in the United States, ahead of the United Kingdom, Germany, Italy, France, Spain, Switzerland, Australia, and Austria. At auction, Ruscha's work has totaled over \$217 million, averaging at \$125,627 per work sold.

The record for the artist's highest-selling work was set at Christie's auction house in New York in 2014 November, when the painting "Smash" (1963) was sold for \$27,000,000. This record comes quite a long way above another work, "Burning Gas" (1965), which

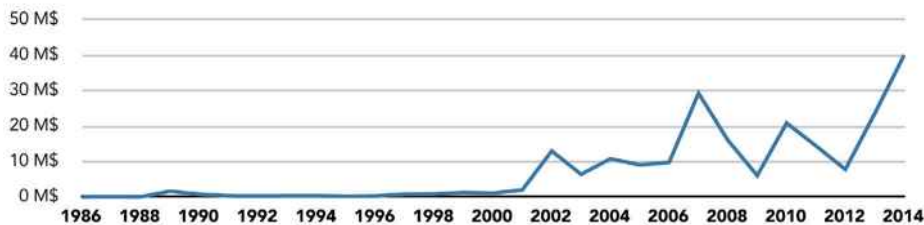
was also sold at Christie's in New York in November 2007 for \$6,200,000. Another important sale of Ruscha's work took place at Christie's in New York in May 2013, when "Mint (Red)" (1968) was sold for \$4,200,000. Multiples represent the biggest share (58%) of lots offered at auction, but they only represent a negligible amount of turnover. On the other hand, the paintings achieved the majority of the turnover (87%) while representing only 26% of the lots offered at auction. Ruscha's drawings represented 10% of the lots offered and 8% of the turnover. It is in the United States that the biggest share of turnover was achieved (84%), and that 80% of lots were offered. A large proportion of turnover (14%) was also realized in the United Kingdom, where 11% of the lots were offered for sale. Works created in 1963 generated the largest proportion of the artist's turnover in public sales (\$35.9 million), with only 10 lots offered that year. On the other hand, 1970 saw a high number of lots



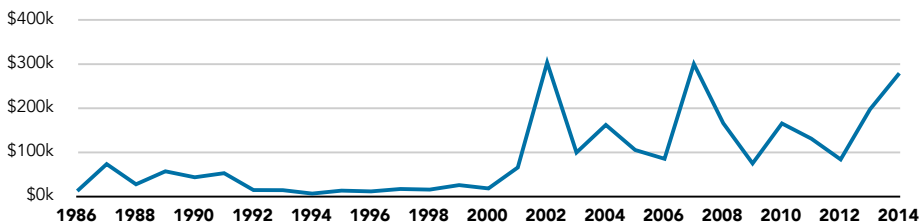
Turnover and number of lots by price range



Evolution of the yearly turnover

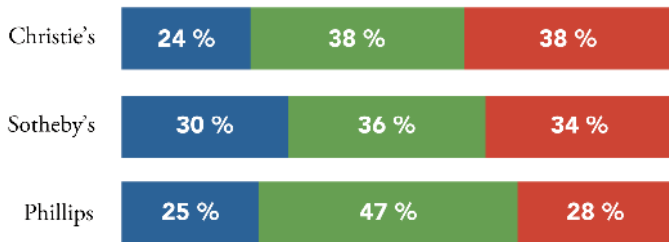


Evolution of the average value per lot





Percentage of works sold below, within, and above estimates



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

Auction results from Artprice.com. The study surveys all the works sold at voluntary public auction between 1986 and 2015.

offered for sale, but a relatively small amount of turnover (\$1.5 M). The unsold rate appears to be relatively stable, except for the year 1990, when it was around 50%.

28% of Ruscha's works sold at auction went for under their low-end estimate, 38% within their estimate, and 34% were sold above their high-end estimate. A very similar proportion of the artist's work was sold within its estimated price range at the auction houses Christie's and Sotheby's: 38% and 36%, respectively. Phillips sold a larger proportion of lots within its estimated price (47%), which suggests that this auction house's estimates were more accurate. Christie's sold the largest proportion of works (34%) above their high-end estimate. Ruscha's work is currently on display in the following group exhibitions: "By the Book" at Sean

Kelly Gallery in New York until 31 July 2015, "Landschaft: Transformation einer Idee - Kunst von 1800 bis heute aus der Sammlung der Neuen Galerie Graz" at Neue Galerie Graz - Universalmuseum Joanneum in Graz, until 6 September 2015, "International Pop" at Walker Art Center in Minneapolis, until 6 September 2015, "Don't Shoot the Painter - Dipinti Dalla Ubs Art Collection" at Villa Reale in Milan until 4 October 2015, "ArtZuid 2015" at Foundation ArtZuid in Amsterdam, until 22 September 2015 and "Drawings from the Ringier Collection Chapter I" at Villa Flora Winterthur - Sammlung Hahnloser in Winterthur until 2 August 2015. A group exhibition of the work of Edward Ruscha will be held at Kohn Gallery, Los Angeles, entitled "The West Coast Avant-Garde - 1950 - Present", from 7 August 2015.

Art Media Agency



Ferdinand Hodler, "Portrait de Berthe Hodler-Jacques", circa 1898, oil on canvas, 44 x 37 cm, Musée Jenisch Vevey, donated by Rudolf Schindler.

© Musée Jenisch Vevey
© Photo Claude Bornand, Lausanne

Imaginary interview with Ferdinand Hodler

It is difficult to separate your painting from the events that have marked your life. (Sternly)

Whatever I do as a painter, I am still a child of my time. I invite viewers to wander with me through this obscure, mysterious forest of symbols full of melancholy. But what do you expect? I am no stranger to death. By the time I was 14, I had already lost my father, my mother and my five brothers and sisters to tuberculosis. Three years ago, I watched my beloved Valentine die, painting and drawing her at every stage in her journey towards death. (Eyes welling up) She was a wonderful Parisian woman I met in Geneva. We were so happy before cancer reared its ugly head. (Collecting himself) But there you go: I am a painter, and I wanted to apply this sometimes unbearably precise eye to the sickness of the woman I loved, as it developed. It took several months, and we went through it hand in hand – she with unflinching dignity,

and me focused on my line, which in itself sought to express the infinite.

Why this quest for realism at all costs?

Because in a portrait, the resemblance has to be total and striking. When I paint, I aim for a powerful unity, an almost religious harmony. That is why the preparatory drawing plays such a fundamental role: it is an essential tool of the trade. As far back as I can remember, I have always sketched, and the more I look through my sketchbooks, the more I realise their importance in terms of trying out new things. And then I have spent my whole life here in Switzerland. Look out the window and admire these mountains and lakes. Even when an artist moves around as a landscape painter, he should not depict one single instant in a series of instants, but on the contrary, endeavour to reveal the order of nature that governs the world.

How did the fledgling Swiss painter managed to conquer Europe?

(Smiles) With his paintbrush of course! When I was 19. I went to the School of Fine Arts in Geneva, where I studied for four years. As soon as I felt ready to take on the pitiless world of art and art critics, I submitted my first works to the Exposition Suisse des Beaux-Arts. I was 23. One thing led to another, and I had my first solo exhibition nine years later, in 1885. You know, when I started out, I was a Realist painter. And who was responsible for that, do you think?

Gustave Courbet, of course!

(In a friendly tone) Ah, I see you've done your homework! Yes, indeed – when I arrived at Vevey in 1889, I was conscious of following in his footsteps. As we know, Courbet had died 12 years previously in the neighbouring village of Tour-de-Peilz. You can imagine the influence this coincidence had on me as a young painter, not to mention the sense of responsibility I felt. But I soon began to lean towards Symbolism: a more personal than literary version, I would say. At that time, my chief concern was to exalt life forces, light, and the kind of harmony by now completely abandoned by the 19th century. (Scratching his beard) For me, a work of art should be the synthesis of everything you have seen, everything that you know. Ultimately, the painter exists to create a new kind of nature.

And you succeeded!

I explained my ideas in a lecture I gave in 1897 at Fribourg entitled "The artist's mission". I had taught at the town's School of Arts and Crafts for a long time, so I obviously had a few ideas to pass on! But then to call me a theorist... that's going a bit far! In any case, I have tried to stay true to the principle of "parallelism", as I called it: the repetition of shapes and colours which, to my mind, act on us like a law of nature. For example, all objects tend towards the horizontal: mountains get smaller and more curved century after century, until they are as flat as the surface of water. And water itself gets closer and closer to the centre of

the Earth. All these phenomena are constants of nature, and I apply these principles in painting to make my work more expressive.

Do you consider yourself one of the avant-garde?

The term is perhaps a little strong in my case. But it is true to say that I have always blazed my own trail without worrying about the fads of my lethargic contemporaries. Obviously, I often felt discriminated against and misunderstood, but I suppose that is the lot of those who are right ahead of everyone else – just like my comrades of the Secessionist movement in Vienna, Berlin and Munich, whom I joined at the start of the century. Getting known through a scandal in Paris was not an exercise in affectation, I can assure you! In 1891, I was invited to exhibit my "Nuit" at the Salon du Champ-de-Mars, when Geneva had prohibited it, on the pretext that the painting was obscene. (Laughing) Hell, morality is so sterile! But this sterile row at least got the press talking about me, and with hindsight, I don't regret that in any way.

Speaking of regrets, do you repent of any of your political positions?

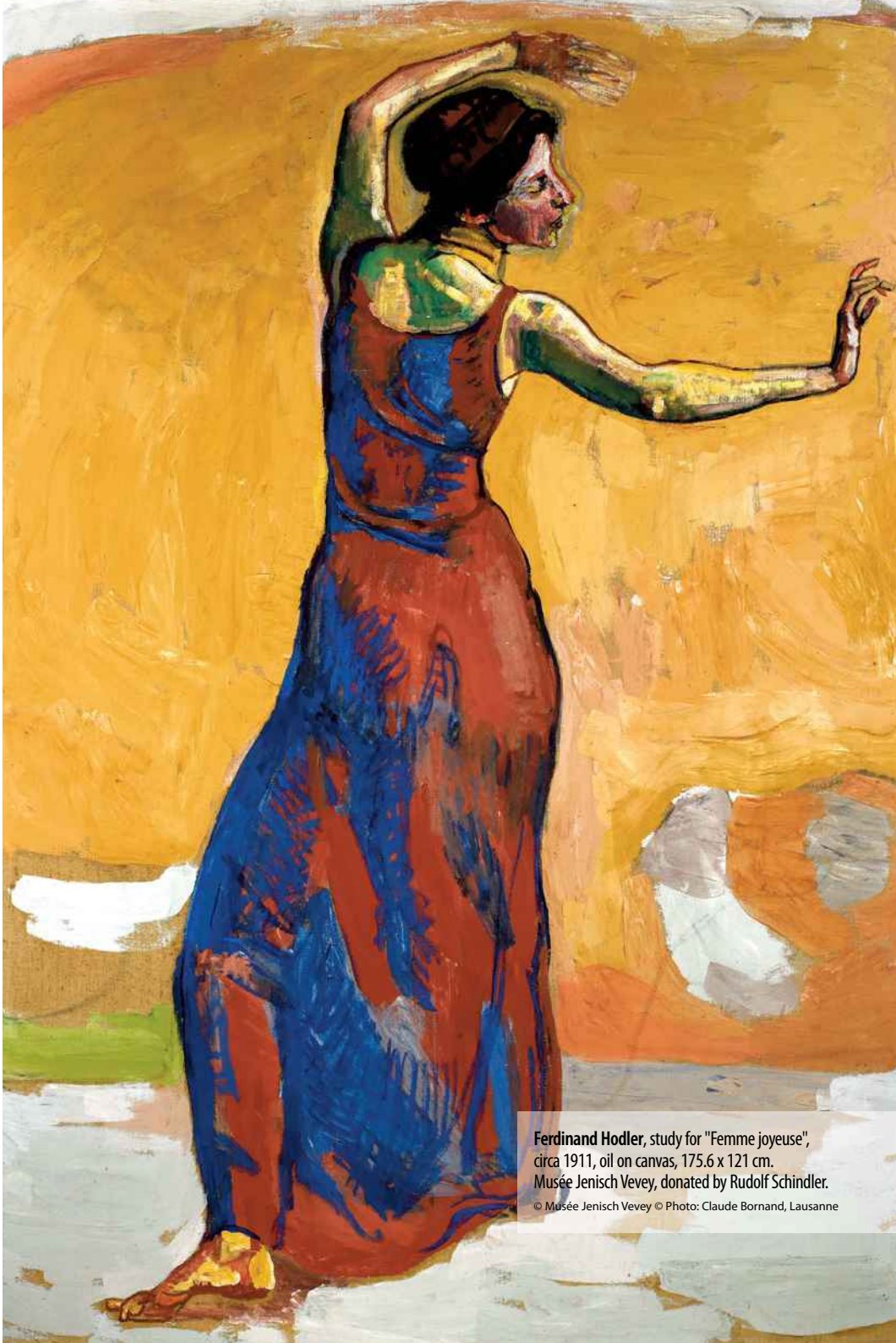
Absolutely not! In 1914, I was barred from all German art societies for signing a protest against the bombing of Reims Cathedral by the German artillery. You have to stand up for your convictions. And if I had another hundred years to live, I would continue to express humankind's agreement and harmony. What unites us is greater than what divides us.

Interview by Dimitri Joannidès

TO SEE

"L'infini du geste, Ferdinand Hodler dans la collection Rudolf Schindler", Musée Jenisch, venue de la Gare 2, 1800 Vevey (Switzerland), tel: +41 21 925 35 20, www.museejenisch.ch – Until 4 October.





Ferdinand Hodler, study for "Femme joyeuse",
circa 1911, oil on canvas, 175.6 x 121 cm.
Musée Jenisch Vevey, donated by Rudolf Schindler.

© Musée Jenisch Vevey © Photo: Claude Bornand, Lausanne

GAZETTE DROUOT
DROUOT