

# LA GAZETTE DROUOT

INTERNATIONAL



NUMBER 57  
APRIL 2016



44<sup>th</sup> Salon

16<sup>TH</sup> APRIL  
2<sup>ND</sup> MAY 2016  
10.30AM - 7.30PM

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# AGUTTES

Neuilly Drouot Lyon Deauville

## PAINTINGS FROM THE 19TH & 20TH CENTURIES

Drouot-Richelieu - ROOMS 5&6 Paris, France

Monday 4 April at 2.30 pm



Site Agreement n°2002-209. Authorised auctioneers: Claude Aguttes, Diane de Karajan, Séverine Luneau, Sophie Perrine, Agathe Thomas

Achille LAUGÉ (1861-1944), *Le Mas de l'Alouette au printemps (le jardin de l'artiste)*,  
oil on canvas, circa 1905, 56,5 x 79 cm

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

**AT THE MOMENT, WE COLLECT THE WORKS OF ART FOR OUR NEXT AUCTION OF 6 JUNE**

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Pierre-Eugène MONTEZIN (1874-1946), *Nymphéas*, oil on canvas, 60,5 x 73,5 cm

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AGUTTES LYON BROTTAUX

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## FOCUS 60

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# EDITORIAL



**Stéphanie Perris-Delmas**  
EDITORIAL MANAGER

The years go by, and no two are the same... After 2014's results, posting a considerable rise with sales of \$68.2 billion for the global market, 2015 revealed a 7% drop, according to the latest report by economist Claire McAndrew, published during the TEFAF. So this is clearly no longer a time for elation, but for a cautious eye on the future. And yet in this sluggish context, France – representing only 5% of the global auction market – has emerged relatively unscathed. Last year, the French auction total came to €2.7 billion according to the Conseil des Ventes: an increase of 10% compared with 2014. The French market, geared more to the middle of the range, has thus proved more stable, even posting growth in segments considered speculative, like modern and post-war art, while there has been a downturn worldwide. This definitely warrants a little national preening!

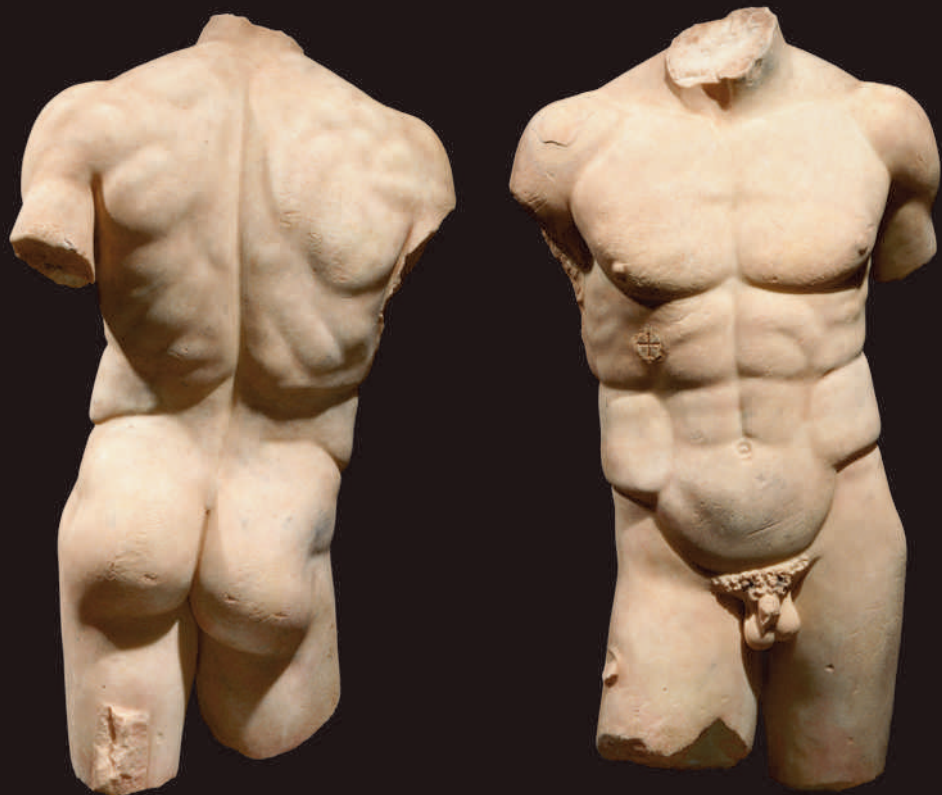
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**FURNITURE - WORKS OF ART**  
**OLD MASTER PAINTINGS**  
**ANCIENT ART AND ANTIQUITIES**



MARBLE OVERSIZED TORSO, ARES BORGHÈSE TYPE,  
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# NEWS IN BRIEF



HD

Photo: Rik Klein Gotink and Robert C. Erdmann for the Bosch Research and Conservation Project

## 392,981

The number of visitors to the "Picasso.mania" exhibition (staged by the Rmn Grand Palais, the Centre Pompidou and the Musée National Picasso-Paris), which closed on 29 February.

## New drawing by Bosch

The experts of the Bosch Research and Conservation Project (<http://boschproject.org>) have made a decision: the drawing of the "Infernal Landscape" can definitely be added to the painter's corpus. Bought at auction by a collector in 2003, it will be presented to the general public for the first time at the retrospective "Hieronymus Bosch: Visions of genius". Celebrating the 500th anniversary of the master's death, this can be seen at the Noordbrabants Museum, in his native town of 's-Hertogenbosch, until 8 May. The BRCP is unveiling all its work on this occasion, and has published an in-depth study in the form of a monograph.

[www.hetnoordbrabantsmuseum.nl](http://www.hetnoordbrabantsmuseum.nl)

W





## Carte blanche to Kounellis

The oldest firm in the world, the Monnaie de Paris (Paris Mint) is hosting Arte Povera pioneer Jannis Kounellis in this dialogue with contemporary creation started up by the doyen of the city's institutions in 2008. Until 30 April, in the 18th century saloons, the public can admire several works by the artist exploring the production process of a work.

[www.monnaiedeparis.fr](http://www.monnaiedeparis.fr)

# AGUTTES

Neuilly Drouot Lyon Deauville

## OLD MASTER PAINTINGS FURNITURE & OBJETS D'ART

Tuesday 12 April at 2.30 p.m. – Neuilly-sur-Seine



200



54



108

54/ Karl Fabergé desk clock. Circa 1899–1903. Dim: 12.5 x 11 cm. - 108/ Exceptional set of six moulded beech-framed richly sculpted armchairs. Stamp of Jean Mercier. Dotted upholstery. Louis XV era, circa 1750. H: 100 - L: 76 - D: 60 cm. 200/ "Apollo Musagetes" clock in chiselled, burnished and gilded bronze. Dial signed Roque à Paris. Louis XVI era. Circa 1785. H: 67 - L: 73.5 - D: 25.5 cm.





201



201



91



92



154

91/ In the style of Martin van den Bogaert, aka Desjardins (1640-1694). Finely chiselled and burnished bronze equestrian statue representing Louis XIV on vert de mer marble plinth. 17th century. H: 79 - L: 50 - D: 23 cm. - 92/ Exceptional and rare lyre-shaped longcase clock, attributed to Charles Cressent, with amaranth satin-finish veneer. Richly decorated with finely chiselled, moulded and burnished bronze ornamentation. Era: between 1727 and 1740. H: 220 - L: 85 - D: 39 cm. - 154/ Rare Sèvres porcelain blue lyre clock, with chiselled and burnished bronze. Dial and movement by Kinable of Paris, dial signed Dubuisson. Late Louis XVI era. H: 60 - L: 28 - D: 15.5 cm. - 201/ Large pair of candelabra in chiselled, burnished and gilded bronze, representing women draped in antique style based on a model by Michel Clodion. Bardiglio base. Louis XVI era. H: 111 cm.



Preview exhibition - Hôtel des Ventes de Neuilly

Sunday 10 April 2016 from 2 p.m. to 6 p.m.

Monday 11 April 2016 from 11 a.m. to 6 p.m. - Tuesday 12 April 2016 from 11 a.m. to noon

Catalogue available on [www.aguttes.com](http://www.aguttes.com) - Live sales on [www.drouotlive.com](http://www.drouotlive.com)



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## The Mastaba

Christo is moving into the Fondation Maeght in Saint-Paul-de-Vence with the installation of a monumental mastaba in the Giacometti Courtyard. Here the artist looks back at a project undertaken in the Sixties, where the barrel was the unit of measurement. Opening on 4 June this year. [www.fondation-maeght.com](http://www.fondation-maeght.com)



© 2012 Christo

**Claude Parent, the architect and theorist on architecture who developed the "oblique function" concept, died on 27 February this year: the day after his 93rd birthday. He received the Grand Prix National d' Architecture in 1979 for his work as a whole, and became a member of the Académie des Beaux Arts in 2005. We notably owe him the church of Sainte-Bernadette du Banlay in Nevers.**

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## VERSAILLES

### HÔTEL DES CHEVAU-LÉGERS

**SUNDAY 24 APRIL 2016, 2.30 p.m.**

**ABSTRACT AND  
CONTEMPORARY**

# ART

**Martin BARRÉ**

"LYSA", 1962

Oil on canvas signed, titled  
and dated 62-12 on reverse.

96 x 88 cm



For further information about this sale,  
please contact Olivier Perrin or Gilles Frassi on +33 (0)1 39 50 69 82



## Jean Lurçat

On 4 May, the Mobilier National de France is presenting the exhibition "Jean Lurçat (1892-1966) au seul bruit du soleil" at the Galerie des Gobelins. The event is staged in partnership with the Jean and Simone Lurçat foundation and the Académie des Beaux-arts (Institut de France).

## A Samurai at Guimet

HD

When culture lovers join forces, museums are the winners! Thanks to the success of a participatory financing campaign that collected €46,235 in three months, the Musée National des Arts Asiatiques-Guimet in Paris is now poised to buy a Samurai suit of armour classified as a heritage work of major interest. You will be able to admire this masterpiece in the museum's Japanese section!

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Ormond Gigli, *Girls in the Windows*, New York City, chromogenic print, 1960. Estimate \$20,000 to \$30,000.

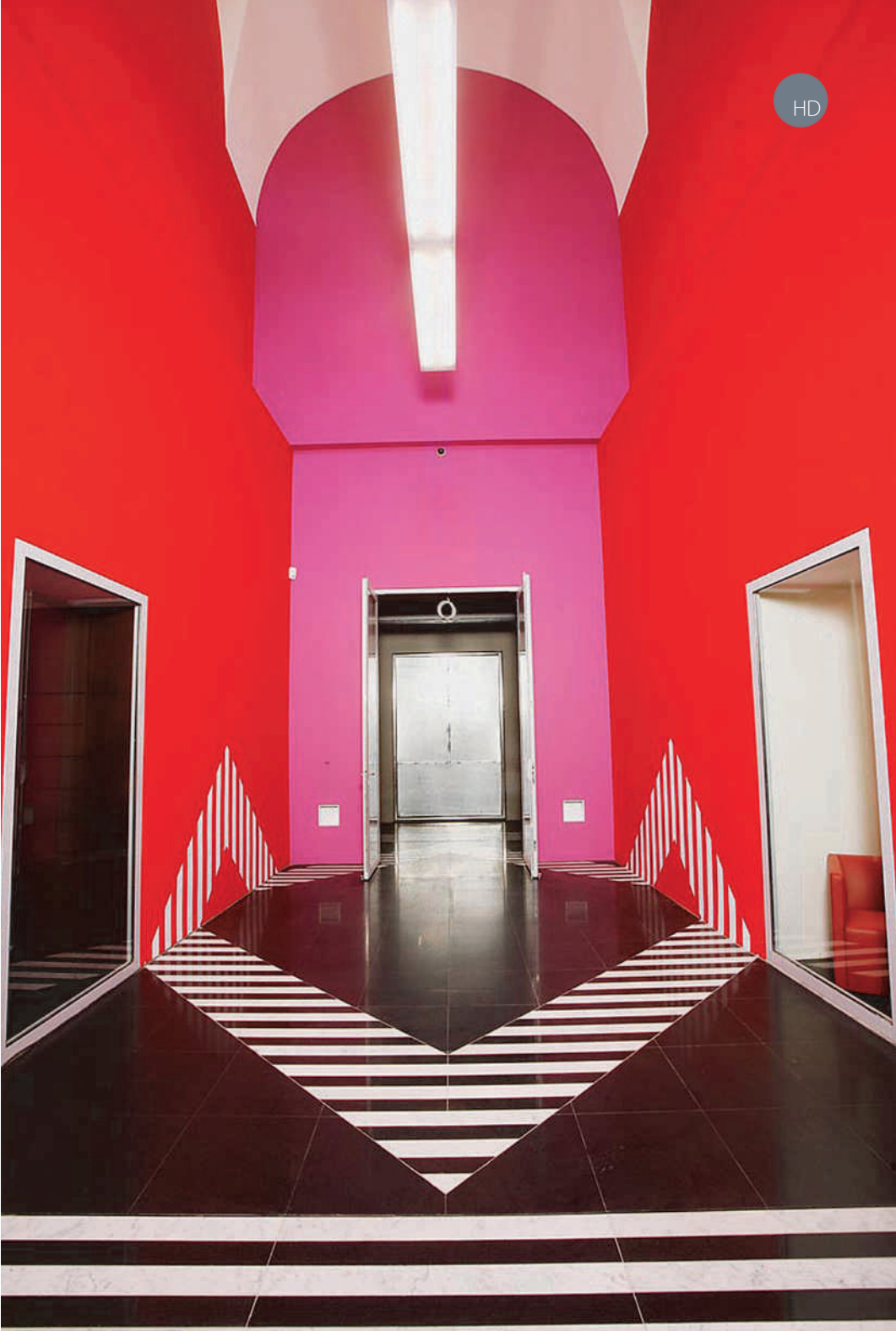
## Images & Objects: Photographs & Photobooks

April 19

Daile Kaplan • [dkaplan@swanngalleries.com](mailto:dkaplan@swanngalleries.com)

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## Daniel Buren

With this exhibition, Daniel Buren (b. 1938), famous throughout the world for his in situ works, with their recurrent motif of alternating vertical white and coloured bands, proposes a dialogue between his art and the works of over a hundred 20th century and 21st century artists who have influenced him, including Paul Cézanne, Pablo Picasso, Jackson Pollock, Sol LeWitt and Pierre Huyghe. A specific work in the form of a film made by the artist provides a broad overview of his work from the Sixties to the present day, in particular his temporary works. Until 22 May; performance on 23 April, 4 p.m., Palais des Beaux-arts, 1000 Brussels. [www.bozar.be](http://www.bozar.be)

W

## Perrotin moves into Seoul

Emmanuel Perrotin thinks very, very big... After opening branches in Hong Kong and New York, the Paris gallery owner is moving into South Korea, opening a splendid gallery in Seoul on 28 April with a Laurent Grasso exhibition.

## 2.7 billion euros

This is the total amount for public auction hammer prices in France: a figure published by the CVV (voluntary sales council) in its annual report on the French market's activity. The study also tells us that auctions in France have risen by 10%: an increase affecting all sectors – second-hand cars, the arts and collectors' objects alike. For the last few years, the market has been shored up by the 20 most active operators, including Christie's, Sotheby's, Artcurial and Drouot. Another significant trend of the past years is that online sales are attracting ever more buyers and professionals. Hammer prices totalled €829 M, i.e. 30 % of all prices irrespective of sector. Also worth noting: a 6 % rise in the "Art and collectors' objects" sector in 2015, when the previous year showed a downturn of -1.1 %.



## The final journey

Until 22 May, the Musée d'Art Moderne de la Ville de Paris is paying tribute to the American artist Hugh Weiss, who settled in Paris in 1946. This exhibition, containing numerous drawings, was inspired by recent donation of six of his works to the museum by his widow, the photographer Sabine Weiss. [www.mam.paris.fr](http://www.mam.paris.fr)



## Hammer days

From 22 to 24 April 2016, the SYMEV (national syndicate of voluntary sales companies) is organising its "hammer days", introducing the world of auctions to the general public. In Paris on 21 April, the Hôtel de la Marine provides the setting for a sale where various auctioneers will be presenting their own favourite lots.

## Serrurier-Bovy

On 24 May Piasa, the Paris auction house, is staging the second sale of the collection of a great lover of the Art Nouveau period, which notably contains works by Gustave Serrurier-Bovy.







Paul Ranson, *Tigre dans les Jungles*, color lithograph, 1893. Estimate \$15,000 to \$20,000.



*P. Ranson*

n° 58

**Old Master Through Modern Prints**  
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April 28

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*Auctioneers*

DROUOT RICHELIEU - Tuesday 19 April 2016 at 2.15 p.m., Rooms 1 and 7

*Mainly from a fine private collection*



A pair of ormolu-mounted porcelain vases  
Second half of 19th century. Height: 139 cm



Jean-Louis DEMARNE  
(Brussels, 1752 - Paris, 1829)

*La sortie de la ferme*  
*La rentrée des animaux à la ferme*  
A pair of oils on canvas  
130 x 196 cm



A Louis XVI style  
gilt-bronze mounted,  
burr amony sideboard  
by Alfred Beurdeley  
Height: 106 cm;  
Width: 223 cm;  
Depth: 77 cm

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## PUBLIC EXHIBITIONS:

Saturday 16 April, 11.00 a.m. – 6.00 p.m.; Monday 18 April, 11.00 a.m. – 6.00 p.m.  
Tuesday 19 April, 11.00 a.m. – 12 noon.  
Catalogue on request: €20

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# DROUOT

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COMMISSAIRES-PRISEURS

## APRIL 18th 2016

# OLD MASTER PAINTINGS AND SCULPTURES

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*The porphyry busts of Roman emperors are the most expensive works of art in the 17th Century. Sought by kings and cardinals, they are now in greatest museums worldwide. The last appeared on sale was bought in 1990, for the Hall of Mirrors at Versailles.*



Porphyry head of  
Caligula emperor,  
Roma, the first half of  
17th Century.

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OVV 2006-602 / Auctioneers : Damien Leclère & Delphine Martin-Orts





# UPCOMING AUCTIONS



FIND THE CALENDAR OF UPCOMING AUCTIONS

W



France

# Raymond Cauchetier

4 APRIL

Raymond Cauchetier, for all to see. This enthusiastic 96-year-old young man has made up his mind to put 130 prints from his most precious boxes up for sale at Drouot with Yann Le Mouël. He told the expert Viviane Esders: "Choose whatever you want!" The result is a panorama of sixty years of photographs unfolding before our very eyes, analogue prints from the past to the present day, beginning with landscapes of Indochina. It was while he was in Cambodia that the producer Jean-Paul Guibert asked Cauchetier to take the photographs for the film "Mort en Fraude", which Marcel Camus was shooting with Daniel Gélin and Anh Méchard. He did not know it yet but he had just entered the world of cinema through the front door and would go on to illustrate the revolutionary New Wave in his own way. From 1959 to 1968, Raymond Cauchetier made a name for himself as a film photogra-

pher and accompanied Chabrol, Truffaut, Tavernier, Demy, Varda and Godard on set. In 1959, Jean-Luc Godard chose him for "À bout de souffle". The film was a seismic shift in the old-fashioned world of so-called "cinéma de papa". The iconoclastic director broke every code in the book and Cauchetier's career took off. Jean-Paul Belmondo and Jean Seberg on the Champs Élysées; Jeanne Moreau running breathlessly; Anouk Aimée beginning a frenetic dance; Jean-Luc Godard embracing Anna Karina; Françoise Dorléac in a soft, secret conversation with her director; and François Truffaut behind his camera. All these stolen and immortalised moments that contributed to the success of the film - almost as much as the film itself - we owe to him. If we had to choose one of all these treasures of the Seventh Art, it would perhaps be the beautiful and mesmerising shot of Jean Seberg in which the photographer manages to capture the small flaw that would be her undoing some years later. Or perhaps that of Jean-Paul Belmondo, in which Seberg is placing a chaste and hasty kiss on his cheek on a late summer's afternoon on the Champs Élysées. The power of silence.

Anne Doridou-Heim

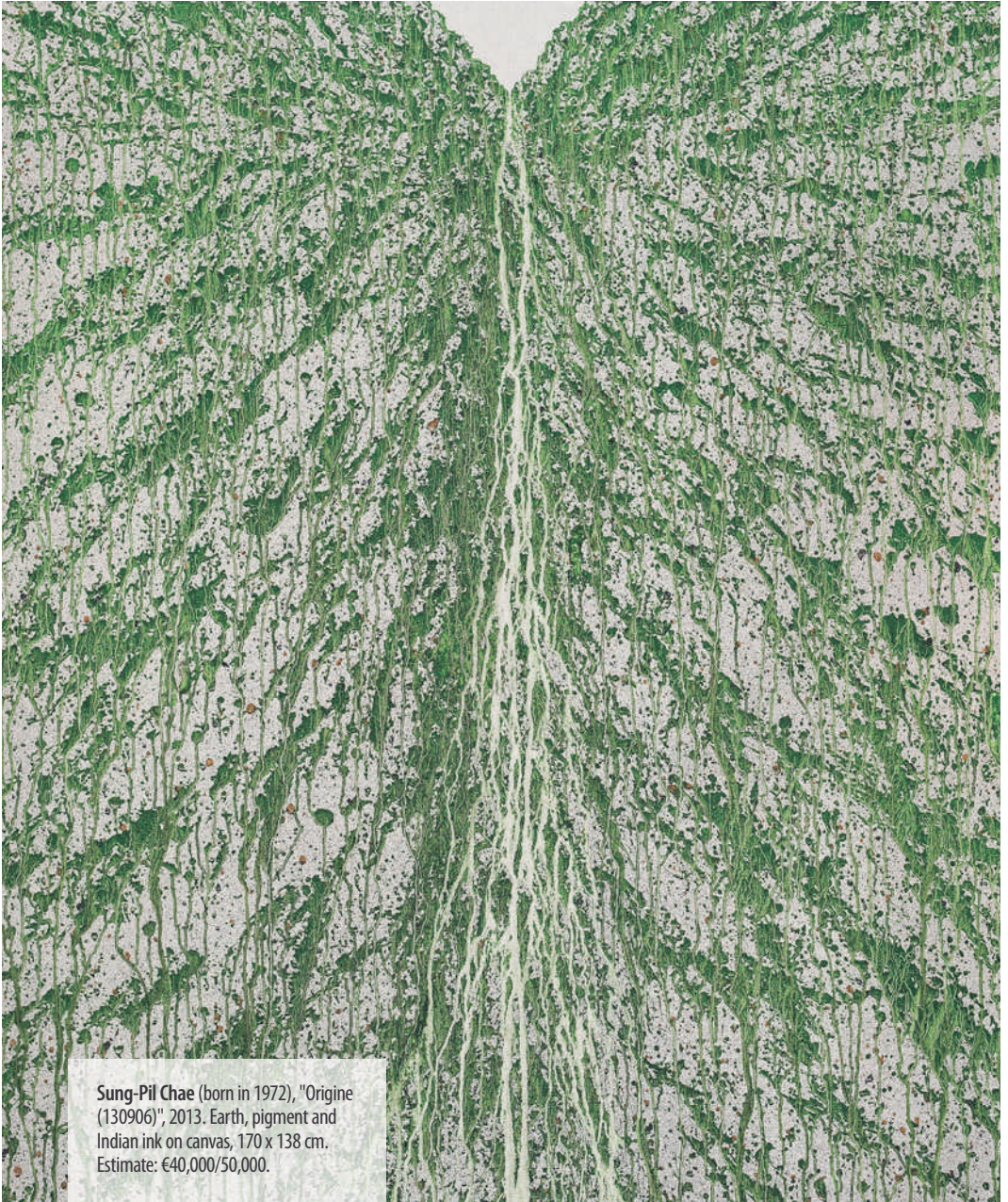


"À Bout De Souffle",  
Jean-Paul Belmondo, Jean  
Seberg, during shooting of  
the film by Jean-Luc Godard,  
1959, analogue print 2016,  
signed and stamped on the  
back of the print,  
photographer's label, signed  
and captioned, on the back of  
the frame. Numbered 1/1.  
Framed. Image: 58 x 42.5 cm;  
Sheet: 60 x 50 cm.  
Estimate: €4,000/5,000.





HD



**Sung-Pil Chae** (born in 1972), "Origine (130906)", 2013. Earth, pigment and Indian ink on canvas, 170 x 138 cm. Estimate: €40,000/50,000.

# The art of Sung-Pil Chae

The young Sung-Pil Chae must have been influenced by the spectacle and richness of his native island, Jindo, in South Korea. It is home to fertile land, abundant fishing and a curious annual phenomenon in which the sea parts for an hour to reveal a narrow strip of land between the islands of Jindo and Modo. In his work, the painter pays a vibrant tribute to Mother Earth. He explains: "My research considers a place where motif, subject and matter come together. For several years now I have been thinking about the origins of natural forms. This has given rise to the emergence of "matter" landscapes, based on a pictorial poem similar to nature's own modes of production". He paints with earth, water and pigments. When looking at this picture, "Origine", sold at Drouot (Boisgiron - Antonini SVV), the viewer feels as if they are standing in front of a sheet that has been disproportionately enlarged, the emergence of a valley, of a waterfall. Sung-Pil Chae, who began his career studying calli-

6 APRIL

graphy, masterfully combines traditional painting and the creative act as if it were an integral part of the evolution of nature. Earth is used like a pigment, diluted by water; the background is made from powdered pearl. The artist made the use of earth in painting the subject of his doctorate at the Université Paris I Panthéon Sorbonne. Since 2003, he has also been working towards a DEA post-graduate degree at the Université de Rennes. Living between France and Korea, Sung-Pil Chae travels extensively, collecting different earths for his future works, passing the landscapes he encounters through the sieve of his emotions and reflections.

Anne Foster



7 APRIL HD >

## Collection of luxury weapons

This arquebus features among the guns, wheel lock pistols, swords, sabres and such like assembled by an antique weapons lover: a collection to be sold by the Thierry de Maigret auction house, at Drouot which also contains Josephine Bonaparte's jewel casket. A total of 64 impressive lots! We can admire the darkened pear wood butt profusely decorated with finely-delineated inlaid bone decorations of nets, unrolled foliate leather scrolls, birds, fantastic animals, imps and other figures. As we know, the arquebus was a firearm with a limited range. It operated firstly with a match cord: a somewhat cumbersome system that was replaced by the wheel lock in northern Germany during the early 16th century. This version could be fired from the shoulder, meaning that a forked rest no longer had to be carried around with it. The one coming up is similar to the 1668 arquebus made by Elias Becker, engraved by Caspar Spät, which featured in the Prince de Lichtenstein's collection in Vienna, and is now in the New York Metropolitan Museum. With the blade weapons, the star item is a sword made by the Naples factory, which belonged to Joachim Murat and was given by him to General Grenier. It was bought at the sale staged by the general's descendants in 1966. This ceremonial sword, estimated at around €60,000, is characteristic of Napolitan weapons produced in 1808-1810, with its polished steel sections engraved with diamond shapes and its chased gilt bronze veneer. The damask steel blade, with its curved back and lateral groove ending in a clip point, has etching work on a gold background on the first third, and is decorated with trophies of arms and scientific instruments, flowering foliage, foliated patterns, a laurel crown and a crowned Imperial eagle.

Anne Foster



Attributed to Elias Becker (active in Augsburg between 1633 and 1674). Wheel lock arquebus, octagonal rifled barrel, slightly flared muzzle; the wheel position covered with a brass plaque engraved with angels and curlicue foliage, c. 1665-1670. Estimate: €25,000/30,000.



HD



Ivory Coast, Senufo people,  
caryatid sculpture of a divinity of  
the Poro society carrying the  
mythical porpianong bird, heavy  
wood, traces of ancient  
polychromy, customary patina,  
minor damage, missing lower  
section (eroded with age),  
H. 146 cm.  
Estimate: €100,000/150,000.



# Porpianong, Senufo cult object

The calao, one of the birds of the founding myths of the Senufo people, plays a key role in the initiation rite of the Poro society. Legend has it that this was the first animal killed by man before becoming the symbol of spiritual nourishment. Although exclusively for the initiation of men, the Poro society is headed by a woman, known as the "nerejao". The association of the woman and the porpianong, which is always depicted vertically in Senufo art, can be seen in a small number of ancient sculptures, as well as certain Kpelie masks or ritual sticks and ladles. Unmistakeably fertile, this woman carries the bird on her head and arm in a way that echoes the ancient rite of "lifting the bird" at the end of a stage in the initiation process. This sculpture, purchased in 1959 in Noioutong in Ivory Coast, is thought to have been

8 APRIL

located in a sacred grove, the "sinzinga" or "house of the mother goddess". It will be sold at Drouot by Pierre Bergé et Associés. Recently discovered, it was chosen by Constantine Petridis and Susan Elizabeth Gagliardi to illustrate Senufo heritage at the "Senufo: Art and Identity in West Africa" exhibition at the Cleveland Museum of Art and the Musée Fabre in Montpellier. It is an allegory that links Mother Earth, fertile women and the bird of the original myth.

Anne Foster

# An intimate moment....

10 APRIL

The Maison Osenat continues its Napoleonic success story! After the sale of the Christopher Forbes Collection dedicated to Napoleon III and its horde of pre-emptions, which continues on 9 April, the auction house is turning its attention to works linked to Napoleon I. This "Portrait de la comtesse de Lasalle et de sa fille" depicts the family of one of the greatest cavalry generals of his time. After enlisting at the tender age of eleven, Antoine Charles Louis de Lasalle loyally followed the emperor in almost all his battles. In 1809, the general met his death on the battlefield at the victorious Battle of Wagram. He was only 34. It is towards his bust portrait that our young woman dressed in black velvet turns her emotional face, reflec-

ting on the death of her husband three years earlier. Her young daughter tries to bring her back to earthly realities by pulling her towards a garden, where three young boys await them. These are her sons from her first marriage to General Victor Léopold Berthier. It was during a trip to Genoa with Berthier in the late 1790s that the beautiful widow met Antoine Jean Gros, who became her friend and the family's painter. He depicts her here with dignity, in an interior suffused with an imperial solemnity that would have made David proud, while he places the little girl in front of a landscape tinged with romanticism in the manner of François Gérard. This touching family portrait was exhibited at the Salon in 1812 near the marble bust of General Lasalle as Hermes, shown in the picture, the terracotta version of which was sculpted in 1810 by François Nicolas Delaistre. The countess remained faithful to her painter, calling on him again for the portrait of her new husband, Michel Yermoloff, also a general!

Sophie Reyssat



Antoine Jean Gros (1771-1835),  
"Portrait de la comtesse de Lasalle et de  
sa fille", on its original canvas, signed on  
the lower left "Gros", 250 x 175 cm  
(damage). Estimate: €500,000/700,000.







Facel Vega, HK 500,  
1960, 75,484 km.  
Private Collection,  
South of France.

10 APRIL HD >

## Beautiful engines

Drouot, the famous Paris auction house, has previously been known for its hushed auction rooms where Old Master paintings, stamped furniture and ornaments are bought and sold. From 10 April, it will become the setting for a sale of vintage cars, the first in its history, bringing itself up to speed with an extremely lucrative market trend. For this first trial, the Maison Damien Leclere auction house, which is rising to this challenge, has carefully selected thirty vehicles spanning a century of automobile construction, starting the race with a 1916 Roamer Six roadster. This example of American manufacturing is celebrating its centenary this year. The model on offer, from Australia, is the only known right-hand drive example (€65,000/85,000). Waiting to fall into the hands of automobile connoisseurs, the catalogue offers plenty of documentation. We learn that the Facel-Vega, the last prestigious French brand born in the 1950s, exported half its production to the United States. This great deluxe and sporty passenger car enjoyed a fine reputation. The HK 500 model, which first appeared in 1958, is the brand's final evolution, capable of reaching a peak of 210 km/h at the time. Connoisseurs will appreciate its elegant lines (€160,000/180,000), like those of the Pantera in red livery, designed by the Argentine Alejandro de Tomaso, a former racing driver for the Maserati brothers. The model on sale is one of sixty-two vehicles built between 1971 and 1972, in other words before the Pantera L (€65,000/85,000). More widely known by the general public, the legendary Ferrari Testarossa is also part of the selection. Launched in the 1980s and recognisable by its side wings and tapered line, it is the star car par excellence. The leading light here is the French former Formula 1 racing driver, Jean-Pierre Jabouille, who purchased this Testarossa from the Ch. Pozzi garage in Levallois Perret. A mythical brand, sporting provenance and low mileage, what better to fan the flames of covetousness? **Stéphanie Perris-Delmas**



16 APRIL HD ○

## The Mancini sisters

Here we have the entire team of the 17th century's most celebrated siblings: the Mancini sisters. In order of age, the five dark beauties were called Laure-Victoire (1636-1657), Olympe (1638-1708), Marie (1639-1715), Hortense (1646-1699) and the youngest, Marie-Anne (1649-1714). These young Italian ladies, also known as the "Mazarinettes", lived at the French court under the protection of their uncle, Cardinal Mazarin, Louis XIV's chief minister. The most famous of them (and also the prettiest) was Marie, who was the young king's great love. Although he first courted Olympe, he fell in love with her younger sister in 1658, and even thought of marrying her. But the duties of state prevailed, and he had to make an alliance with the Infanta Maria Theresa of Austria, while Marie became the Princesse de Colonna. This little-known series comes from a château in the provinces. The portraits of Marie, Olympe and Marie-Anne, are definitely by Ferdinand Voet, while Laure-Victoire and Hortense are attributed to him. Coming up for sale in Narbonne with the Meyzen auction house, they are sure to find an admirer at between €40,000 and €60,000 – but would-be-suitors should note that the paintings are not allowed to leave France, as they are listed works.

Philippe Dufour



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UPCOMING AUCTIONS



### 12月18日 御制千手观音唐卡

苏富比拍卖行将在巴黎举办亚洲艺术专场。为此，该行汇集了一系列被划为古玩珍品，其中包括一件康熙年间的御制鎏金无量寿佛唐卡（左图）。这件重量级拍品的估价分别为30万-40万欧元和4万-6万欧元。绘画方面，按估价从高到低将可看到张大千1939年作的山水（估价35 000至45 000欧元）。值得一提的是，黄宾虹对中国传统绘画在现代的复苏起到了重要作用。

17日  
年间

Metropolitan Museum of Art 将在纽约拍卖中心古玩精品。这件御制唐卡是清康熙年间其真。瓶身和果壳纹饰法最引人注目。精湛的工艺是当时中国艺术的精髓。估价30 000-40 000



### 12月17日 玉如意

如意如意，如人心意。如意自古便具有强烈的象征意义。制扇、托举、赏罚。如意在古代是一种具有所有这些吉祥寓意的物件。常作为送礼佳品。如意所用材料的珍贵程度一般也和其主人的社会地位紧密相连。图上是法国古代如意以青绿软玉制成。是塔桑泰行 (Tajm) 12月17日巴黎拍卖会的一件精品 (估价30 000-50 000欧元)。当日将要上拍的还有一具乾隆年间制鎏金铂丝花丹灵芝纹四方瓶 (估价20 000-40 000欧元) 和一件和田玉白玉镇圭 (估价8 000-12 000欧元)。

### 12月19日 来自中国北方

瑞士亚洲艺术部将在巴黎举行10周年庆典。瑞士博物馆精选了一批珍品上市，其中包括一件乾隆年间制青绿软玉如意 (估价10万-15万欧元)。本次将会上拍的另一件古玩则是图上的这尊13世纪铜制和银未雕观音坐像 (估价20万-30万欧元)。观音性为慈悲菩萨之最早源于印度。传入中国后深受尊奉。成为最流行信仰偶像之一。在中国可以看到众多神志生动自然的观音等身像。体现了宋朝艺术家在人文主义方面的早期探索。在10-14世纪间，观音的形象和传说在中国北方广泛流行开来。

Silphiane Perle Delmas



# Dear 19th...

19 APRIL

The days when historicist creations were considered outdated have been assigned to the past. The 19th century, that of the great cabinetmakers such as Dasson, Sormani and Linke, now rivals the 18th. By way of example, in 2014 you had to spend €930,000 at Drouot to acquire a cylinder desk attributed to Henry Dasson. This item of furniture was certainly a copy, but a royal copy of the desk created by Jean-François Oeben and Henri Riesener for Louis XV at Versailles. In this sale at Drouot, we can see a fine example of the work of Alfred Beurdeley who, in his time, was one of the most celebrated cabinetmakers in Paris. For this sideboard, he was largely inspired by the item of furniture made by Joseph Stockel in 1786 for the Comte de Provence, then modified by Benneman, and which is now housed in the Louvre. Estimated at €50,000/60,000, it is part of the

private collection dispersed by the Beaussant-Lefevre auction house, a sale that pays tribute to this century in some 150 lots. In this same vein, connoisseurs could pick up a Louis-XVI-style half-moon commode inspired by the item of furniture delivered by Riesener for the King's chamber at Versailles in 1775 (€50,000/60,000). Other pieces still bear the stamps of renowned furniture makers and bronziers such as Sormani and Dasson (for a pair of large sconces estimated at €6,000/10,000) and Krieger (for a small cabinet decorated with a courtship scene after Boucher, €15,000/€20,000). With their polychrome and gilded decoration, two large ovoid vases forming a pair illustrate the style dear to the Sèvres manufactory; the hunting scenes after Carel van Falens are signed Bertren. The painting section, although more limited, should also attract considerable interest, especially the two paintings by Jean-Louis Demarne, active until 1829, and whose style of painting bears the hallmark of the Dutch tradition. "La sortie de ferme" and "La rentrée des animaux" (€80,000/€100,000) belonged to the private collections of Prince Demidoff...

Stéphanie Perris-Delmas

A pair of covered vases on a pedestal in hard porcelain, with a hunting scene after Carel van Falens signed "L. Bertren", second half of the 19th century, H. 139 cm.  
Estimate: €50,000/€70,000.







24 APRIL HD >

## A historic enamel

Alof de Wignacourt (1547-1622) is far from being unknown. His full-length portrait in armour painted by Caravaggio in circa 1608 has pride of place at the Musée du Louvre. This flattering effigy enabled the painter, wanted for murder in Italy at the time, to obtain the useful protection of this powerful figure, Grand Master of the Order of the Knights of Malta. It is, however, wearing a long cape and a sober habit bearing the cross of his order that we see him in this Limousin enamel sold in Saint Germain-en-Laye by Laurent de Rumme (€20,000/25,000). In the background, several galleys in the process of withdrawing appear to evoke the failure of the last attempted Ottoman invasion of 1614. At that time, Malta occupied a strategic position at the frontier of Christianity. Set up on the island in 1530, the Sovereign Military Hospitaller Order of Saint John of Jerusalem of Rhodes and of Malta - from then on known more simply as the Order of Malta - worked to secure Western trade in the Mediterranean by fighting Turkish and Barbary pirates. It is likely that Alof de Wignacourt himself commissioned this imposing commemorative plaque, calling upon one of the finest workshops in Limoges, as demonstrated by the design, broad palette and depth of the enamels. The signature of IC is not easily attributed; several artists used this monogram, which corresponds to the name Jean Court.

Sophie Reyssat

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

# A question of material...

24 APRIL

Abstract and contemporary art returns to Versailles this spring (Versailles Enchères). Three of the auction house's faithful evoke the inventiveness of the 1960s. The first is Martin Barré, who swapped his paintbrush for a knife in 1962 to create his canvas "Lysa" (€70,000/80,000). His discovery of the works of the Russian painter Kazimir Malevich in the late 1950s led him to distance himself from expressionism in favour of an economy of forms and an approach that was closer to the origins of abstraction. He would use tubes of paint in turn, applying their contents directly onto the canvas, before going over them with aerosol and pencil. Jean Fautrier abandoned oil painting during the Second World War, opting for paper mounted on canvas; the mixture of glue, plaster and pigment created a thick material he

called "haute pâte" or "high paste", which he would then work by hollowing out furrows. Emblematic of this practice, "La Clairière" from 1963 is a large work (80 x 130 cm), estimated at €425,000. In the early 1960s, Simon Hantaï gave himself over to a brand new form of experimentation. "I was caught up in the fold, I took the fold and the fold took me", the artist said. After evenly crumpling and folding the canvas, he obtained the dense blue traces of his 1969 *Étude*, in the monochrome vein of the series dedicated to Pierre Reverdy, exhibited at the Galerie Jean Fournier that same year (€200,000/250,000). Another star of the afternoon, Jean Hélion instead rapidly asserted his nostalgia for reality. The artist returned to figuration once and for all in 1939 with his canvas "Au Cycliste". Located in the centre of the composition, the man in a suit and hat would become a leit-motiv for the artist, as demonstrated by "L'Homme au front rouge" from 1946, estimated at €325,000. We also find his sober grey hues in this work, as well as his predilection for the duality of colours, red in contrast to blue on this occasion.

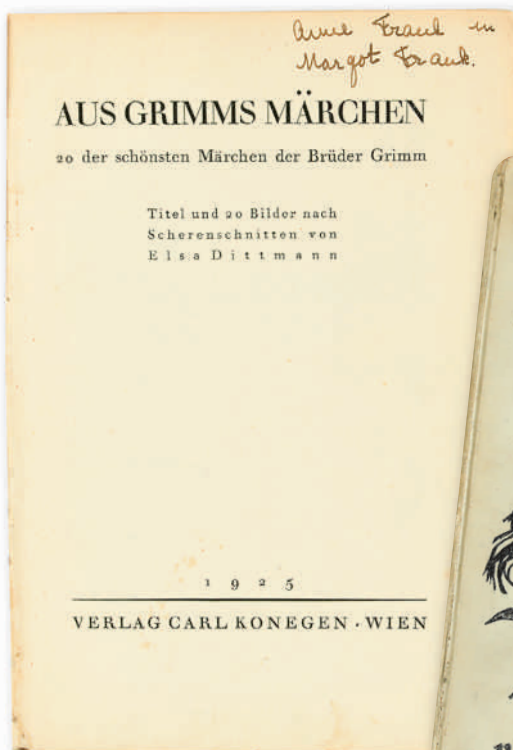
Sophie Reyssat



Jean Fautrier (1898-1964), "La Clairière", 1963, oil and pigments on paper mounted on canvas, signed and dated on the lower right, 80 x 130 cm. Estimate: €425,000.



# In the world



5 MAY HD ○

## Anne Frank souvenir

Life is a tale with sometimes cruel twists, as Anne Frank so tragically found to her cost. Did the popular tales collected by the Brothers Grimm, as of 1806, expand the insightful mind of this young girl who kept a diary which has since been read the world over? Her copy of Grimm's Fairy Tales, put up for auction by Swann Galleries in New York, in any case evokes a carefree time in her young life before she fled the apartment in which the book was found to take refuge with her family in a secret location, hoping in vain to escape Nazi persecution. Forgotten and subsequently sold on, the book

rediscovered its true identity in 1977 when its owners spotted the name Anne Frank in her handwriting on one of the pages, alongside that of her sister Margot. Sold with a letter from their father Otto, the only survivor of the family, these Grimm's Fairy Tales will be the star attraction in a dispersal of autographs, the market not having seen an Anne Frank souvenir of this standing in the past twenty years. Collectors could make their dream a reality, provided, however, they are willing to spend between \$20,000 and \$30,000.

Sophie Reyssat

# SO USEFUL

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# AUCTION RESULTS



FIND AUCTION RESULTS ON THE INTERNET

W



A



B



C

**C €51,500**

Alphonse de Neuville (1836-1885), "Le Bourget, 30 octobre 1870", oil on canvas, 1878, 179 x 254 cm.

**D €73,170**

Edgar Degas (1834-1917), "Napoléon III et les maréchaux, Canrobert, Niel, Bazaine et Mac-Mahon", graphite, 30.5 x 20 cm.

**E €161,400**

Émile Boukerche (1918-1979), "The Empress Eugénie surrounded by her ladies-in-waiting", after Franz Xaver Winterhalter (1805-1873)", oil on canvas, 291 x 415 cm.

Fontainebleau, 6 March, Osenat auction house.  
Mr Dey, Ms Lamort, Ms La Chevardière, Ms Finaz de Villaine, Mr Millet, Mr Market, Mr Doré, Mr Berthelot-Vinchon.

HD

**A €56,910**

Sir George Hayter (1792-1871), "Portrait of the young Count Alexander Walewski", oil on canvas, signed, 66 x 54 cm, 1858.

**B €59,620**

Victor de Jonquières (active from 1838 to 1870), "Le Prince-président Louis Napoléon Bonaparte en compagnie du prince Jérôme accompagné de son état-major, passant en revue la gendarmerie mobile, acclamé par la foule, place de la Concorde, le 2 décembre 1851", 1865, oil on canvas, 160 x 230 cm.



D





## 40 pre-emptions...

A few days before the dispersion of his collection dedicated to the Second Empire, Christopher Forbes said that he hoped France would reconsider the heritage of Napoleon III in a more equitable light. Nor did his words fall on deaf ears in, because the Fontainebleau sale-room was packed for the two-day sale, and museums proved highly active, with 40 pre-emptions by the Musée National des Châteaux de Malmaison et Bois-Préau, the Archives Nationales and those of the Pyrénées Orientales, the Musée de Sedan, the City Council of Ajaccio, the Musée de la Marine and the Musée de la Légion d'honneur, among others. The Musée d'Orsay carried off the 1874 full-length portrait of the Prince Imperial in his cadet's uniform at the Woolwich Military Academy by a painter of the Belgian school, Henry Campotosto, for €27,000. Meanwhile, the Musée National du Château de Compiègne went for the

"Perçement d'une route" (opening of a road) painted by Alexandre Protais in 1869, which joined its collections at €31,050. It also set its cap at a picture of the Emperor Eugénie, immortalised in watercolour by Winterhalter in July 1855, for €44,550. As we know, this former imperial residence contains the artist's original oil painting of the "Empress Eugénie surrounded by her ladies-in-waiting". A copy of this by Émile Boukerche went to a private buyer at double its estimate, i.e. €120,000 (see photo above). There were also several purchases by foreign buyers, both museums (as far away as Australia) and private collectors. The Americans were ahead of the British, the French and several other nationalities in the competition. The Imperial family's official portraiture proved popular, with matching pictures of Napoleon III and his wife, painted after Winterhalter, changing hands for €95,850.

Sophie Reyssat

> €600,000





HD

## €6,292,000

On 12 March in Bordeaux (Alain Briscadieu auction house), a rare gem of a sale took place, featuring some exceptional objects and finally rewarded with a record bid. Three Ming Buddhas, armed only with their benign smiles, unleashed a veritable battle between buyers in the room and phone bidders, including no fewer than twenty from China. By the end of the fracas, the three—some, which came from a private Bordeaux collection, had shot up to €6,292,000, and were carried off by a Hong Kong collector at ten times their estimate. The reason for this triumph was clear: complete sets of three Buddhas are extremely rare, especially when they come from the Ming period, considered the Middle Kingdom's golden age. Made in bronze during the 15th century, they embody the canons of Buddhist statuary under the Yongle emperor, with the cranial knob (ushnisha), earlobes cut into a V-shape, and the broad fold in the tunic. As to their provenance, the positioning of the Imperial stamp on the base of the statues implies that they were not objects made for a temple in the Palace, but were commissioned by the sovereign for a sanctuary outside the capital or in a province, as suggested by expert Philippe Delalande. We might have thought that the sculptures were the Buddhas of the three periods: Past, Present and Future. However, as Amitabha, symbolising the future, is not represented here, "it is more likely that the sculptures were part of a group of five: the five great Buddhas of Wisdom," says the expert.

**Philippe Dufour**

China, Ming dynasty, 15th century, three Buddhas in gilt bronze, stamp of doubtful authenticity: "Da Ming Yongle Nian Zao", h. 55 cm. Bordeaux, 12 March, Alain Briscadieu auction house. Mr Delalande.



€600,000 - €200,000



€437,500

Jean-Michel Basquiat, who died at 28, is an icon of contemporary art guaranteed to create a sensation every time he comes up at auction. This was indeed the case on 28 February by Cannes Enchères, when this piece, soberly entitled "Untitled", fetched €437,500. A fine bid for this type of work on paper, and further proof of a steady French market (source: Artnet). In 1987, the Haiti-born New York artist acquired international celebrity when his collaboration with Andy Warhol shot him to the starry heights of the art world. This work was bought from Yvon Lambert by a collector the year it was produced. It is signed "SAMO" (standing for "Same Old Shit"), the name Basquiat used

when he started out as a graffiti artist. It features the mixed media typical of his style: paper collages on a background of other, thicker paper. The deliberately perfunctory cut-outs contain sketches in soft lead pencil, graphite or sprayed ink. The catalogue indicates the total absence of Xerox paper here, because the young artist also frequently photocopied some of his drawings before re-using them – a process much in vogue with the young generation of 1980. Basquiat, who described himself as a "writer" juggling with signs and words, left a prolific output: around 1,000 paintings and 2,000 drawings, all produced in a mere dozen years.

Philippe Dufour



B



C



D

**A €437,500**

Jean-Michel Basquiat (1960-1988), "Untitled", 1987, soft lead pencil, graphite, ink and papers glued to paper, 76 x 105.5 cm, signed "SAMO" and dated on the back, Basquiat Committee certificate dated 2000. Cannes, 28 February, Cannes Enchères auction house. Mr. Willer.

**B €287,960**

Pierre-Louis Stevenard (1801-1883), clock-automaton, "La Leçon de chant" c. 1878, gilt bronze, polychrome enamels, papier mâché, coloured stones, feathers, wood, 71 x 65 x 40 cm. Paris, Drouot, 9 March, Kohn Marc-Arthur auction house. Mr Theimer.

**C €249,980**

Small table clock by Carl Fabergé, Henri Wigström, Saint Petersburg, before 1903. Paris, Drouot, 23 March, Coutau-Begarie auction house. Mr Boulay.

**D €475,000**

Southern Netherlands, c. 1460+1470, "L'abattage des bois", wool and silk tapestry, 293 x 333 cm. Paris, Drouot, 21 March, Daguerre auction house. Ms Fligny.

**E €318,000**

1936 Delage Fontainebleau, 20 March, Osenat auction house.

HD



E

€318,000 were awarded at Fontainebleau on 20 March (Osenat auction house) to this elegant Delage of 1936, which is none other than the "luxury" version of the model designed by the car manufacturer. This D8 120 chassis – no. 51 597 – was one of the only two with bodywork by de Villars: a rarity that explains the price. The icing on the cake was that this car, which had not changed hands for 47 years, was largely in its original condition. In addition, people had been able to admire it for a long time at the Musée du Mans.

€600,000 - €200,000



**A €290,140**

Henri Moret (1856-1913), "Bretonne à la haie, chemin creux à Riec, Finistère", 1899, oil on canvas, signed and dated Moret 1899, 54 x 65 cm. World record.

Paris, Drouot, 23 March, Millon & Associés.

**B €372,000**

Kees van Dongen (1877-1968), "Les Éléantes à Deauville", oil on canvas, 47 x 33 cm.

Rouen, 20 March, Bernard d'Anjou auction house.

**C €520,700**

Mexico, Zapotec culture, Monte Albán (400-600 AD). Anthropomorphic funerary urn in light brown ceramic with traces of red paint, h. 57. l. 44 cm

Paris, Drouot, 23 March, Binoche & Giquello auction house. Cabinet Mezcala, M. Blazy.

**D €225,000**

Ile-de-France, c. 1320, Madonna and Child in limestone carved in the round, partly in polychrome, inlaid with coloured glass, H. 149 cm

Paris, Drouot, 21 March, Daguerre auction house. Ms Fligny.

HD



D



Anthropomorphic funerary mask, Teotihuacan culture, high central plateau in classical Mexico, 450-650, dark green hardstone, 16.5 x 18.5 cm  
Paris, Drouot, 23 March, Binoche & Giquello auction house. Cabinet Mezcala, Mr. Blazy.



€533,400

Anthropomorphic masks in hardstone are typical of the art of Teotihuacan, the most prominent city in classical Mexico. But since there are very few extant examples, we know little about them for certain, apart from the fact that because of their weight and lack of eyeholes, we can be sure that they were not worn. The lack of individualisation is obviously deliberate, like their powerful hieratic character. Their timeless aura arouses keen possessiveness every time they appear at auction, as witness the €533,400 recorded for this one. It belonged to the former Vanden Avenue collection (began in the 1960s), and was its finest piece, together with the anthropomorphic funerary urn in light brown ceramic with traces of red paint (57 x 44 cm), dating from the Zapotec culture (400-600 AD), which went for

€520,700. Mexico was thus particularly well-illustrated. Next came a schist mirror support with traces of cinnabar from the Veracruz culture (Diam. 14 cm), which fetched €190,500. (Soothsayers used mirrors for divinatory purposes to reveal hidden matters.) Guatemala and the Mayan culture were also represented. An urn with a lid decorated with gods and a noble in brown-red and brown-orange ceramic with traces of pigments (37.5 x 26.5 cm) garnered €124,460 and a glazed tripod vase ornamented with a black ceramic dog, from between 300 and 500 AD (19.5 x 13 cm), fetched €81,280. These major pieces were all exhibited in 1992 at the Brussels Royal Museums of Art and History, in an exhibition that went down in history: "Treasures of the New World".  
Anne Doridou

< €200,000



A



B

**A €64,800**

François Levaillant (1753-1826), "Histoire naturelle des oiseaux de paradis et des rolliers, suivie de celle des toucans et des barbus", two in-folio volumes, 530 x 340 mm, Paris, Denné & Perlé, 1806. Narbonne, 19 March, Meyzen auction house. Mr. Roques.

**B €32,497**

Stage outfit worn by Claude François between February and May 1976, in silver-grey lamé with red and pink floral sequin embroidery by the workshops of Camps de Luca, Paris. Paris, Drouot, 19 March, Coutau-Bégarie auction house. MM. Lecœuvre et Fumeux.



C

**C €25,666**

19 bottles of Echézeaux grand cru, Romanée-Conti estate, 1990. Paris, Drouot, 10 March, Pierre Bergé & Associés auction house. Mr de Montigny.

**D €23,211**

Jules Cavaillès (1901-1977), "Nu allongé", oil on black chalk line on paper, 73 x 92 cm. Paris, Salle V.V, 8 March, Millon auction house. Ms Ritzenthaler.

HD



D

The sale devoted to Jules Cavaillès, entitled "The studio of poetic reality", certainly lived up to expectations. A just reward for a talented artist, who was the leader of a movement but had remained somewhat in the shade until now, despite the glorious colourfulness of his works. The paintings on offer – a genuine overview of his career, full of light and colour – were a real panacea for today's prevailing gloom, and this certainly worked in their favour.

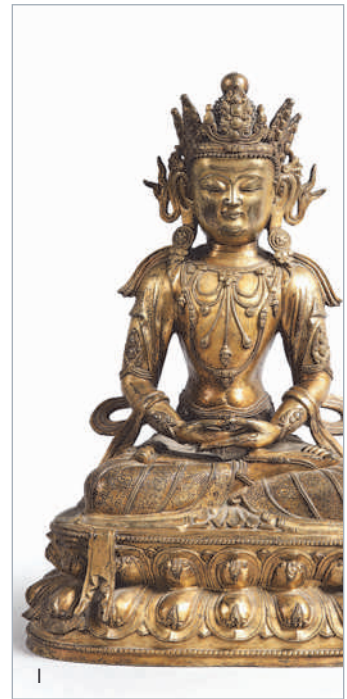
Anne Doridou



E



F



I



G



H

**E €45,500**

Gino Sarfatti (1912-1985) and Arteluce, mobile suspension "2072", known as "Jo-Jo", 1953 creation, tubular structure in black lacquered metal hung with pairs of Perspex disks forming deflectors, 120 x 78 x 66 cm.  
Paris, Espace Tajan, 1 March, Tajan auction house. Mr. Wattel.

**F €123,000**

French school of the 16th century, follow-up of Primaticcio (1504-1570), "Minerve veille à la toilette d'Ulysse", oak panel, eight parquet sections, 126 x 150 cm.  
Dijon, 19 March, Cortot-Vrégille-Bizouard auction house. Cabinet Turquin.

**G €68,640**

Gabon, Obamba or Ndasa people, 19th century. Reliquary figure, wood core, the face covered in brass and copper leaves, h. 37 cm, l. 26 cm.  
Paris, Drouot, 19 February, L'Huillier & Associés Hubert L'Huillier & Roman de Pontac auction house. Mr. Roudillon.

**H €198,824**

Guillaume-Antoine Olivier (1756-1814), "Entomologie, ou histoire naturelle des insectes [ . . . ]", Original drawings by Reinold Audebert, two in-folio volumes, also included five volumes and various manuscripts.  
Neuilly-sur-Seine, 17 March, Aguttes auction house. Mr. Benelli.

**I €175,000**

China, Kangxi period (1662-1722), Amitayus seated in padmasana on a pedestal, gilt bronze, h. 375 cm.  
Paris, Drouot, 8 March, Art Valorem auction house. Cabinet Portier & Associés.







# MAGAZINE

Museum of Tomorrow,  
Rio de Janeiro.

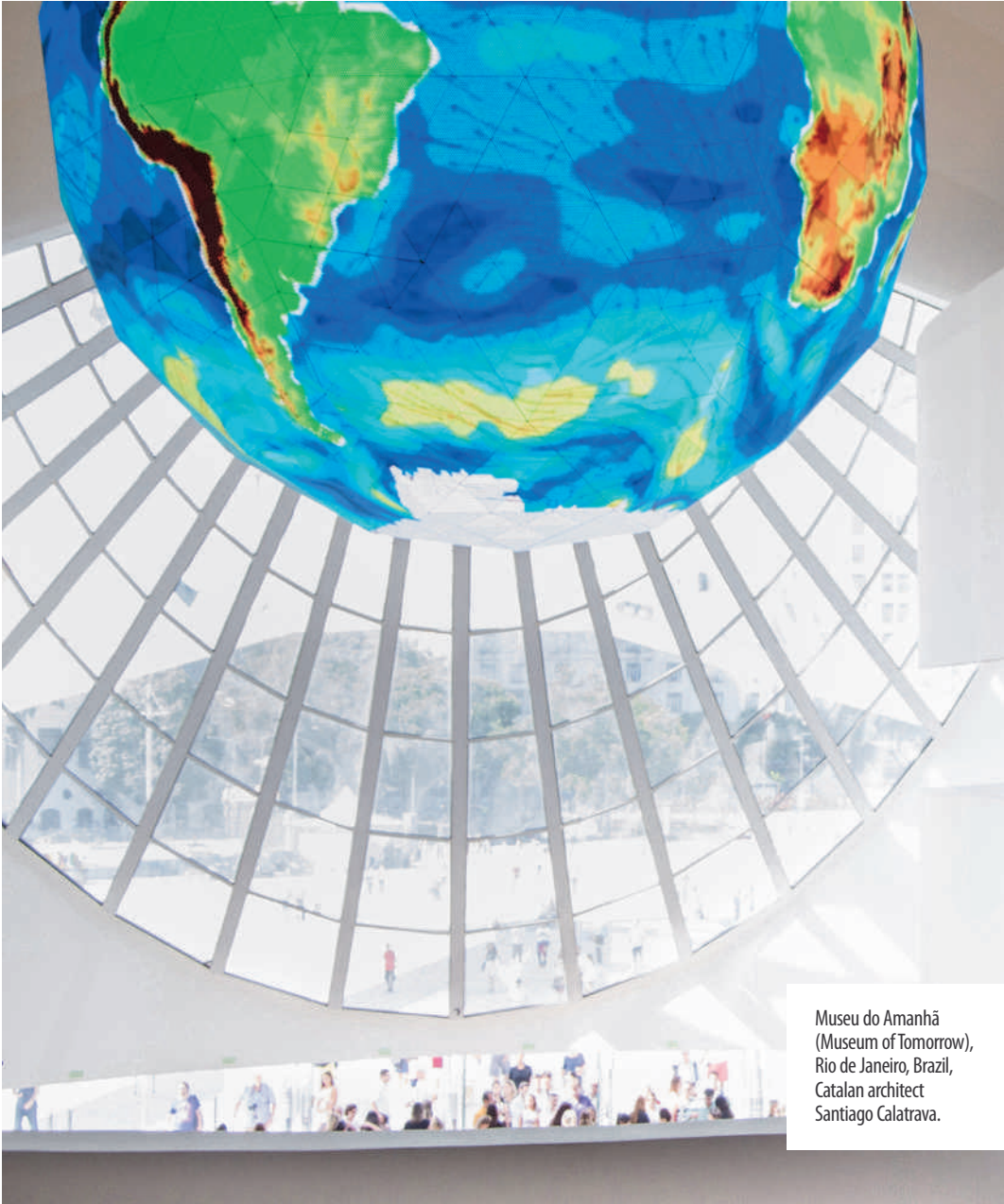
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# Rio de Janeiro

With the summer Olympic Games, the "marvellous city" looks set to welcome a record influx of sport-mad tourists. And they won't be alone, as art lovers will also gain from the dynamic energy that has pervaded Rio de Janeiro for the past few years. There are worksites all over the city, the most sizeable being the new tramway. While the art scene itself is affected by all this constructive turmoil, spectacular progress is sometimes victim to sudden and violent setbacks, or even failure. For example, the huge, magnificent Casa Daros, opened in the Centro de Rio by the eponymous Zurich foundation in March 2013, had to close in December 2015. In Brazil, as long as a project isn't finished or established as a long-term affair, nothing can ever be taken for granted. A new factor is that Rio is now a firm cultural challenger to São Paulo, the country's uncontested economic capital and long-standing rival. In Brazil's national imagination, the roles used to be clear-cut. São Paulo had the main museums (including the

modern art museum with its large Impressionist collection), one of the most influential biennials, created in 1951, and the art market, with top-class galleries and a fair (SP Arte) created in 2005. Rio de Janeiro's main attractions were an outstanding environment and landscapes, and the presence of nature within the city: all distinct assets for creativity. Although the market was undeniably located in São Paulo, famous Brazilian artists were divided more equally between the two major cities. Everything started to change with the creation of a new contemporary art fair, Art Rio, in 2011. While the São Paulo galleries assumed that there was no real market in Rio, and that Rio's collectors would in any event seek them out in São Paulo, their participation in the new fair rapidly convinced them otherwise. After a few changes, mainly to do with a now more reasonable size, the Rio affair carved itself a niche: one that was all the more effective since the art market in Brazil seemed to be largely autocratic, essentially organised around Brazilian artists sold by Brazilian galleries to Brazilian collectors.





Museu do Amanhã  
(Museum of Tomorrow),  
Rio de Janeiro, Brazil,  
Catalan architect  
Santiago Calatrava.



Daniel Buren (né en 1938),  
"Cores, luz, projeção,  
sombras, transparência :  
obras in situ e situadas",  
from 24 March to 2 May  
2015 Galeria Nara Roesler,  
Rio de Janeiro.



This was mainly due to hyper-protectionist legislation, which taxed imported artworks at nearly 40%! While the country's key collectors bought works by foreign (and sometimes very famous) artists, it was more often to place them in their residences abroad or stash them in free ports than to import them, given these discouraging laws. Once Rio was identified as an underexploited market, in the last few years the dealers of both cities have been developing plans for expansion, making the most of economic growth, and thus reshaping the local scene. This had hitherto been highly fragmented, without any dedicated activity zone – unlike São Paulo, where numerous galleries are found in the increasingly less bourgeois bohemian Vila Madalena neighbourhood and in the hyper-bourgeois Jardim district. In Rio, the search for a new area for galleries has sometimes been disastrous – like the terrible choice made by the A Gentil Carioca gallery, closely linked with the artist Ernesto Neto, when it picked the Centro neighbourhood... Because in Brazil, town centres are far too unsafe to attract collectors and encourage the development of clusters. As in São Paulo, a new contemporary art gallery area is now beginning to emerge in the most bourgeois and peaceful part of the city, in the south, which includes the very similar adjoining districts of Ipanema, Gávea and Jardim Botânico. In Gávea, a still somewhat bohemian residential area that houses the splendid Moreira Salles Institute, there are three excellent galleries: Silvia Cintra, Mercedes Viegas and Anita Schwartz, which stand apart from the rest of the highly spread-out local gallery scene. A short distance away, still in Ipanema but very close to the lagoon, a substantial São Paulo gallery set up shop in August 2014: Nara Roesler, mainly promoting Abraham Palatnik, Carlito Carvalhosa, Hélio Oiticica, Julio Le Parc, Vik Muniz, Daniel Buren and Xavier Veilhan. But an even more red-letter event has been in the pipeline for nearly three years now, with a frequently-postponed opening date that has now been announced for this June: the arrival, a stone's throw from Gávea, of a real heavyweight among Brazil's galleries, also from São Paulo: Fortes Vilaça,



which will move into the former rooms of the Jockey Club in the Jardim Botânico neighbourhood. Fortes Vilaça represents most of the big names in Brazilian art, including not only Adriana Varejão, Beatriz Milhazes, Ernesto Neto, Jac Leirner and Julião Sarmento, but also rising stars like the younger Rivane Neuenschwander and even younger Rodrigo Matheus. This venue should be nearly double the size of the main gallery in São Paulo. Another gallery is due to set up not far away: Laura Marsiaj, which closed in Ipanema, near to Copacabana, when it suddenly became too far from the centre. If this project actually happens, the Rio scene will take on a whole new look. Rio de Janeiro's dynamism in the art market goes hand in hand with impressive vitality in its creative areas, embodied over the last few years by an industrial wasteland in the Santo Cristo district close to the Centro: the Fabrica Bhering. This highly attractive abandoned chocolate factory now houses numerous artists' studios, like that of sculptor Jorge Rodríguez Aguilar, who works in metal, wood and horn, and various stores that are also well worth a visit, like Garimpo Contemporâneo, which sells very fine vintage furniture. A fair, galleries and artists' studios – all the more visible once united – are accompanied by new museums which now further complement Rio's dependable Museum of Modern Art in the south of the Centro (inaugurated in 1948, and one of Brazil's' biggest), and the Museum of Contemporary Art, designed by Oscar Niemeyer, which stands proudly in Niterói on the other side of the bay. Opened in March 2013, the MAR (Museu de Arte do Rio) in the heart of the city centre offers an attractive programme combining art (mostly contemporary) with community enhancement and a real concern to make it accessible to local inhabitants. Last December, a new institution appeared at its feet: the Museu do Amanhã (Museum of Tomorrow). This is dedicated to science and technology rather than art, it is true, but its building, designed by the star architect Santiago Calatrava, is a real work of art – and represents a new artistic departure for Rio in this year of the Olympic Games.

Alain Quemin

Museu do Amanhã  
(Museum of  
Tomorrow),  
Rio de Janeiro, Brazil,  
Catalan architect  
Santiago Calatrava.





# The Liaigre line

Stylish, timeless and minimalist are three adjectives that accurately describe the style of Christian Liaigre. The same come to mind to define that of another designer further back in history: Jean-Michel Frank. Because the two men share the same feeling for clean lines, perfect proportions and the use of noble materials to their advantage. But Liaigre prefers wood, leather and bronze to parchment, galuchat and straw marquetry. And where Frank designed pieces with a very limited distribution for 15 years, Liaigre already has slightly more than thirty years under his belt, producing items that you can buy in stores with his name. A feature specific to this discreet designer, who in 1985 opened a shop in Rue de Varenne in Paris aimed at a broader clientele than only those who commissioned bespoke interiors. Keen to ensure a long life for his business, he withdrew his first name from its trade name in 2010, when he transferred 60 % of his shares to private equity funds, first managed by Edmond de Rothschild, then by Bridgepoint. The operation led to a considerable rise in turnover and the opening of some twenty stores all over the world, without sacrificing an ounce of the Liaigre spirit. No question of branding left, right and centre; on

the contrary, the idea is to promote the quality of production in terms of both interior design and furniture. "We are extremely selective. There are only twenty-five of us managing never more than fifteen or so projects. The biggest can sometimes spread over several years, like a palace in India we have been refurbishing for five years. But on average, a project generally lasts three years," says Frauke Meyer, the design firm's artistic director for the last eighteen months. She is a long-standing colleague: "Christian Liaigre was one of the examiners for my diploma at the Arts Décoratifs de Paris sixteen years ago, and he asked me to join his team. I had no intention of staying such a long time, but our collaboration was highly productive, on extraordinary projects it would have been very difficult to find elsewhere." The Trinity Country Club in South Korea is a good example of the designer's selectivity and the resources deployed. He initially refused the request – from Lee Myung-Hee, one of the daughters of the founder of Samsung – to refurbish this 7,000-square-metre golf house, as he found the fortress-like architecture of the venue unappealing. Having thought again, he gave the huge spaces the comfort and intimacy of a private residence. The attention lavished on the changing rooms –



Bronze table by Eric Schmitt in a house belonging to Richard Meier's, on the beach in Malibu, California.

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Upper deck of the yacht  
Vertigo, built in the Alloys  
Yachts shipyard in New  
Zealand.





Chair designed especially  
for a refurbished private  
mansion in London.



the last word in chic – and the spa, perfectly suited to Korean customs, illustrates the high standards guaranteed by the firm's signature. Like the great names of the interwar years, Christian Liaigre is a designer/decorator who can just as easily come up with a door handle as an opulent sofa (the "Augustin", 122 cm deep, has become a yardstick in terms of comfort) or a bookcase, like the one created for a house belonging to architect Richard Meier in Malibu: "Our clients exhibit their outstanding collection of contemporary art there. So we went for a neutral base and designed to fit in with the master's architecture, always very white, as well as the fact that the house stands on sand, and of course to set off the works, which need to be more present than the furniture and decoration. We also carried out two other make-over projects for the Meiers, including their house in Nantucket. We put the accent on a seaside atmosphere: simultaneously simple, family-oriented and comfortable." Each project is thus defined by the setting and culture it belongs to. Apartments refurbished in New York or Tokyo will be quite different, as they do not reflect the same codes. The clients' wishes are also factored in: some like to be immersed in an entirely Liaigre environment, while others prefer a mix-and-match (in other words, composite) setting. A contemporary art collection with a touch of bling-bling can also fit in with the minimalist, muted luxury dreamed up by the design firm. "It's very stimulating for us to combine a Liaigre interior with contemporary art, or with antiques," says Frauke Meyer. "For example, in an old farm we completely redesigned, the dining room was designed to house a collection of Old Masters. We also try to make play with contrasts, so a Louis XV console table can provide an intriguing foil to a modern sofa. We hunt out pieces in antique shops and salerooms, with the accent on local things. We love going around looking for pieces ourselves, finding elements that will give soul to a project."

## Furniture production

Meanwhile, the collection of furniture distributed in stores is developed by artistic director Deborah Comte Liaigre, wife of the lord and master. The catalogue

contains no fewer than 350 models, mostly the result of an interior design project. The progress from haute couture to luxury ready-to-wear is decided case by case, and some designs are never produced in series. Deborah Comte Liaigre is in charge of adding the new items – between fifteen and twenty each year. The pieces are mainly manufactured in France by a handful of highly-qualified craftsmen. "We are extremely loyal to them," says Frauke Meyer, "and this guarantees exemplary quality for us. In fact, they develop and grow at the same time as we do. The cabinetmakers seek out extraordinary woods for us with atypical grains. We never impose anything on them; on the contrary, we ask them to suggest ideas. It's a genuine collaboration." And although American showrooms are supplied by American workshops, the patinas and other highly specific aspects are always carried out in France. This includes the leathers, which are tanned in this country and then worked with remarkable stitching by saddlers in Saumur – a virtually autobiographical technique for Christian Liaigre. Having grown up in the countryside, he bred horses for ten years with his grandfather before devoting himself to interior design. And his early life in the Charente might also explain his love of the sea, from the Ile de Ré to the more exotic Saint-Barth, where he owns a fisherman's hut revisited according to his monastic leanings. And if the yachting department opened in the company has had major repercussions in terms of advertising, it is because of his team's ability to respond with discreet elegance to the constrained world imposed by naval architecture... All this on board the noblest kind of boats it produces: yachts, without their interiors in any way resembling flashy apartments. The structural ribs remain exposed, so that we are always aware we are in a boat, and everything is luxuriously precise and efficient. A lavish invitation to sail away, acclaimed by numerous prizes. Previously, word of mouth had been the company's best ambassador, with a client list mingling the worlds of business, art and showbiz, including Karl Lagerfeld, Bryan Adams, Rupert Murdoch and Larry Gagossian. Did you say Who's Who?

Sylvain Alliod

# Christine Macel

When Christine Macel, Chief Curator at the Centre Pompidou-Musée National d'Art Moderne, was announced as the curator of the next Venice Biennial, the news made a considerable splash in the French contemporary art world. The venerable Biennial, created in 1895, whose next edition is taking place from 13 May to 26 November 2017, shares pole position for this type of event with the Kassel Documenta, but has the additional magic of Venice's inimitable aura. And its scope is even more international than its rival's, which is more Germany-centric. To be appointed curator of the Venice Biennial means entering the extremely closed circle of top international curators. It is thus splendid recognition not only for Christine Macel, but also, through her, for the Centre Pompidou and more broadly, the world of French contemporary art. No matter how delightful and unexpected such appointments always are, there was nothing unpredictable about this one for the woman who has already curated two national pavilions at previous Venice Biennials, presenting Eric

Duyckaerts in the Belgian pavilion in 2007, then Anri Sala in the French Pavilion in 2013. And even before all that, she had sat from 2003 to 2006 on the Biennial's nomination committee, which certainly drew attention to her, and opened a few doors – especially since this went hand in hand with experiences that often took her abroad, and led to her work with top international curators like Okwui Enwezor and Daniel Birnbaum. Being curator of the Venice Biennial is a highly exposed position with undeniable prestige, which can ultimately make or break a contemporary art professional's legitimacy, as we saw with the last three editions. Five years ago, the Swiss curator Bice Curiger burnt her fingers badly with a Biennial almost unanimously considered a disaster. Her successor, born in Italy but with a career mainly in the US, was Massimiliano Gioni, who took on the job in favourable circumstances, after the failure of his predecessor. But, overrated when the event was announced, he proved disappointing in the light of his actions. After that, the Nigerian curator Okwui Enwezor, who had made a career essentially in America and Germany, presented an impeccable





Christine Macel.

Photo J.C Planchet



Courtesy of Galerie Lelong. Photograph: Fabrice Gilbert

**Rebecca Horn**, "Blue Butterfly Moon", 2008  
Iron, glass, twig, butterfly, stone, blue powder, electronic, motor, 100 x 70 x 19 cm.

edition of the Venice Biennial in 2015. So the bar has been set pretty high for the woman who is to succeed him next year. But who is Christine Macel, exactly? The entire art world lauds her professionalism. She seems like a model pupil with a wealth of assets – which indeed she was, and admits it freely. Where many, to put themselves in an even better light, would say they owe nothing to their family origins, Christine Macel readily acknowledges everything she owes to her parents (she describes herself as "sociologically orthodox") and the love of art they imbued in her. She was lucky in two respects: firstly, the advantage of being born in Paris in 1969, and secondly, growing up in nearby Saint-Maur-des-Fossés. We have to remember what the contemporary art scene was like in the Seventies outside Paris to understand how growing up near the French capital was a privilege that made all sorts of things possible. This was certainly true for Christine Macel, because her architect father and history teacher mother were passionate about art and introduced their daughter not only to art but also to contemporary creation when she was very young. She remembers the amazement she felt when she discovered a Jean Tinguely exhibition in Basel as a child. The little girl went to children's talks at the Louvre, as well as the artistic childcare centre in Beaubourg – a place she has known since its inauguration, which she attended at the ripe old age of eight! So, apart from her years of study and early career from 1995 to 2000 as inspector of artistic creation, Christine Macel has hardly ever left Beaubourg, to which she returned in 2000 as Chief Heritage Curator and head of the "Création contemporaine et prospective" department. Her early years were typical of a star pupil with excellent academic results, years ahead of her age. Strangely, she does not dwell on her failure to get into the École Normale Supérieure after the years she spent in the preparatory class for literature: the only hiccup in an exemplary career. A painful time? It is true that when you listen to her, you are struck by the search for self-control emanating from this highly introspective woman, who speaks in a soft, steady voice. Does her obvious perfectionism betray a certain anxiety?

Amusingly, when her appointment was announced, the president of the Venice Biennial, Paolo Baratta, spoke of the choice of Christine Macel and the period of anxiety we are going through in the same breath! The curator willingly lends herself to the interview game, with gentle irony. Her surface may be smooth, but she is in no way bland. And she can be pretty frank sometimes: she is not someone to hide behind a screen of waffle, even though she is intelligent enough to differentiate between the areas she wants to make public and those she prefers to keep private. Her foreign language skills, which include German, took her off the beaten track when she chose Rebecca Horn early on as the subject of her thesis – in other words, a national art scene little-known to many in France. In her subsequent career she organised a series of fine exhibitions, particularly at the Centre Pompidou, like the striking "Dionysiac" in 2005 and "Danser sa vie" in 2011 (with Emma Lavigne). Her solo exhibitions at the MNAM moved even further towards conceptual art, first of all with Raymond Hains and Nan Goldin, then with Sophie Calle, Philippe Parreno, Gabriel Orozco and Anri Sala, with a presentation that was a little... rigid. And yet Christine Macel steers clear of a conceptual orientation and does not want to be restricted to one line: "I don't have one line; I have several. What interests me is an artist who shocks me, wakes me up, surprises me and sometimes challenges my personal tastes. I am not going to set a politico-social line against a formalist line, or a conceptual line against a matter line, you could say. What matters to me is an artist's... intensity." If some people in the milieu accuse Christine Macel of a certain distance, or even coldness and a certain brusqueness, it is also perhaps because these are characteristics that stand out more in a woman. But Chiara Parisi, programme director at the Monnaie de Paris, who remembers seeing Christine Macel dancing on the table at the Villa Medici, emphasises her love of life, describes her as a warrior, and praises her excellent eye and loyalty to artists. She is impatient to see in what direction the curator takes the next Venice Biennial. And so are we.

Alain Quemin



# Daido Moriyama

For the second time in ten years, the Fondation Cartier is opening its doors to one of the grand masters of Tokyo photography, with a magnificent exhibition for one of Japan's greatest exponents. For the man whose name means "the long path in the wooded mountain", art and life form a single whole. In the post-industrial Japan of the new urban cultures, the photographer has made more than a few detours to capture the sometimes monstrous poetry of the real and imaginary connections binding his contemporaries to their strange machines. A bag of electric cables, telephones, deceptive idols and hooker bars form the most diverse networks mingling the threads of destiny... Moriyama's photographic style can be summed up in three words: "are, bure, bokeh" (granular, rugged, blurred). But it is actually a far more complex art. Whether he has a liking for the small-time hoodlum, the legendary hero or the genuine trigger-happy yakuza, like the ones in Yukio Mishima's novels, or refers to the deeply nostalgic Paris theatre scene inspired by Shūji Terayama, we can see that the photographer is one of the most post-modern of his generation together with Nobuyoshi Araki.

Like the latter, he loves "bondage", playful Lolitas for perverted connoisseurs, which come from not only the manga world but also the anti-establishment culture of rock and roll. And Daido Moriyama shows us this extraordinary hybrid aspect in combining his discordant pictures in a superb slideshow of 295 pictures, "Dog and Mesh Tights". These black and white photos file by in a slow anachrony lasting nearly 25 minutes, and draw viewers into a dreamlike peregrination making connections between Hong Kong, Taipei, Japanese conurbations (of course) but also Arles, Houston and Los Angeles. They are all separate stories, with each one revealing its own particular language to us, in large-format fixed shots taken in extreme close-up, thus illustrating Capa's injunction, which William Klein transmitted to the Japanese master: "if your photos are no good, it's because you aren't close enough." Nor is Robert Frank ever very far from these evocations. They are weird, vulgar and fascinating, just like the seedier parts of Shinjuku and the inhabitants of this working-class district in the capital, to which the film director Takeshi Kitano has also paid tribute. The second part of the exhibition, "Tokyo Color", is dedicated to them.



Daido Moriyama, "Dog and Mesh Tights", 2014-2015, Slide show of 291 black-and-white photographs, 25'  
Music by Toshihiro Oshima Video  
Concept : Gérard Chiron.



© Courtesy of the artist / Daido Moriyama Photo Foundation

Daido Moriyama,  
Tokyo Color, 2008-2015  
C-print, 111.5 x 149 cm.





These are photographs where colour stages couples with protean statuses. It is not rare to see Chinese characters and crocodiles side by side, or young women and old men, seen face on, from the back, to the right or the left of the frame... With his discerning eye, Roland Barthes would have loved them for the ingeniousness with which Daido Moriyama expresses the ambivalent relationship reality seems to need to maintain with the apparent, deceptive dialectic of our feelings. Associating the non-associable and above all assigning the unassignable: Daido Moriyama pulls it all off, because he cultivates an approach where the hidden side of things is more important than the side people strive to show us. We secretly guess that the photographer is thoroughly familiar with this in-between space – as were Shomei Tomatsu, immortalising the survivors of nuclear explosions, and Seiryu Inoue, concerned by the invidious fate of Korean migrants living in the Archipelago... Through the militantism of some and the empathy of others, we can sense the most ancient Japanese mythologies within these "other worlds", created with respect for the spirits or "kamis". We can feel their presence in the immense spaces of station halls and ring roads. Daido Moriyama now teaches us to observe these spaces differently. Far from belonging to "non-places" as they were once described by the anthropologist Marc Augé, these areas have moved from the sidelines into a world where artifice and posture are synonymous with ritual. They are thus religious spaces. And the photographer's eye gives an eminently religious meaning to these worlds of steel and concrete, sometimes swallowed up in luxuriant, uncontrolled vegetation. The city is a dojo: a sanctuary dedicated to the roaming kind of meditation dear to painters of the last Edo period. You only need to look at those electricity pylons, silent rhizomes traversed by anonymous voices, to understand that here we are seeing far more than a support for an urban aesthetic. They are an allegorical representation of the Onusas used by Shinto priests in their purification rituals. Likewise these figures of the night: suicide blondes and catamites, dressed all in skai, whom the photographer links with shady hotels – those ghost-ridden dens that spawn repugnant, playful demonologies. They help us to tame our fears as poor mortals. We feed on them as a kind of retinal comfort.

Emmanuel Lincot

Fondation Cartier pour l'Art contemporain, Daido Tokyo, 261 Boulevard Raspail, Paris 75016, until 5 June

[www.fondation.cartier.com](http://www.fondation.cartier.com)

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# Completely Korean cultivation

Avenue Franklin Roosevelt, in a chic district in Brussels. Villa Empain stands on this noble setting of fine residences and embassies overlooking the Cambre forest in the south of the city. The building designed in 1930 by architect Michel Polak for the second son of Baron Empain has been home to the Boghossian Foundation since 2006. Sober and elegant, the modernist volumes of the villa, now a centre for dialogue between Western and Eastern cultures, are enhanced with gold leaf. This utter refinement is an entirely natural backdrop for the first exhibition ever to be held in Belgium on the Dansaekhwa movement: the quintessence of elegance and a certain type of purity. "While gathering the emblematic works of these artists, we've sought to create a subtle dialogue with the unique architecture of Villa Empain," confide the exhibitions' two curators, Sam Bardaouil and Till Fellrath. And the setting is a perfect accompaniment for these paintings, born in the 1960s and 1970s in the Land of the Morning Calm – even if this description was hardly apt for the country at the time, under the dictatorship of Park-Chung Hee. "This movement truly captures the values of tradition and the

crucial role of beauty in the face of tragedy," remarks Jean Boghossian at the start of the exhibition catalogue. Beauty is well and truly the word that springs up again and again when looking at these timeless paintings by Chung Chang-Sup, Chung Sang-Hwa, Ha Chong-Hyun, Kim Whanki, Kwon Young-Woo, Lee Ufan or Park Seo-Bo. "It's a beauty that can transcend all cultural barriers," point out our two curators – a beauty that partially explains the renown of the movement today. "The works associated with the Dansaekhwa have long been collected by museums and Korean art lovers but it's only been very recently that they've made their way towards a more international public," note Sam Bardaouil and Till Fellrath who associate this enthusiasm with a recent growth of interest in non-Western modernities, one of the core topics in art history. The very word brings to mind the Paris exhibition "Modernités plurielles de 1905 à 1970", organised by the Centre Pompidou. This Parisian museum will incidentally also be hosting, from September 2016, an exhibition organised by the same two curators called "Baby Elephants Die Alone: Rupture, War and Surrealism in Egypt (1930-1940)" before it moves onto the Tate Gallery in Liverpool in 2017. But let's

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Fondation Boghossian -  
Villa Empain, Brussels.





View from the exhibition "Quand le geste devient forme, Dansaekhwa et l'abstraction coréenne", works by Lee Ufan, Kwon Yong-Woo, Chung Sang-Hwa Fondation Boghossian.

go back to Brussels, where the selection of works focuses on the 1960s and 1970s "in order to give temporal coherency to the exhibition," they specify. Upstairs where a room is devoted to each of the artists, we can admire creations by Chung Chang-Sup, described as unpainted paintings, produced in 1966, 1976 and 1977 using traditional Korean paper (the famous tak) whose delicate greys and blacks derive from the time over which the fibres soak in water. There are also works by Ha Chong-Hyun who prefers woven hemp and its gentle shades, associated with newspaper or barbed wire, as in "Untitled 72-C" from the George Economu collection in Athens. This is amongst the masterpieces on loan for the exhibition. Others include a 1979 Lee Ufan work from the

"From Line" series, or a work by Kwon Young-Woo from 1977 featuring Korean paper, the artist's material of choice; both of these works come from the Leeum Collection in the Samsung Museum of Art in Seoul. Kukje Gallery is also amongst the lenders of works. This gallery was "one of the main sources of support for this group of artists long before they met with international renown," explain Sam Bardaouil and Till Fellrath. "The gallery's founders thus kept many masterpieces for their personal collection, some of which are on loan at the Brussels exhibition." Among these are two remarkable works by Chang Sang Hwa using colours (yellow, pink, orange, blue) – a relatively rare feature in this "school of white", as well as a fine example of Par Sae-Bo's famous "Writings"



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based on repetition, a veritable common thread among Dansaekhwa masters. The term “Dansaekhwa”, literally “monochrome painting”, is in fact recent – we owe it to curator Yoon Jin-Sup in his essay “Landscape of the Mind”, published for an exhibition at the National Museum of Contemporary Art in Seoul in 2012 (“Dansaekhwa Korean Monochrome Painting”). And strictly, the term does not define a movement but a shared spirit, the search for the same ideal: the rediscovery of unity between the artist and nature in the light of Buddhist and Taoist traditions. The Dansaekhwa masters follow this same quest by different means. “However”, as the two curators remind us, “what unites this movement’s artists above all is their attention on the individual process of

creation.” Indeed, all pay particular attention to the work’s frame and surface: for example, by using paper that may be macerated, folded, scratched or covered with wire... This shared preoccupation with materials and textures – likened by some to the epidermis and its regenerative power – focuses on senses as well as the mind, beyond material aspects. And here lies all the strength and beauty of this painting from a country poised between tradition and modernity.

**Stéphanie Perris-Delmas**

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# Rodin, a polished price index

Rodin is definitely in fashion – as witness the preparations for the centenary of his death in 2017, and the long-awaited reopening of the Musée Rodin (Paris) in November 2015, after being closed for three years. The museum received 89,000 visitors in only a few weeks, despite the attacks in Paris. But this enthusiasm isn't restricted to France: Rodin is highly popular on the other side of the Atlantic as well. Until 13 March, the Virginia Museum of Fine Arts is exhibiting 200 works by the artist in the retrospective "Rodin: Evolution of a Genius", staged by the Montréal Museum of Fine Arts and the Musée Rodin. Meanwhile, from 5 March to 29 May, the San Antonio Museum of Arts will be presenting over 30 sculptures by the artist from the Iris and Gerald Cantor collection in another retrospective, "Rodin: The Human Experience".

## Renewed interest over the past decade

In fact, Rodin has been very much in the limelight for the last ten years. Two large-scale exhibitions staged in 2006 by the Musée d'Orsay ("Auguste Rodin - Eugène

Carrière") and the Royal Academy of Arts ("Rodin") undoubtedly contributed to this fresh interest. A few statistics reveal the extent of the phenomenon. Since 2005, Rodin has been the subject of nearly 3,000 articles each year, compared with under 800 between 1995 and 2005. There is a similar trend with exhibitions. The artist features in around twenty collective exhibitions every year, and six retrospectives. Between 1995 and 2005, his works appeared in fewer than ten collective exhibitions each year, and around three retrospectives. As a result, Rodin's sculptures are doing well – splendidly, even – at auction. On February this year, in a packed room 9 at Drouot, the Binoche & Giquello auction house sold five of his bronzes from the Jean de Ruaz collection. Four went for more than their high estimates, including "L'Éternel Printemps" (cast between 1935 and 1945 by Alexis Rudier), which fetched €693,000. The star lot, a bronze proof of "Le Baiser" produced in 1927, again by Alexis Rudier, went all the way up to €2.2 M (see photo on page ???). So 2016 certainly started in style. The record for a work by Rodin was achieved as early as 3 February this year at Sotheby's London. Estimated at between £6 and 8 M, "Iris,



€2,205,000 Auguste Rodin (1840-1917), "Le Baiser", medium "Porte d'Enfer-size" model with simplified base, 1885, bronze proof with shaded brown patina produced in 1927 by the Alexis Rudier foundry, 85.2 x 52.4 x 54.5 cm. Paris, Drouot, 16 February 2016, Binoche & Giquello auction house. Cabinet Brame & Lorenceau.

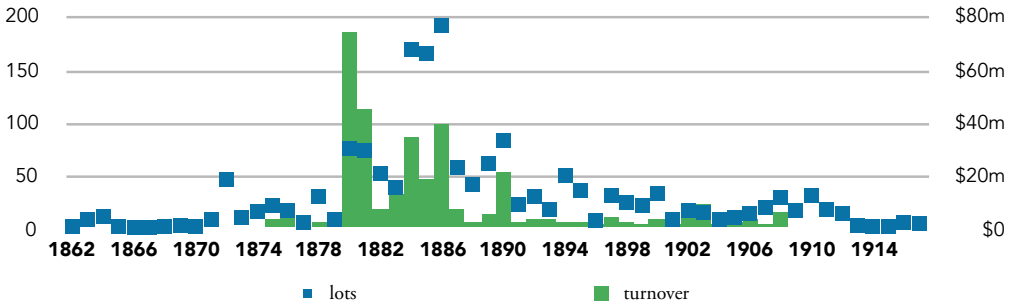


€592,200 Auguste Rodin (1840-1917), "Danaïde", c. 1895-1898, bronze with brown patina, signed, 21.7 x 28.9 x 38.7 cm. Paris, Drouot, 15 April 2015, Blanchet & Associés auction house.

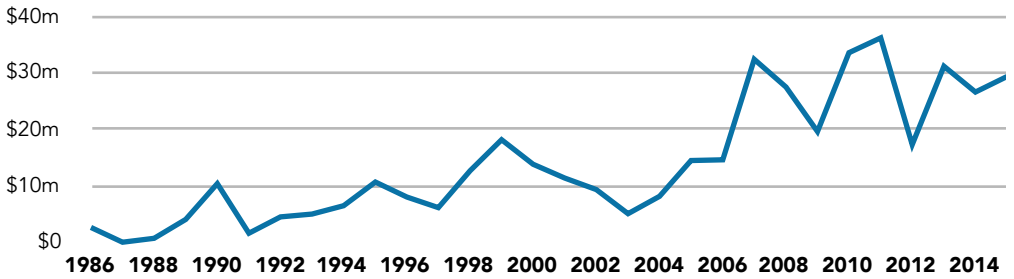


"Messagère des Dieux" (1890-1891) was sold for £11.6 M (€15.3 M) after five breathless minutes of bidding. The sculpture had just the right ingredients for a record. Firstly, it had limpid traceability, which is a real asset with Rodin. In addition, it was one of the last two bronzes cast during the artist's lifetime still in private hands. And some hands: Sylvester Stallone's! Thanks to this mixture of rarity and fetishism, the value of this

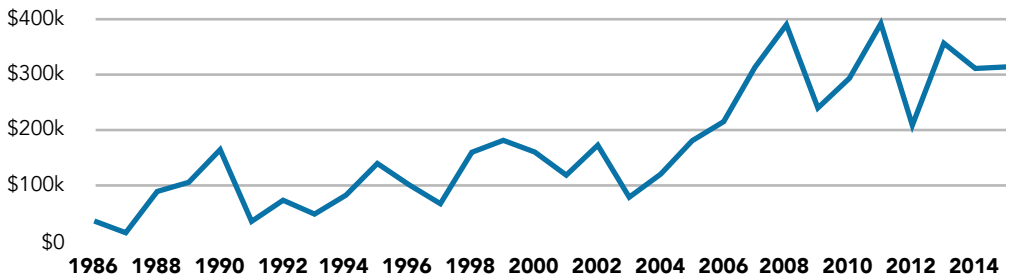
statue rocketed, after being worth "only" £4.6 M at Sotheby's London in 2007. Are Rodin sculptures more profitable than many a financial product? We can put forward a comparison: a rise in value like this represents an annual growth rate of 12.2%! And yet there is a permanent feature of the current art market, which is very evident with Rodin sculptures: collectors' requirements are increasingly high. And high demand means



Evolution of the number of lots offered at auction and turnover per year of creation



Evolution of the yearly turnover



Evolution of the average price lots sold



high prices. So works described as "museum quality" frequently soar to great heights, while other pieces become ever more difficult to sell. The artist's unsold rate, around 20% on average between 1995 and 2004, stabilised at around 25% in the mid-2000s (25.7% in 2015)

### A targeted growth market

Despite this growing dichotomy, Rodin's price index has changed gear considerably since 2006. The annual total for sales of his sculptures rarely falls below the \$20 M line (€17.9 M) and the rise in the average price of lots sold at auction is speaking: €116,800 between 1995 and 2004, €267,664 between 2005 and 2014 and €288,765 in 2015. Considerable fluctuations can still be seen, due to the various fortunes of auction houses in their quest for "museum quality" works. All the recent results illustrate his popularity. On 10 July 2015 at Drouot, the Kahn-Dumoussat auction house sold a bronze proof of the fourth reduction, dated 1898, of the celebrated *Baiser* (1886) for €239,400. On 6 February 1994, the same sculpture had previously been sold at Drouot for FF184,000 (€38,000). Shortly before, on 17 June 2015, again at Drouot, the auctioneers Oger and Blanchet sold a proof of the fourth reduction of the same "*Baiser*", cast by Ferdinand Barbedienne in September 1904, for €245,000. Its estimate had been no more than €180,000. Interest in Rodin's works is limited to a few identifiable models: "*Le Penseur*" (over 80 proofs sold for €60.1 M), "*Le Baiser*" (179 for €47 M), "*L'Éternel Printemps*" (120 for €23.8 M) and "*Iris, Messagère des Dieux*" (only 20 proofs for €29.3 M). Produced in 1880, 1886, 1884 and 1890 respectively, these models represent Rodin's most lucrative creative years at auction, alone accounting for 37% of the artist's total sales in the secondary market. Incidentally, they were all connected with Rodin's work on the famous "*Porte de l'Enfer*". It is no surprise that these sculptures are often sold in France, where over 26% of lots by the artist have been dispersed in the secondary market. In terms of value, this represents a market of €55.2 M (14.2% of the market), after the USA (54.2%) and the UK (24.4%).

€693,000 Auguste Rodin (1840-1917), "*L'Éternel Printemps*", first state, original size, bronze with green-shaded brown patina, model created in 1884, proof probably cast between 1935 and 1945. 64 x 63.8 x 37.8 cm, Alexis Rudier foundry, former Jean de Ruaz collection. Paris, Drouot, 16 February 2016, Binoche & Giquello auction house. Cabinet Brame & Lorenceau.



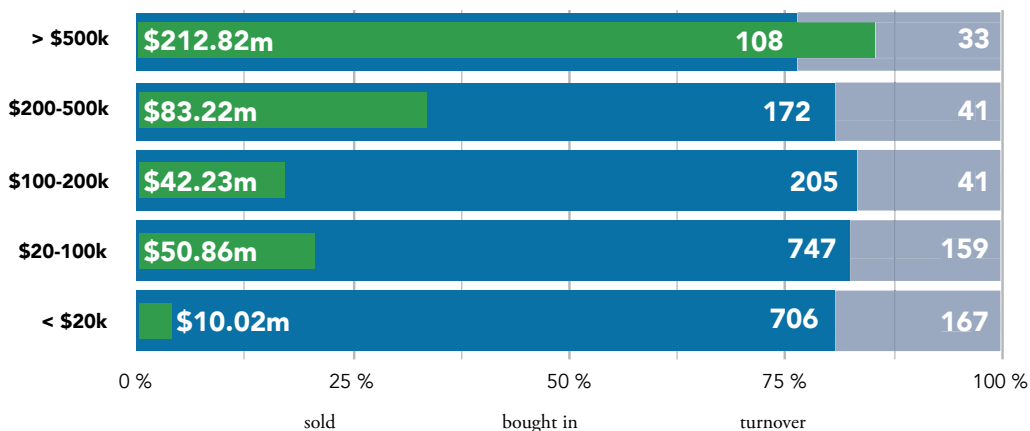


### Rodin sculptures: originals, copies and fakes

In the auction room, the prices achieved by the same models can vary enormously. On 5 December 2015, the Toledano saleroom sold "L'Éternel Printemps" for €190,320 to a French collector. A few weeks later, on 4 February 2016, the hammer fell on the same subject at Bonhams at €938,500 (i.e. €1.21 M). Both sculptures were in bronze and had the same title, and their model was created in 1884. But the first measured 25 cm, the second 66 cm. Does size make such a difference? Not only that! The sculpture sold by Toledano was cast in 1930 – so after the artist's death – by Alexis Rudier; the Bonhams piece between 1905 and 1907 by the founder Barbedienne. Rodin's bronzes were frequently recast, particularly after his death. For Jérôme Le Blay, interviewed by La Gazette Drouot before the famous Binoche & Giquello sale, the artist "cast relatively few pieces while he was alive. 90% of the works were cast posthumously." The works produced during his lifetime are still worth the most, because they are rarer, and were made under the sculptor's supervision. With the

posthumous works, some founders are better-considered than others. "The quality [of the castings] remained very consistent from 1902 to 1952, because they were produced by Alexis Rudier's foundry, run by his son Eugène. There are very few differences between the ones executed during Rodin's lifetime and those produced after his death. [...] The chasing and patina are impeccable." Around 7,000 bronzes of Rodin's works are listed. Between 1,500 and 2,000 were cast in his lifetime and the rest with the approval of the Musée Rodin, which holds the artist's moral and reproduction rights. The result is a market where successive versions of Rodin's bronzes have multiplied, and where the information on them is sometimes full of gaps. More alarmingly, when interviewed by Béatrice de Rochebouët ("Le Figaro") in 2015, the judicial expert Gilles Perrault stated that "around 1,700 fakes are out there in the market." Jérôme Le Blay is keeping a watchful eye in this respect. This expert, the director of the Comité Auguste Rodin, will soon be publishing the artist's catalogue raisonné. **Art Analytics**

The prices given include the buyer's premium.



Bought in ratio, number of lots offered and turnover per price





€688,200

Auguste Rodin (1840-1917),  
group of children, bronze  
with shaded brown patina,  
cast by Alexis Rudier before  
1916, h. 35.5 cm.

Paris, Drouot, 6 June 2014,  
Chayette & Cheval auction  
house. Mr. Benamou.

