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INTERNATIONAL



NUMBER 64
DECEMBER 2016

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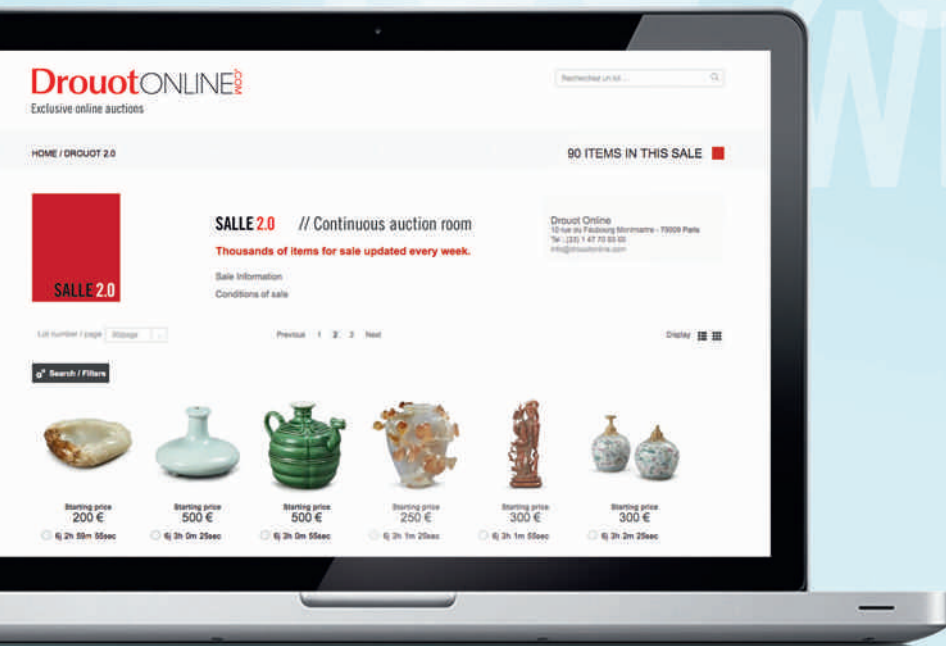
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ART MARKET - MAGAZINE



72 RESULTS

In November, Flaubert and Mallarmé triumphed at auction (Pierre Bergé library) and shared the podium with the collection of Château de Villepreux, giving pride of place to French taste.

EVENT 96

A new arrival in the (saturated) Paris landscape, "Galeristes" fair offers an alternative to the big ritual gatherings of contemporary art: the promise of a new harmony between gallery owners and their collectors.



34 UPCOMING

Art from Africa (Meunier collection) and the Far East (with Asian Art Week at Drouot) will be the star of the December auctions. Let's also not forget drawing, celebrated in two sales.





92 DONATION

The Hays' donation to the Musée d'Orsay is not so much about its extent as the way it is going to transform the museum. As Donald Trump stands poised to take the reins of the USA, this gesture is also a fine example of American humanism.

MEETING 100

The Gazette Drouot spends an hour with the most international and media-friendly of auctioneers: Simon de Pury.



86 EXHIBITION

At the Vuitton Foundation in Paris, we can now see something that has been split between St Petersburg and Moscow for over fifty years: Sergei Shchukin's collection of masterpieces.



EDITORIAL



Céline Piettre
EDITORIAL MANAGER

As the Christmas season approaches, the City of Light really lives up to its name. And it is with a certain relief that we leave November behind us, overshadowed by the memory of the 2015 terrorist attacks, and stunned by the jaw-dropping election of Donald Trump. An ideological earthquake that could impinge on the art scene, as the new president showed little interest in art during his campaign. Will he also disrupt the market? Two experts in the sector give us their immediate reactions. Meanwhile, to cheer up Paris-dwellers, artist Jeff Koons is presenting them with a 12-metre-tall bouquet of tulips, shortly to occupy pride of place in 2017 in front of the Musée d'Art Moderne de la Ville de Paris. An initiative of American ambassadress Jane D. Hartley, who has caused quite a few teeth to grind, having consulted neither the local residents nor the members of the ABF, France's national heritage supervisor... While awaiting a chance to admire it in situ, tourists can savour the marvels of the Shchukin collection at the Fondation Louis Vuitton: an occasion to see these masterpieces reunited once more. Meanwhile, collectors are expected at Hôtel Drouot for Asian art week, and at the Carreau du Temple for a contemporary art fair with decidedly friendly intentions. All that should warm things up a bit!



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PAINTINGS FROM THE 19TH AND 20TH CENTURIES IMPRESSIONIST, MODERN & CONTEMPORARY ART

Friday 16 December at 2.30 p.m. - Drouot-Richelieu



Auguste RODIN (1840-1917), *Orpheline alsacienne*, with tilted head.
Terracotta proof. Conceived in 1870, created before 1900
29.9 x 21.3 x 16.4 cm - 11 3/4 x 8 1/4 x 6 1/2 in. (without base).



Elie NADELMAN (1882-1946), *Tête de jeune femme*,
white marble - H. 32 cm - total H. 42 cm
Height: 12 1/2 in - Total height: 16 1/2 in.

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Henri LEBASQUE (1865-1937), *Soleil levant*,
oil on canvas
54.5 x 65.5 cm - 21 1/2 x 25 3/4 in.



Théodore Jacques RALLI (1852-1909),
Jeune femme pelant des pommes,
oil on canvas - 49 x 37 cm.



Louis VALTAT (1869-1952), *Trois jeunes gitanes*, 1897
oil on canvas - 71 x 56 cm - 28 x 22 in.



André DERAÏN (1880-1954), *Nature morte*, 1912,
oil on canvas - 37 x 36 cm - 15 x 14 1/2 in.

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Leonora FINI (1907-1996), *L'enlèvement*, 1975, oil on canvas - 120 x 120 cm - 47 1/4 x 47 1/4 in.

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Tsuguharu FOUJITA (1886-1968), *Jeune fille au papillon*, 1960, oil on canvas - 33.5 x 22.5 cm - 13 x 8 3/4 in.

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NEWS IN BRIEF



Artcurial has sent Tintin into the stratosphere, establishing a new record with the cartoon strip “On a marché sur la lune”, sold for €1.55M in the comic sales held on the 18 and 19 November in Paris.

Soft porcelain

Until 19 March 2017, the Musée des Avelines is presenting “Saint-Cloud soft porcelain: forms and applications in the 18th century”: a thematic exhibition of over 200 soft porcelain works. The show includes 80 pieces from the museum's collection, alongside others from outstanding sources like the Musée des Arts Décoratifs de Paris. Towards the end of the 17th century, in order to compete with Chinese porcelain, the Saint-Cloud factory invented a new type of paste made without kaolin. Though highly popular (with its much-prized ivory colour, it frequently adorned the Sun King's palaces), its production lasted less than a century. The museum, housed in a former 1930s villa surrounded by a tree-filled garden, convincingly illustrates the beauty and applications of these pieces, particularly evident in tableware (a hot chocolate cup, for example) and toiletry items. French elegance, make no mistake...

Exhibition or social experiment?

Only a few weeks remain to visit the Palais de Tokyo's 13,000 m² area dedicated to Indian-born British artist Tino Sehgal. "Carte blanche" is a labyrinthine exhibition, where humans replace traditional art works. Visitors are uncertain as to where the show begins and ends. Sehgal – winner of the Venice Biennial's Golden Lion – puts the accent on social interaction: viewers are involved from the very beginning, finding themselves surrounded by over 300 performers and bombarded with thought-provoking questions such as "What is progress?" The exhibition has been extremely successful so far, and acclaimed by the great majority of art critics. Until 18 December, in Paris.



The Louvre Abu Dhabi's first artists!

For its opening (2017), the Louvre Abu Dhabi has commissioned two works in situ from the Italian Giuseppe Penone (b. 1947), a major Arte Povera figure, and the American Jenny Holzer (b. 1950), winner of the Golden Lion at the 1990 Venice Biennial. Through his installation "Germination", featuring a bronze tree, Penone, as always, highlights the connections between Man and nature, while Holzer has built three walls engraved with the founding texts of various civilisations (from Ibn Khaldun's "Muqaddimah" to Montaigne's "Essais"). The two works, forming part of the permanent collections, will be presented under the museum's open-work dome, in dialogue with the architecture.





Linus Cheung joins Sotheby's

Former businessman and Asian art collector Linus Cheung has been appointed the first-ever Asian member of the Sotheby's board. Cheung, previously CEO of Hong Kong Telecom, has unrivalled knowledge of the Asian market. According to Tad Smith, Chairman and CEO of Sotheby's, Cheung "hails from a crucial part of our world – Greater China – that will be the foundation of a bright future for Sotheby's."

Perrotin conquers Tokyo

Emmanuel Perrotin is continuing his expansion in Asia, after Hong Kong and Seoul, by opening a branch in Tokyo. Lying in the heart of the Roppongi quarter – "a lively and cultural area", to quote the Parisian gallery owner – the 130 m² gallery (currently being renovated by Chinese architect André Fu) is close to the prestigious Mori Art Museum. This expansion strategy reflects Emmanuel Perrotin's commitment to Asian artists, initiated in the Nineties with the Japanese artist Takashi Murakami. The gallery is opening in Spring 2017.





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A Vuillard for Orsay

The Musée d'Orsay has acquired a new painting by Edouard Vuillard, thanks to a donation by Lucie Kléné, the adopted daughter of Jos and Lucie Hessel, close friends and sponsors of the French painter. Out of eight works by Pierre Bonnard and Edouard Vuillard, Guy Cogeval, President of the Paris museum, chose "Le déjeuner Hessel", in which we see the artist's sister and mother. The painting is joining the permanent collection, further swelling the substantial number of Nabi works already in the museum. The bequest came shortly after the announcement of the incredible Hays donation to Orsay of 187 exceptional pieces (see page 92).



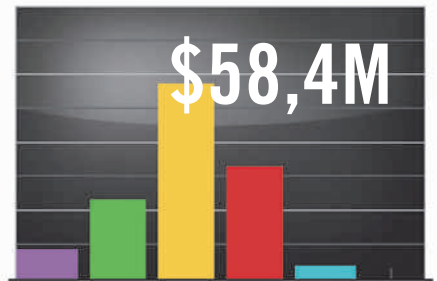
© Musée d'Orsay Dist. RMN-Grand Palais / Patrice Schmidt



Mixed results for Paris Photo

The previous edition of Paris Photo suffered from premature closure due to the Paris terrorist attacks. This year (10-13 November 2016), the trouble came from the United States: the event opened the day after the American election, which saw the triumph of a certain Donald Trump: a terrible shock for the American buyers making up the clientele of the fair. All this somewhat dampened any buying dynamic, particularly with the most expensive pieces... However, some admitted to having done well for themselves nonetheless. For example, to quote Nathalie Obadia in *Le Quotidien de l'art*: "I have seen museum directors from Australia, Turkey, Germany and Belgium, and we have sold a great many pieces ranging between €6,000 and €70,000." The weekly magazine *Télérama* took a very positive view, noting that, faced with the overload of images, the collectors tended to go for safe investments.

Art Basel Miami Beach, the sun-drenched offshoot of the great Swiss contemporary art fair, will run from 1 to 4 December 2016, with 269 galleries taking part.



Artnet's top living artists

For the second year running, Artnet News has published its ranking of the most expensive living artists sold at auction, drawn from the Artnet price database from 1 January 2012 to October 2016. The highest sale for any living artist is still the \$58.4M garnered by Jeff Koons for his "Balloon Dog (Orange)" at Christie's in November 2013. Ten of the Top 100 most expensive works were sold in 2016, notably "The Grand Snowing Mountains" (2013) by the Chinese artist Cui Ruzho, sold for \$39.6M last April at Poly Auction in Hong Kong. His compatriot Zeng Fanzhi also features in the ranking. Scottish artist Peter Doig is no. 40 among the list's new arrivals. You need to delve into the total volume of sales to finally find a woman: Yayoi Kusama, the 6th most frequently sold artist worldwide.

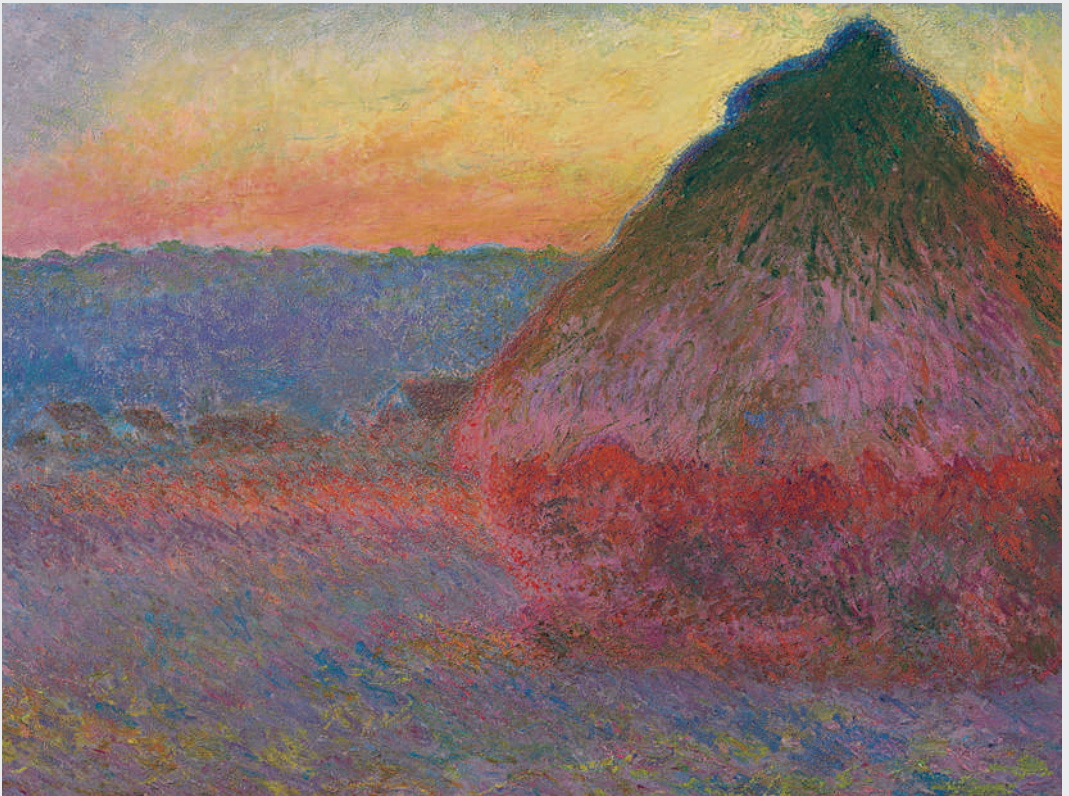


Cy Twombly in the spotlight

Last month, the Cy Twombly Foundation donated five bronze sculptures to the Philadelphia Museum. The American abstract artist, considered a major figure in the second half of 20th century, chose the pieces before his death in 2011. The sculptures evoke Greek antiquity, a major influence in his art. In 1989, the Philadelphia Museum previously acquired Twombly's "Fifty Days at Iliam", a series of ten canvases based on Alexander Pope's translation of the "Iliad". Until 24 April, these paintings will be among the 140 works in the Centre Pompidou's Cy Twombly retrospective, alongside many never previously shown in France. The exhibition illustrates the importance Twombly attached to cycles and series throughout his career, from his early works of the 1950s to his most recent exuberantly coloured paintings. It is the largest European exhibition of Twombly's output since he died, featuring works from public and private collections from around the world.

A shower of records

November has been a particularly lucrative month for modern art. Edvard Munch's "Girls on a Bridge" (1902) sold for \$54.2M at Sotheby's New York on 14 November: the second highest price for a work by the Norwegian Expressionist, after his iconic "The Scream" (\$120M in 2012). The next day, Sotheby's also set a new world record for Diego Giacometti when one of his "figure" tables fetched \$3.8M in their "Impressionist & Modern Art Day Sale" in New York. Christie's New York posted another record, this time for De Kooning, on 15 November, when his "Untitled XXV" went for \$66.3M, largely exceeding its estimate of \$40M. The next day, again at Christie's New York, "Meule"; a Monet "Haystack" painting (illustrated by the photo below), was knocked down for \$81.4M, and Wassily Kandinsky's "Rigide et Courbé" went for \$23.3M: both records for the artists. It seems that bidding for outstanding lots has not been much affected by the impact of Brexit and the election of Donald Trump.



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310



311



197



198

TOYEN (Marie CERMINOVA) (1902-1980)

310 - "L'eau de la Solitude", oil on canvas signed bottom-right, dated 1955, 116x73 cm. Certificate of movement from 26/02/2016.

311 - "Les lavandières", oil on card signed bottom-right, dated 1953, diam. 40 cm.

Expert: Eric SCHOELLER, Paris - Tel. +33 (0)6 11 86 39 64, cabinetschoeller@hotmail.com

Paul SERUSIER (1864-1927)

197 - "Arbres Japonaisants", tempera on card, 51x36 cm (Certificate from Comité Sérusier).

198 - "Nature morte aux poires et bouquet de fougères", canvas signed top right, dated 1924 and also signed bottom-right, 71x49 cm.

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Donald Trump and the art world

On 8 November 2016, the impossible happened: Donald Trump – "the devil incarnate" according to his detractors – was elected 45th President of the United States. Since his election, interviews with the new "leader of the Western world" reveal decidedly more moderate positions than those he had got us used to. But what about the art market? Two professionals in the sector, Armory Show executive director Ben Genocchio and the founder of Athena Art Finance, Andrea Danese, tell us what they think. So, let's speculate!





Trump Tower, New York.

Courtesy Delfi de la Rúa

Capitalism today is finding it hard to come up with equitable economic opportunities, and this generates enormous frustration. It's difficult to redistribute wealth in a way that satisfies the voters. As with Brexit, people voted on anti-trade proposals, thinking this would improve the situation. The problem is that the "rules" of globalised trade are deeply rooted in the way the international economy works.

Any direct negative effects on the art market are probably minimal, or even non-existent. This is a very small milieu. It's a subset of the luxury market that only represents \$50 billion a year – and what's more, is focused on a tiny number of very high-figure transactions: sales of pieces at more than \$10M account for 80% to 90% of the total art market. In addition, the money used for these transactions consists almost exclusively of the available revenue of individuals who don't need it. Unlike the events of 2008, we are not talking about a world recession here, but an ideological change. The art market has very little to do with all that. UHNWIs (Ultra High Net Worth Individuals – i.e. very rich people) will probably do even better under a Republican administration, with lower taxes, limited regulation, a less-looming spectre of the State, and so on. All that's really good for the art market!

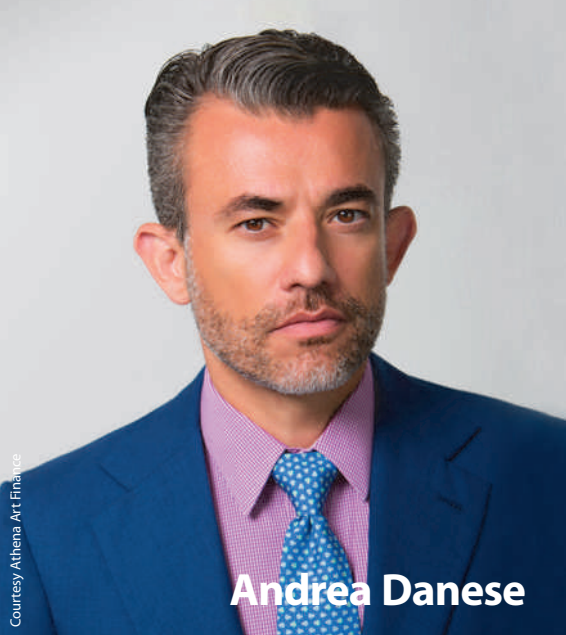
But the Trump presidency could have an indirect effect if the Republicans are in a position to influence the Federal Reserve. If the very low interest rate policy continues, a lot of money will continue to be injected into the art market. If that stops, less capital will be invested in art, as in all the other markets. But again, the number of people affected in our sector will be tiny compared with the country's population. Unlike the pound after Brexit, I haven't seen the dollar falling after the election. For the British, it consists of taking out a currency pegged to a country with a single market; the dollar is a globalised currency and the international agreements pegged to it won't be changed.



This Italian-Australian, who has lived in New York since 2002, was an art critic with the *New York Times* before taking over as head of the Louise Blouin Media group. Since December 2015, he has run the Armory Show, the historic contemporary art fair.

Lastly, Trump's power will be limited. American institutions are designed so that to take action, the executive has to pass laws that go through the Senate and the House of Representatives. "Traditional" Republicans still hold both houses. The new President will thus have to work with his adopted political family, at the risk of not being able to carry out everything he has promised.

On 9 November, I woke up unhappy and angry, feeling sick. But we have to see things in perspective. And perhaps Trump will do some positive things – like rebuilding infrastructures. At present, all the money from taxes is sucked up by Washington, and swallowed up by the military-industrial complex. Perhaps Trump will manage to redistribute part of the taxes. You never know....



Andrea Danese

The Italian-born Andrea Danese studied financial law in London, is the founder and director of Athena Art Finance, one of the leading art lenders, and has also worked for JP Morgan, Deutsche Bank and Bloomberg. He has lived and worked in New York for sixteen years.

This result was a huge, huge surprise. In the streets, people are walking around like ghosts; they are sad and anxious. Children are asking their teachers what's going to happen! Many people thought Hillary would win in the end, convinced that rational thinking would carry the day. I think that the dissatisfaction and discontent of America's heartland has now declared itself in a shattering way. It's very difficult to predict what will happen or how the world will react to this new situation.

In the end, the markets reacted fairly positively to the election. They have been very pragmatic: the Trump presidency will probably lower taxes and be more conciliatory with the business world in general. As for the art market, I don't think we will see much of an impact in the short-term. Especially as the autumn auction season looks highly impressive – I would almost say that the art market is on the up again. The offering is perhaps slightly below what we've seen in the past few years, but demand is incredible, and prices have rocketed over the last few months. Furthermore, though Hillary might

have – gradually – wanted to add a little regulation to the financial markets, with a possible rebound on the art market, I don't think that Trump will go that way. We are moving towards a status quo/business as usual situation. When you consider that the new President will be following a traditional Republican line, this means firstly that it will be good for the art market: fewer taxes and thus more money available for the UHNWI (Ultra High Net Worth Individuals: rich folk), and more capital to go into the art market. Secondly, if the country's economy goes downhill, it's a problem for everyone. Inflation is rising, interest rates are rising, the economy is slowing down – including for UHNWIs and the art market. In addition, if foreign fortunes no longer feel at ease with the US, they may well take off for other climes. And transactions always follow the money. Despite Brexit, the UK could

gain from this, as could other European countries, like Switzerland. Not forgetting that this period of uncertainty encourages conservatism. If I had money to invest now, I wouldn't come and invest it here.

To be frank, I think there are areas where Trump could well take action (lowering the tax rate, abolishing the right to abortion, etc.). Paradoxically, he will find it much more difficult to come through on his election promises: getting the USA out of international trade agreements, building a wall on the Mexican border, deporting illegal immigrants, and so on. Practically and pragmatically, it's impossible to do all that. In my view, America's deficit and debt will go on rising: he's simultaneously going to reduce taxes and increase spending (particularly on infrastructure), which can only be financed through borrowing. We mustn't forget that there is no rule for controlling deficits here, as there is in Europe. Nothing prevents the government from printing money. And as for illegal immigration, we are talking about 11 million people who perform tasks that nobody else wants to do. If they are kicked out tomorrow, the country will come to a standstill. Just like that. Nothing will work. Propaganda is easy: taking action is far more difficult. Let's wait and see...

Interviewed by Pierre Naquin



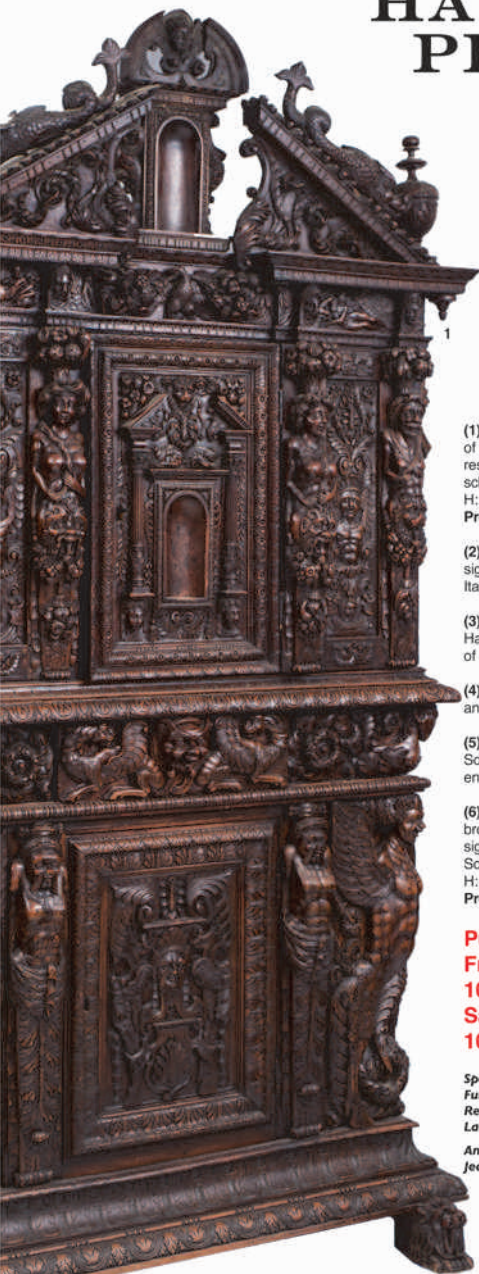
White House, Washington DC.

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(1) Exceptional armoire, double bodied and made of richly sculpted walnut. Two opening doors and a drawer, resting on two lying lions. Bourgogne, Hugues SAMBIN school, second-third of the 16th century. H: 248 cm – W: 137 cm – D: 67 cm.
Provenance: former collection of Emile GAILLARD.

(2) Long pair of flint pistols, signed on the edge "Gaspar Vaccaboni in Brescia". Italy, c. 1720. Length: 53 cm.

(3) Fine stone crossbow in forged iron. Handle made from fruit tree wood, adorned with pieces of deer antlers. C. 1560-1580.

(4) Roundel in embossed iron, decorated with roses and hieroglyphics. Italy, 17th century. D: 58.5 cm.

(5) Saint-Jean in sculpted linden, gutted back. Southern Germany, Ulm, Michel ERHART entourage, end of the 15th century. H: 96 cm.

(6) Table clock in a hexagonal shape made from gilded bronze, resting on three spinning top feet. Mechanism signed Joseph Jans in Passau, leather transport box. Southern Germany, c. 1730. H: 7 cm – D: 7.3 cm.
Provenance: former collection of Chaffault.



4

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富嶽三十六景

神奈川沖
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舟



The background of the page is a traditional Japanese woodblock print illustration. It depicts a large, curling wave in shades of blue and white. A boat is shown riding the crest of the wave. In the distance, a snow-capped mountain, likely Mount Fuji, is visible against a pale sky. The overall style is characteristic of Edo-period Japanese art.

UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS

W



Paul Signac (1863-1935), "Port-en-Bessin" (study no. 2), 1883, oil on canvas, entitled "Les falaises du Calvados", 45 x 63.5 cm (detail). Estimate: €100,000/120,000.

France

Normandy cliffs by Paul Signac

Life dealt Paul Signac such a good hand that he could hardly fail! Born into a rich family of saddler-dealers in Asnières, near Paris, he never had any money problems. Although his mother wanted him to be an architect, he turned to painting, and was supported by his parents. He was also lucky in that his career started during the Impressionist revolution. He was 16 when he visited the fourth exhibition featuring painters in the movement. It was obviously love at first sight when he stood before the works of Caillebotte, Degas, Pissarro and the like. In 1882, at the age of 19, he moved to Rue Constance in Montmartre, where he largely taught himself. He met "le Père Tanguy", the famous art paint dealer, and sought advice from Monet, who became his friend. It was at this moment that he painted this landscape of Port-en-Bessin in Calvados. Signac was still in his Impressionist period, a year before he met the father of Pointillism, Georges Seurat, in Asnières in 1884. He painted several views of this port at that time. The picture here, one of the few only to show the surface

4 DECEMBER

of the sea and the cliffs, was a study. Perhaps for the painting of his confiscated by a German officer in the Jura in 1940? (It was given to the Vienna Philharmonic before being restored to the heirs of Marcel Koch's family in 2014.) Signac, a keen yachtsman, loved sailing along the coast. Ports, of course, were ideal subjects for any painter eager to transcribe variations of light in the sky and coloured reflections in the sea. Belonging to the private collection of a doctor in the Évreux region, this painting is well-known and often recorded. It appeared in the Félix Fénéon sale at Drouot on 4 December 1941 and was reproduced in the artist's catalogue raisonné by Ms Cachin. It is being sold by Hôtel des Ventes auction house at Evreux, alongside other modern paintings by Maurice de Vlaminck and Eugène Boudin. **Caroline Legrand**

Fragonard, freehand

5 DECEMBER

Fragonard left a large body of drawings, remarkable for their technical experimentation. This virtuoso draughtsman was equally at home in sanguine, white chalk, wash and watercolour. For example, applying ink with a damp brush, he created an effect of controlled dilution. A past master in the interplay of light and movement, he was much admired in his day by his peers and collectors, as witness the high prices fetched by his drawings in auctions of the time. This gave him considerable financial independence, besides commissions from the Académie and a demanding clientele. His drawings demonstrate his inventiveness in both landscapes and everyday scenes with an erotic or religious appeal: a range of subject matter that gave full voice to

his talent. This sale by L'Huillier & Associés at Drouot features two of these: "La Visitation", a black pencil and bistre wash study, estimated at around €5,000, and "Jeune Femme devant une sculpture antique de chien" ("Young Woman Before an Antique Sculpture of a Dog"). Funerary monuments for animals, particularly dogs, were highly popular in the late 18th century. This is illustrated by the sculptor Clodion's "Mausolée de Ninette", one of whose two extant copies is engraved with a quatrain mentioning a certain Mélanie, presumably Mélanie de Lery, Bergeret's second wife. Bergeret owned a terracotta copy of a monument to a dog. He also collected the work of Fragonard, whom he took on a journey to Italy...

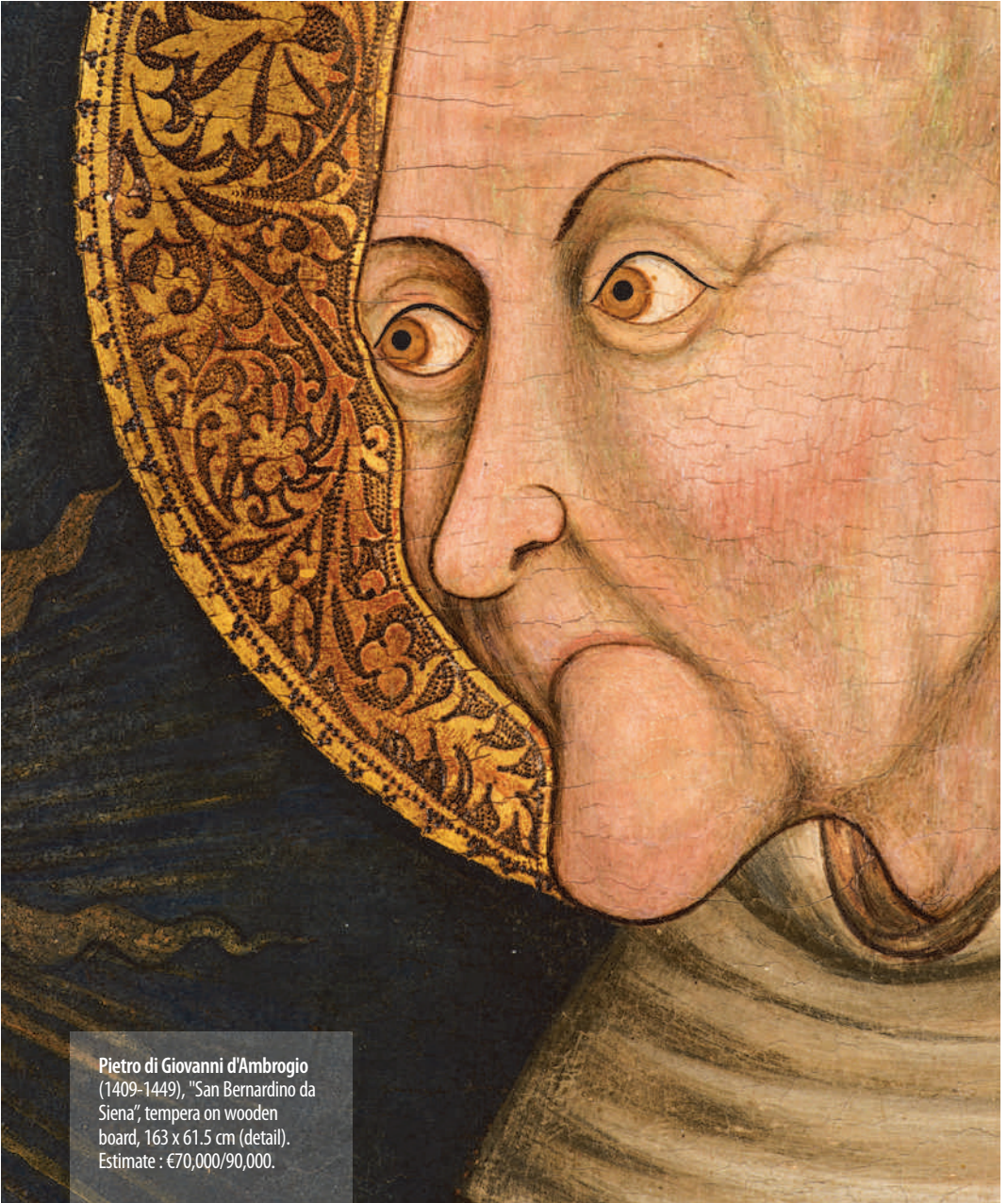
Anne Foster



HD

>

Jean Honoré Fragonard
(1732-1806), "Jeune femme
devant une sculpture antique
de chien", pen and brown
ink, bistre wash over black
pencil drawing.
32.8 x 20.2 cm.
Estimate: €40,000/60,000.



Pietro di Giovanni d'Ambrogio
(1409-1449), "San Bernardino da
Siena", tempera on wooden
board, 163 x 61.5 cm (detail).
Estimate : €70,000/90,000.

The elegance of the Italian Primitives

Auctions of private collections of Italian Primitives are few and far between. The group offered by Piasa on 9 December, in Paris, stems from a collaboration between two art lovers and a number of well-known academics and art historians. Most of the ninety items featured boast impressive provenances and bibliographies, and some have been exhibited in Italian museums. The taste of these eminent collectors leans towards Tuscan artists of the 14th and 15th centuries, but extends to the 17th. One of the most outstanding lots is a "Santo Stefano" by Taddeo di Bartolo from the collection of Joseph Clemens, Prince of Bavaria (€90,000/120,000), and a "San Antonio da Padova" by the same artist: part of a triptych painted for the church of San Francesco in Pisa (€60,000/80,000). A "Sacra conversazione" by Niccolò di Pietro Gerini comes complete with its late Gothic frame (€70,000/90,000). "San Bernardino da Siena" by Sassetta's

9 DECEMBER

pupil Pietro di Giovanni d'Ambrogio has similarities with the autograph version in the basilica of San Bernardino all'Osservanza in Siena (same estimate), and clearly betrays the great master's influence. The selection ends with two unusual works. Firstly, a pair of front panels from cassoni (wedding chests), dating from around 1460 (€80,000/100,000); secondly, a birth salver painted on both sides attributed to Apollonio di Giovanni, which once belonged to the Émile Gavet and Carlo de Carlo collections (€70,000/90,000). In short, a delight for connoisseurs.

Agathe Albi-Gervy

Obsession with the visceral

9 DECEMBER

What a macabre but fascinating scene Chaim Soutine (1893-1943) lays before us! Two shot partridges lie stretched out, with open beaks. The blood of the nearest is highlighted by a reddish shadow under the cushion: a technique often used by the artist. The birds' violently brushed feathers respond to the white sheet evoking Christ's shroud, which seems to vibrate, just as the birds seem to tremble. This Expressionist aesthetic imbues the art of Soutine, a Belorussian who settled in Paris in around 1912. A gloomy and complicated character, this marginal bohemian artist became a major figure in the Ecole de Paris between 1910 and 1920. He initially led a poverty-stricken life in the Montparnasse district, but his lot improved in

the early Twenties. In 1926, the presumed date of this still life, he was living between Paris and the country house of his dealer Léopold Zborowski, exasperating his neighbouring resident artists with the foul smell of cow carcasses and dead game or poultry, which he allowed to decompose before painting them. This obsession with the visceral was linked with a traumatic memory from his childhood in Belorussia, which gave rise to some of his characteristic series of flayed cattle and plucked fowl, all from the same period. "Les perdrix au violet vert", estimated at between €200,000 and €300,000 by Leclere (9 December at Drouot, Paris), is a powerful example.

Agathe Albi-Gervy



Chaim Soutine (1893-1943),
"Les Perdrix au volet vert", signed
C. Soutine on the bottom right, oil
on canvas, 45.8 x 59 cm (detail).
Estimate: €200,000/300,000.

HD



Martin Carlin (c.1730-1785), commode with mahogany cornerpieces and gilt bronze mouldings, façade with curved projection, inset white marble top, Louis XVI period, 92 x 163 x 53 cm (detail).
Estimate: €60,000/80,000.

The King of Woodwork

At the end of the Ancien Régime, mahogany was a highly sought-after, extremely expensive material. Imported from the Americas, this wood gave a warm, bright touch to an interior. Here, Martin Carlin combined it with the gold of bronze and the whiteness of marble. He worked the wood like a lacquer panel, playing with light and shadow in the projection on the façade. He scooped out the sides of the commode (which has three drawers, the top one hidden in the doucine) and added two white marble shelves: an ingenious solution for lightening the silhouette of the piece, which perhaps matches a sideboard (also with Carlin's stamp) sold on 13 June 1979 at the Palais d'Orsay. Unlike many of his colleagues, he produced very few marquetry pieces, putting all his talent into exquisite furniture. This highly fashionable master cabinetmaker enjoyed the favours of the royal family, particularly Marie-Antoinette, for whom he made a jewel casket decorated with porcelain plaques before she became Queen, now in the Château de Versailles – not

9 DECEMBER

to mention his aristocratic clientele and prominent women like Madame du Barry, Louis XV's favourite, who continued to influence the taste of the time. His furniture is now found in the world's leading museums: the Getty in Los Angeles, the Metropolitan in New York and the Royal Collection in England, which contains one of his finest pieces: a commode from around 1778 embellished with hardstone panels. The simpler model here, up for sale at Drouot with Beaussant-Lefèvre, was bought in an auction at La Malmaison between 1840 and 1860 by Jacques-Philippe Labiche (1786-1864), the father of the writer and vaudeville author Eugène (1815-1888). It has remained in the family ever since.

Anne Foster



Drouot



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10 DECEMBER HD >

Renaissance armoire

What a fine example of French Renaissance furniture is offered up by Var Enchères - Arnaud Yvos! This imposing walnut two-section armoire with a front drawer is up for sale at €60,000/80,000 on 10 December in Saint-Raphaël. Its iconography is typical of the period, with a central niche embellished by architecture with small columns, fruits and laurel leaves. The entire piece is covered with exotic figures: dolphins, an eagle with outspread wings, river allegories, Indians, sphinxes, cherub heads, term figures and caryatids. This richly carved work, probably made in Burgundy in the late 16th century, is attributed to the school of Hugues Sambin, a great cabinetmaker and architect active in Dijon between 1547 and 1583. It belonged to the famous banker Émile Gaillard, who built up a large collection of mediaeval and Renaissance art. He kept it in his neo-Renaissance mansion, which he had built in 1878 on the Plaine-Monceau in Paris. This armoire's excellent condition and ornamental profusion will make it particularly sought-after at auction.

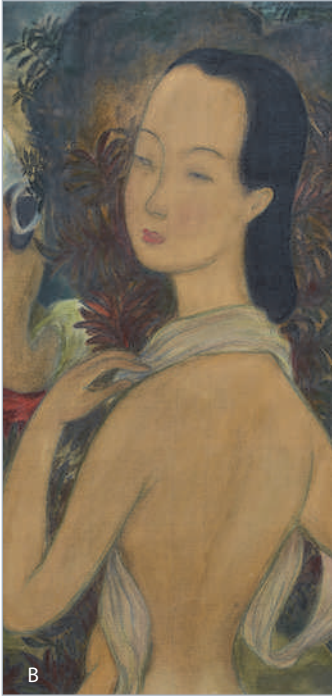
Agathe Albi-Gervy

Asian art lands at Drouot

12 to 19 December

It's now virtually a tradition at the end of the year. In December, the Hôtel Drouot puts the spotlight on Asian art: an event for collectors of the speciality that began in 2014, and features a series of sales between the 12th and the 19th of the month, together with a four-day exhibition from the 7th to the 10th. A selection of lots from all over Asia will be on offer, from China (a French speciality for the last ten years), Japan, Cambodia, Thailand, Burma, Vietnam, Tibet and India. 20th-century painting will be splendidly represented by a "Femme à la branche de cerisier" by Vu Cao Dam (€50,000/70,000) with Leclere, while Gros & Delettrez will be banking on the beauty of jade. On the statuary side, Joron-Derem will be offering a serenely meditating Buddha at €100,000/120,000. Lastly, the rich collection of Far Eastern objets d'art belonging to Paris dealer Gérard Lévy, who passed away in 2016, will be for sale (see page 64); he is therefore taking part posthumously in this journey through Asia.





A 13 December

China, Qing period (1644 - 1911), rectangular "duomuhu" ritual ewer with lid in carved zitan wood and gilt bronze, decorated with stylised archaic chilong on three levels, the handle of the lid in soapstone, 43.2 cm.
Estimate: €40,000/60,000.
Auction Art, Rémy Le Fur auction house.

B 16 December

Lé Phô (1907-2001), "Le bain, deux femmes dans un paysage", ink and colours on silk, signed and stamped on the bottom right, 46 x 37.5 cm.
Estimate: €80,000/120,000. (detail)
Aguttes auction house.

C 16 December

Sanyu (1901-1966), "Dromadaire", c. 1930, watercolour on paper, signed on the bottom right, 27 x 21 cm.
Estimate: €15,000/20,000.
Aguttes auction house.



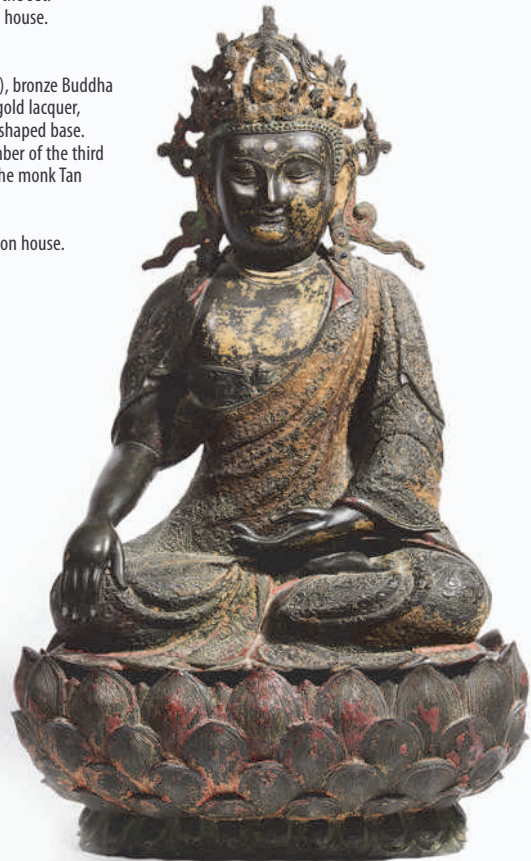
D 13 December

Collections of Archaic jade and jade from subsequent periods.
Estimate: average of €20,000 for the set.
Auction Art, Rémy Le Fur auction house.



E 19 December

China, Jiajing period (1522-1566), bronze Buddha statuette with traces of red and gold lacquer, seated in padmasana on a lotus-shaped base. On the back, the date of 9 December of the third year of Jiajing (1525), made by the monk Tan Feng, one of a trilogy, 52 cm.
Estimate: €15,000/20,000.
Tessier & Sarrou et Associés auction house.



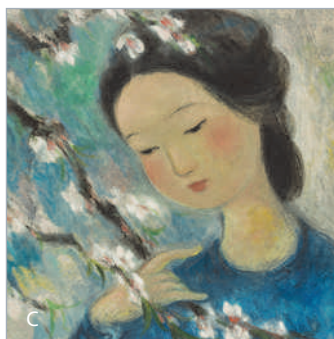
E



A



B



C

B 14 December

Katsushika Hokusai (1796-1849), Oban yoko-e from the series "Fugaku sanjurokkei", 36 Views of Mont Fuji, the plate "Kanagawa-oki nami-ura", "The Great Wave at Kanagawa". Signed 'Hokusai aratame litsu hitsu', publisher Nishimuraya Yohachi (Eijudo). Cut off collector's stamp, c. 1830-1832 (cut off, centre fold), 24.4 x 36.5 cm (detail). Estimate: €40,000/60,000. Pierre Bergé & Associés auction house.

C 16 December

Vu Cao Dam (1908-2000), "Femme à la branche de cerisier", oil on mahogany panel, Vence, 1955. Signed 'Vu Cao Dam' (on the bottom left), and again 'Vu Cao Dam Vence 55' (on the back), 40 x 32 cm (detail). Estimate: €50,000/70,000. Leclere auction house.

D 16 December

Wang Yan Cheng (b. 1960), "Landscape", 2013, oil on canvas, signed and dated on the bottom right, 114 x 146 cm (detail). Estimate: €120,000/180,000. Aguttes auction house.

A 14 December

China, 8th century, statue in chased gilt bronze of an Amitayus seated in meditation on a lotus-shaped base, 43 cm. Estimate: €50,000/70,000. Christophe Joron-Derem auction house.

Born in 1960 in the Guangdong province, Wang Yan Cheng is considered a leading exponent of Chinese contemporary art. In 1996, he abandoned figurative painting for lyrical abstraction, following in the footsteps of his predecessors Zao Wou-Ki and Chu Teh-Chun. The painter, who first visited France in 1989, now divides his life between Paris and China. This painting from 2013 is inspired by childhood landscapes of the artist, who always bases his abstraction on reality.





A

An imperial auction

"Popular" is an understatement! No matter that they are generally only about ten centimetres long, imperial seals really stir up the bidding, whatever their shape (round, oval, square) or material (ranging from wood to jade). This 18th-century specimen, presented by Pierre Bergé & Associés at a sale devoted to art of the Far East, should be no exception – especially as an inscription on the underside tells us that it dates from the Qianlong period (1736-1795), one particularly sought-after by Chinese collectors. Symbols of imperial authority, nine dragons straddle the top, blending into a single moving body from which emerges a sacred pearl. They also feature on the sides, but in a stylised form known as *kuilong*. The seal owes its autumn forest colour to its Shoushan soapstone (named after the village near which the stone is extracted), which became the preferred stone for seals produced under the rule of the Qianlong Emperor. He is said to have possessed 1,800 seals, most of which are now in the Palace Museum in Beijing. Poet and painter emeritus and a patron of the arts, he was also known for his collection of books. He was rather like France's Sun King, Louis XIV, and his reign was the very peak of the Qing Dynasty. At auctions, everything he touched certainly turns to gold. Finely sculpted, playing with the stone's natural colour shades (from brick red to pale yellow), the seal is a worthy representative of the period's art. Despite a few surface chips, it is in good condition, and is also remarkable for the precision of the detail. With its yawning mouth and scaly skin, its body undulating amidst its fellow creatures, the dragon rules the sky, as China ruled the Asian continent in its time. It seems placidly indifferent to the turmoil sure to explode at this auction of imperial rank.

Céline Piettre



A 14 December

China, Qianlong era (1736-1795), beige and red soapstone seal; on the underside, the inscription: "Qian Long Yu Bi Zhi Bao" written in Zhuanshu (seal script), 9 x 10.5 x 10.5 cm.

Estimate: €800,000/1M.

Pierre Bergé & Associés auction house.

B 12 December

India, Madhya Pradesh - Mediaeval period, 10th/11th century, stele in pink sandstone, yakshini, female divinity, 78 x 28 cm.

Estimate: €20,000/30,000.

Jean-Marc Delvaux auction house.

C 16 December

China, Qianlong period (1736-1795), jardinière in gilt copper and jade, wooden plinth, pierced base, 17.6 cm.

Estimate: €10,000/15,000.

Daguerre auction house.



D 16 December

Rectangular screen in sculpted nephrite decorated with two cranes under pine trees and a rock covered in iris flowers, bronze stand with traces of embossed gilding of two chimeras and a "shou" character. 22 x 15.5 x 30 cm.

Estimate: €3,000/5,000.

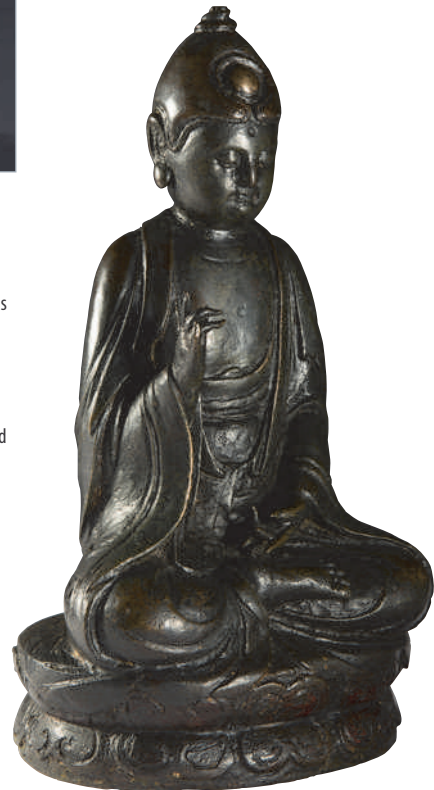
Pescheteau-Badin auction house.

E 14 December

Xixia Empire, 9th - 11th century, statue in chased bronze with black patina of a Buddha seated in meditation on a double lotus, 28.5 cm.

Estimate: €100,000/120,000.

Christophe Joron-Derem auction house.





A

HD



B



C

A 13 December

Cambodia-Khmer period, Angkor Wat, 12th century, grey sandstone statue of a mukhalinga (double-faced) buddha, sat on a naga (group of snakes), forming a seven-headed seat, 88 cm. Estimate: €10,000/15,000. Auction Art, Rémy Le Fur auction house.

B 19 December

Beautiful group of fresh or cancelled chinese stamps in multiples from 1878 to 1930. Estimate : €10,000/15,000. Tessier & Sarrou and Associés auction house.

C 12 December

China, Qing dynasty, Qianlong period (1736-1795), white jade snuffbox sculpted into the shape of an oval pebble. The polished surface is finely embossed with branches, missing top and spoon and a tiny mark on the tip of a branch. 6.2 cm. Estimate: €4,000/6,000. L'Huillier & Associés auction house.

D 13 December

China - Qianlong period (1736-1795), group of six paintings from the Imperial album "Illustrated Album of the Miao ethnic group" (Bai Miao Tu), ink and colours on paper, showing six branches of China's "Miao" ethnic group: Ran jia man; Gao po miao; Hei lou miao; Jiu gu miao; Liu dong yi ren; Bai long jia. Signed Luo Fumin on the painting of Gao po miao, followed by a stamp, 28 x 36.5 cm (detail). Estimate: €30,000/40,000. Auction Art, Rémy Le Fur auction house.

A rare ethnographic document, this group of six paintings in ink and colours depicts the daily lives of minority ethnic groups of Guizhou and makes it possible (for the first time) to classify them into eighty-two branches. Here we find a wealth of information about the places they lived, their history and customs, and the relations maintained by the Miao with the central government. The copy presented in this sale was produced by the Imperial painter Luo Fumin.



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)



14 DECEMBER  

Madame la Comtesse sells her collection

In 1978, Viviane Jutheau, Comtesse de Witt, became the first female auctioneer in France. As the daughter of a collector from a family who had maintained ties with Africa for three generations, she was well-positioned to build up a major collection. In 2013, her modern and contemporary art works appeared in an initial sale with Sotheby's. After meeting the well-known expert André Schoeller in the early 1980s, she embarked on her exploration of Africa, and was particularly drawn to the art of the Fang, Kota, and Kwele tribes of Gabon. The twenty-two works on offer at the 14 December sale (again with Sotheby's) include a Mbole statue from the DRC (€600,000/900,000), another Bangwa statue from the Fantem valley in Cameroon (€400,000/600,000), and a Luba statue, also from the DRC (€180,000/250,000), whose fine details and the gorgeous glow of its patina reflect the undeniable quality of this collection.

Agathe Albi-Gervy



High-end collection

15-16 DECEMBER

Who would have imagined the existence of such an extraordinary, rich and varied collection of ethnic art and archaeology? And yet this treasure was lying there, hidden away in bank safes on the Champs-Élysées by Madeleine Meunier. She clearly expressed her wish that these objects should be sold at the Hôtel Drouot for the benefit of her three heirs: Annie and Charles-François, her children (the latter died a

year and a half ago), and the Brigitte Bardot Foundation. An obvious choice for a woman who lived with several dozen cats...

The adventure for Madeleine Meunier, a young high-society girl, began when she crossed paths with Aristide Courtois (1883-1962), a colonial administrator in Gabon and Congo-Brazzaville and an art lover with a remarkable eye. Courtois was friends with a man as prolific with his purchases as he was elegant and charming: Charles Ratton (1895-1986), to whom the musée du quai Branly devoted an exhibition in 2013. After the death of the dealer Paul Guillaume, he bought a large number of his African art pieces from Courtois. Relations between the two men inevitably turned sour when Madeleine Meunier, duly charmed, left her husband and married Charles Ratton. A curator for some, a discoverer for others, and filled with an irrepresible need to possess, Charles Ratton saw extraordinary objects of tribal art pass through his hands, together with Eskimo masks and works from Oceania and Egypt. Madeleine Meunier kept a number of rare treasures belonging to her two prominent husbands. And these – around a hundred in all – are now heading for the auction room, divided equally between archaeology and primal art. The archaeological works,

USEFUL INFORMATION

15-16 December, Drouot, Paris. Millon auction house. Christie's France. Messrs Vanuxem and Lebeurrer.



Fang statue (Gabon), wood and copper, base by Kichizo Inagaki, 53 cm (detail).
Estimate: €300,000/500,000.



Luba-Shankadi head-rest
(Democratic Republic of the
Congo), wood, 17.5 x 17.2 cm.
Estimate: €500,000/800,000.

from Greece, Rome, Egypt and the East, were acquired between 1950 and 1970 by Charles Ratton or Madeleine Meunier herself. The expert in this speciality, Daniel Lebeurrier, is particularly taken with a bronze Roman figurine of the god Pan (€6,000/8,000) and a Cycladic marble idol with arms crossed on its belly (2800-2300 BC, €12,000/15,000).

The finest African art

But the truly outstanding pieces come from Africa. All of them belonged to Charles Ratton, apart from seven objects previously belonging to Aristide Courtois. Of these, three Kota reliquaries (Gabon) have never been seen before, except by Aristide Courtois and Madeleine Meunier. The most sought-after of these figures from Gabon (€40,000/60,000) is one with a particularly long neck, an elongated diamond-shaped base, eyes formed by cowrie shells, metal plaques and strips patinated and welded together by time and use. This is much admired by Charles Ratton's great-nephew, Lucas Ratton, a tribal art dealer in Rue de Seine. The two men did not know each other, but their passion for Africa unites them. Madeleine Meunier's favourite object belonging to Charles Ratton was undoubtedly a Luba-Shankadi head-rest (€500,000/800,000), attributed to the "Master of the Cascade Coiffure". This icon of extraordinary quality and rarity featured in the 1951 film by Alain Resnais and Chris Marker, "Les Statues meurent aussi" (Statues also Die) – as did the other star

of the sale: a large 19th-century Fang statue in the Ntumu style of North Gabon. This figure is striking for its slim torso, powerful forearms and calves, subtly modelled pectoral muscles and the harmonious curves and counter-curves of its head. The icing on the cake is that this athletically-built ancestor stands on a base by the Japanese artist Kichizo Inagaki (1876-1951). Did he have a chance to see the piece he was working on? It is hardly likely, as Charles Ratton always covered the works he entrusted to artisans with paper and adhesive tape. "He couldn't bear the idea of someone else admiring an object he had discovered," says Lucas Ratton. More of a guardian of treasure than a collector, Madeleine Meunier did not live with her works, apart from a Sepik neck-rest (Papua New Guinea, €30,000/50,000), which was too big to go in her safes... She herself bought this monoxylic piece, with its four spirit figurines carved in the round, from the Berlin dealer Arthur Speyer. Similar examples are now in New York's Brooklyn Museum, the Musée royal de l'Afrique centrale in Tervuren near Brussels, the British Museum and the Tropenmuseum of Amsterdam. Impressive references... A close friend of Tristan Tzara, Man Ray, Joan Miró and André Breton, for whom he organised the sale of his collection in July 1931, Charles Ratton conceived a passion for outsider art from his very first visit to Jean Dubuffet's studio in June 1944. He was an absolute reference point in the world of African art. And this bodes more than well for the objects on offer today...

Claire Papon

" This is a magnificent sale with a wonderful history, and it's going to cause quite a stir – especially since pedigrees are increasingly important with African art. The pieces come directly from the reserves of Charles Ratton, who guarded them jealously (...). The Luba-Shankadi head-rest, for example, is the ultimate catch for any African art lover. "

Philippe Ratton,

a primal art dealer in Rue Bonaparte, Charles Ratton's nephew.

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，该行征集了一系列亚洲古玩珍品，其中包括一件康熙年间的御制镀金玉雕千手观音和一幅1765年乾隆时期的御制千手观音唐卡(左图)。这两件重要藏品的估价分别为30万-40万欧元和4万-6万欧元。绘画方面，预估价从高到低可以看到张大千1939年作竹石图、黄宾虹的一幅山水和其中一幅齐白石于1948年作的山水图(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。



12月17日 来自中国北方

苏富比拍卖行将在巴黎举办10周年庆典，为此，该行精选了一批珍品上拍，其中包括一对乾隆年间制作的翡翠如意(估价10万-15万欧元)。本次拍卖上拍的另外一件古玩则是宝玺上这尊13世纪制作的本尊观音坐像(估价20万-30万欧元)。观音像为佛教密宗之一藏传密宗所崇拜，传入中国后备受尊崇，成为藏传佛教的神祇之一。在中国可以找到观音众多生动的形象和艺术表现，体现了宋朝艺匠们在人文主义方面的早期探索。在10-14世纪间，观音的形象和传统在中国北方迅速流行开来。



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，权柄、长寿、富贵。如意在古代是一种具有这些吉祥寓意的物件，常被作为送礼佳品。如意所用材料的物贵程度一般也和其主人的社会地位紧密相连。图上是清时代如意以青绿软玉制成，是塔桑拍卖行(Tajuan) 12月17日巴黎拍卖会的一件精品(估价30,000-50,000欧元)。当日拍卖上拍的话有一对乾隆年间制作的翡翠柄珊瑚花丹灵芝纹四方瓶(估价20,000-40,000欧元)和一面收藏于藏白玉镇屏(估价8,000-12,000欧元)。



12月19日 来自中国北方

苏富比拍卖行将在巴黎举办10周年庆典，为此，该行精选了一批珍品上拍，其中包括一对乾隆年间制作的翡翠如意(估价10万-15万欧元)。本次拍卖上拍的另外一件古玩则是宝玺上这尊13世纪制作的本尊观音坐像(估价20万-30万欧元)。观音像为佛教密宗之一藏传密宗所崇拜，传入中国后备受尊崇，成为藏传佛教的神祇之一。在中国可以找到观音众多生动的形象和艺术表现，体现了宋朝艺匠们在人文主义方面的早期探索。在10-14世纪间，观音的形象和传统在中国北方迅速流行开来。

Stéphane Perle Dubois



GAZETTE DROUOT INTERNATIONAL

ALSO IN
MANDARIN



Invitation to the voyage

15 AND 20 DECEMBER

A jade opium pipe turns the head of a 16th century bronze Buddha, while Chinese dream stones – marble plaques that naturally delineate landscapes – inspire the formal experiments of Surrealist artists. In the collection of French dealer Gérard Lévy, who died in 2016 aged 81, the objects engage in unusual conversations. An eclecticism that probably arose from his origins (he was born in Morocco in 1934 into a family with a mix of Jewish and Latin cultures) and which he nurtured in the flea market at Saint-Ouen, where he gained experience during the Sixties. After obtaining a diploma from the Ecole du Louvre in Eastern Archaeology and Islamic and Far Eastern Art, he naturally turned to Asia. This rapidly became the geographical and emotional core of his collection. His other great passion was photography of the 19th century (Greene, Nadar, Le Gray) and 20th century (Dora Maar, Man Ray, etc.). Elegant, generous and witty (as he was described by his friend Nissan Perez,

curator of the Israel Museum), and gifted with "an exceptional visual memory" and enormous curiosity, this man, recognisable from the fresh carnation in his buttonhole every day, abounded in qualities. Keenly alive to the tiniest details, "he devoted his life to the quest for the perfect work", documenting each piece in a collection that became ever more prolific. It needs four sales, no less (staged on 15 and 20 December by Millon and Baron Ribeyre) to disperse the 800 pieces he accumulated over the years: a collection estimated at between €1 and €1.5M.

Stories of Asia

Gérard Lévy shared with the poet Charles Baudelaire a fascination with "Oriental splendour": the kind that speaks to the soul. In 1966, he opened a gallery in Rue de Beaune, a short distance from the Musée d'Orsay and the Louvre, where you could find the pick of Asian antiques: the same sort of objects that delight collectors at the Biennale des Antiquaires (where Lévy regularly exhibited), and are sure to fire a great deal of interest when the collection is sold. Eagerly awaited are pieces from China, Tibet (thangka), Japan (porcelain from the

USEFUL INFORMATION

15 December (Asian art works),
20 December (photography), both at Drouot, Paris.



China, Yuan period, 14th century, head of Guanyin in rammed earth, face lacquered in gold, eyes imbedded with glass, coil applied in sculpted black lacquered wood, 36 cm.
Estimate: €12,000/15,000.

Meiji period), the Kingdom of Siam, India and Iran. Among the numerous lacquers and objects used in opium consumption (boxes and lamps) a head of Guanyin from the Yuan period (h. 36 cm, €8,000/12,000) stands out for its stylised roundness and fine condition. At the time, China was occupied by the Mongols, who fostered Buddhism and consequently the production of religious statues. The figure represents the bodhisattva of compassion, or the goddess of mercy. Her discreet smile, still highlighted in red, adds to her charm. Also for sale is a round cinnabar lacquer box (Qianlong period), used to hold the sweetmeats traditionally offered to visitors in China. Its rich decoration of insects, foliage and trees (pines, prunus and bamboos) accounts for its estimate of €15,000/20,000. Another focal point of the sale is a tea bowl (€40,000/50,000) finely decorated with ruyi

friezes, around which is written a poem, "Sanqing cha". There are 500 objects in all, telling us of the beauties of ancient Asia, its customs and its scents, rather like Marco Polo's "Book of Wonders".

A photographic excursion

In around 1970, Gérard Lévy began to take an interest in photography. It took him only a few years to become one of France's specialists in the subject: the "eye" to whom private collectors rushed for advice, and the expert sought after by museums to build their collections and supply their exhibitions, thanks to his generous loans. In 1976, he created the photography department of the Israel Museum, where Nissan Perez became curator. The Musée d'Orsay, among others, owes him

China, Qianlong mark and period (1735-1796), tea bowl in finely sculpted cinnabar lacquer. On the base, branded in six zhuanshu characters "Da Qing Qianlong nian zhi", 6 x 11.5 cm. Estimate: €40,000/50,000.



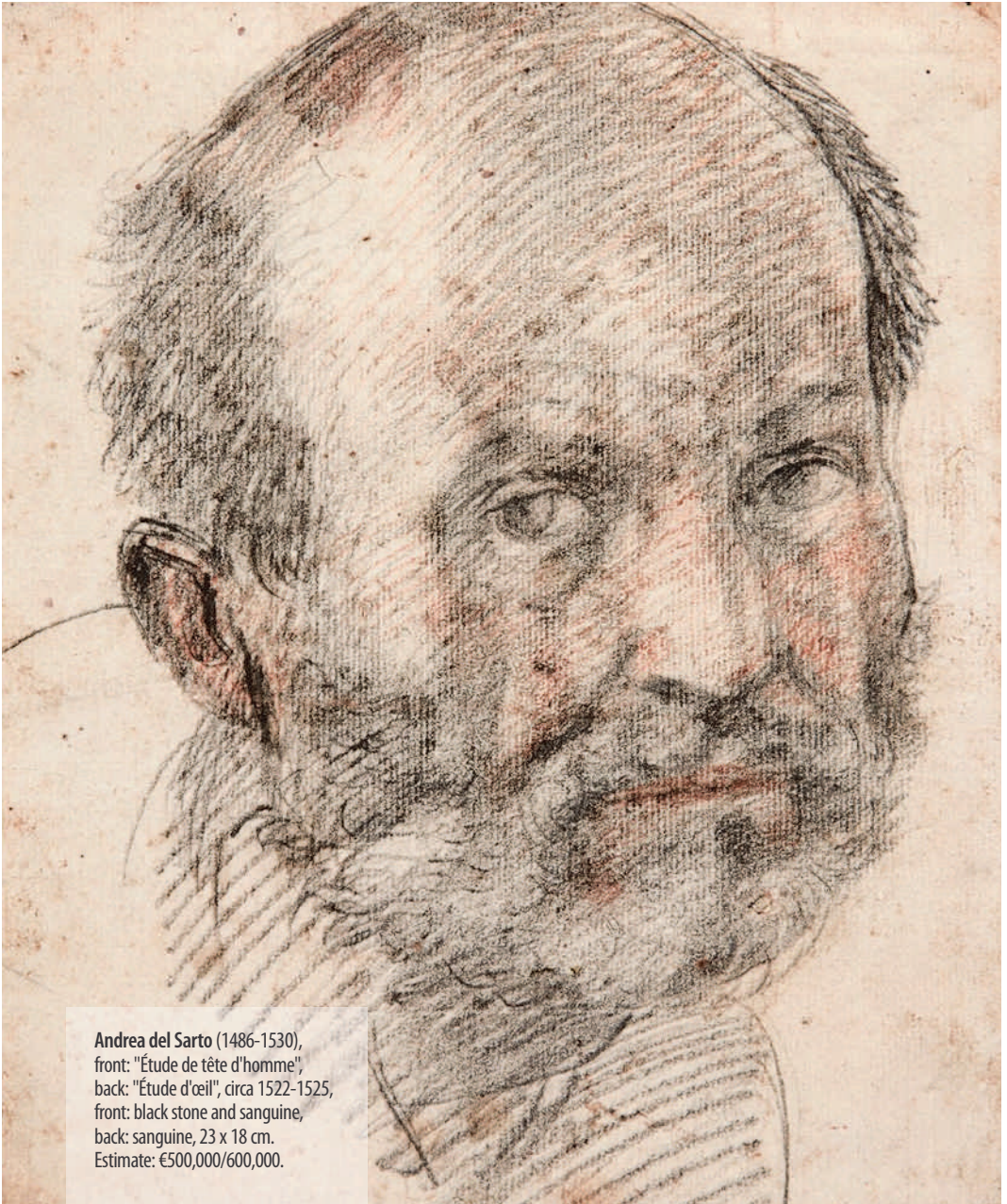


China, Qianlong period (1735-1796), circular covered box in finely sculpted cinnabar lacquer. The interior, coated in black, presents a plate with compartments, 11.5 x 41 cm (detail). Estimate: €15,000/20,000.

some of its most important donation; its President, Guy Cogeval, describes him as a "special partner". The pieces dispersed at Drouot are typical of Lévy's two favourite periods: the dawn of photography in the 19th century (he was not much interested in contemporary pieces, preferring the daguerreotypes of pioneers in the medium) and the Surrealist movement (thanks to his meeting with André Breton). Félix Nadar (1820-1910) holds a prominent place in early photography with his "Portrait de Madame Lefranc et de Paul Nadar" estimated at €20,000/30,000, while Man Ray (1890-1976) is the high priest of experimentation (and the star of the sale) with a rayograph, on offer at €120,000/150,000. The

artist had developed this process enabling him to do away with the "sticky material of paint". On the photo (produced without a camera), two hands, one black, the other white, dialogue in symmetry like ghostly butterflies. They are accompanied in the same session by "Villa à vendre", a fine photocollage by Dora Maar (1907-1997) estimated at €40,000/50,000, and a "Autoportrait en fumeur de narguilé dans un décor oriental" by Camille Dolard – Nissan Perez's favourite. They all take us on a journey through the history of photography. Gérard Lévy's ended in Jerusalem, where he was buried alongside his wife: a final resting place lying at the crossroads of East and West, like his collection. Céline Piettre

" He had intense admiration for the pioneers of photography, who created a new art form. For him, this was the very peak of artistic creation and thinking, which tallied with enormous changes in modern life. "



Andrea del Sarto (1486-1530),
front: "Étude de tête d'homme",
back: "Étude d'œil", circa 1522-1525,
front: black stone and sanguine,
back: sanguine, 23 x 18 cm.
Estimate: €500,000/600,000.

An Unseen Andrea del Sarto

17 DECEMBER

During his lifetime, Andrea del Sarto was as famous as Raphael, Michelangelo and Leonardo da Vinci. In this study going up for sale with the Gestas & Carrère auction house in Pau, we find all the Florentine master's genius. The man in the drawing gazes intently at the viewer, with a powerfully inscrutable, thoughtful expression. There is little doubt that this is a portrait. Some even think it a self-portrait of the master, but as he was around forty at the time, he would have been younger than the model. The study, making its first appearance at auction, was used as a basis for three identified paintings: "L'Assunta Panciatichi" and "L'Assunta Passerini" (both now in the Pitti Palace, Florence), and "Sacra Famiglia Borgherini" in New York's Metropolitan Museum of Art. Most specia-

lists agree that these three works were painted between 1523 and 1529, which leads the Cabinet de Bayser to date the drawing between 1522-1525, the artist's mature period. Two other studies of men's heads using a similar technique date from this period. One of them, probably a portrait as well, was sold at auction in 2005 for over £6.5M. While very few of Andrea del Sarto's paintings come on the market, his drawings are rarer still. Today, fewer than 200 autographed drawings are listed throughout the world. Eighty are now in the Uffizi in Florence, and forty in the graphic arts department of the Musée du Louvre. There are now only six drawings by the great Florentine master in private hands, making this a real treasure.

Agathe Albi-Gervy

In the world

Venomous
painting

6 DECEMBER

In Copenhagen in early December, the Danish auction house Bruun Rasmussen is devoting a sale to artists in the CoBrA group. The acronym, with its reptilian sonorities, has nothing to do with the dreaded tropical forest predator; it actually stands for Copenhagen, Brussels and Amsterdam, after their main founders' respective cities of residence. Created in 1948 in the café of the Hôtel Notre-Dame in Paris, the movement considered fantasy and the unconscious the keys to a new and liberated art. In search of a visual language accessible to everyone, they drew their inspiration from popular and/or primitive art and Chinese calligraphy. In their view, "a painting is not a structure of colours and lines, but an animal, a night, a cry, a man, or all of these together." Asger Jorn, Edvard Munch's successor, is given pride of place here, with a group of works illustrating

his career: the major "Maternité" (1953, kr1.2/1.5M), "Cent défauts" (1967, kr1.2M), and "Quand la lumière se fait" (1969, kr2/2.5M). Corneille and Pierre Alechinsky are also well represented – the former with "Jardin propice à l'oiseau" (1960, kr300,000/400,000) and two terracotta vases, one ovoid ("Grand oiseau", 1999, kr18,000/20,000), the other cylindrical ("Femme et oiseau", 2004, kr50,000). Alechinsky's works include "Rétrovision prémonitoire" (1984, kr1.5M), and "Et mon bureau?" (1990-1993, kr1M). Around this hard "core" there are also several "Personnages" painted by Karel Appel (with kr300,000/350,000 as the highest estimate), together with Egill Jacobsen's "Objets" (1937, kr400,000/500,000). One of the group's two French artists, Jacques Doucet (the painter, not the couturier) is present with "Quelque part vers les Flandres" and "Muraille de feu" (kr50,000 each). Somewhat overlooked by the public and therefore more affordable than the output of his peers, his work, with its saturated colours, expresses the "wildness" of graffiti or children's drawings. An unbridled art.

Xavier Narbaits and Céline Piettre







AUCTION RESULTS

FIND AUCTION RESULTS ON THE INTERNET

W

In France



HD

A €100,100
Henri Lehmann (1814-1882), "Mariuccia", 1841, oil on canvas, 96.4 x 71 cm (detail).

B €422,500
Pierre-Henri de Valenciennes (1750-1819), "La Danse autour de l'arbre de mai", 1812, oil on canvas, 118 x 165 cm.

C €323,300
Pietro Tenerani (1789-1869), "Psyche Abandoned, Semi-Nude, on a Rock" (detail), Carrara marble, base in green marble, h. 116 cm, l. 69 cm.

D €164,580
Mahogany pedestal table with mahogany veneering stamped by Bernard Molitor (1755-1833), Directoire period, h. 75, diam. 95 cm.

E €447,300
Anne-Louis Girodet-Trioson (1767-1824), "Portrait de Madame Augustine Bertin de Veaux", oil on canvas, 119 x 99 cm.

Drouot, 7 and 8 November, Lasseron & Associés auction house.





€3.8M for the Villepreux collection

This article on the collections of the Château de Villepreux, which made a total of €3.8 M, begins with a triumph for Chateaubriand, whose two volumes of "Les Martyrs, ou le triomphe de la religion chrétienne", offered "in friendship to M. Bertin de Veaux" on 31 March 1809, fetched €22,560 at the sale of the library on 7 November. This was followed the next day by Old Masters and furniture. "Psyche Abandoned" achieved her revenge when her white marble effigy, of exquisite purity and execution, chalked up a world record for a work by its creator, the neoclassical Italian sculptor Pietro Tenerani. Italy was also present in another appealing figure, that of Mariuccia, the model for the painting by Henri Lehmann from the same provenance, Général Bertin de Veaux (1799-1879). Lehmann lived in Rome from 1838 to 1842, where he perfected a genre – beautiful Italian peasant women – that made him popular with nume-

rous collectors. Mariuccia posed for the great Ingres, inspired Hector Berlioz and ended up by marrying the painter Jean-Baptiste Gibert. The Musée Fabre in Montpellier firmly netted this treasure by preempting it at €100,100. The paintings were eagerly awaited as the highlights of the collection. The merry pace of "La Danse autour de l'arbre de mai", a magisterial composition by Pierre-Henri de Valenciennes, swept a buyer all the way up to €422,500, posting a French record for a work by the painter. Two portraits of Madame Augustine Bertin de Veaux (1780-1849) by Anne-Louis Girodet-Trioson, paying tribute to the model's beauty, fetched €447,300 and €149,700. Lastly, the excellent results for Consulate and Empire period mahogany furniture were one of the surprises of the sale, like this pedastal table stamped by Bernard Molitor, which quadrupled its estimate when it sold for €164,580.

Anne Doridou-Heim



Gustave Flaubert (1821-1880),
"Par les champs et les grèves (voyage en
Bretagne)", no publishing location
[Croisset, 1847], 3 January 1848, signed
in-folio autograph manuscript of 277
pages, mounted on tab and numbered
by the author.
Paris, Drouot 8 and 9 November,
Pierre Bergé & Associés auction
house in association with Sotheby's.

€537,880

A journey through 19th-century European literature, the second sale devoted to the dispersion of French businessman and arts patron Pierre Bergé's library made a total of €4,873,070. Here it was evident that Gustave Flaubert, with no fewer than 24 titles, was one of his favourite writers. The manuscript of "Par les champs et les grèves", an exceptional item because of its pages lacerated with crossings-out and corrections – illustrating the author's perfectionism – garnered €537,880. However, he was pipped at the post for the highest bid by Stéphane Mallarmé's "Les Noces d'Hérodias", which went for €587,720. This autograph manuscript, a key text that accompanied its author

from 1864 until his death, paved the way for the 20th century through its modernity. Meanwhile, the genius Victor Hugo's talent knew no bounds, as witnesses the highly original drawing with the dancing letters of his name added at the head of a unique copy of "La Légende des siècles" (1877), printed on vellum for his friend Paul de Saint-Victor. What an elegant, spectacular way of signing a book! It fetched €93,067. As for Charles Baudelaire, he was not only forgiven his spelling mistakes, but also honoured posthumously when his first edition of "Fleurs du mal" (1857) went for a well-merited €172,125.

Anne Doridou-Heim

> €250,000



A



B



C



D



E

A €769,980

Ring 850,000e platinum and "fancy chameleon" diamond, 25.85 ct, gross weight 12 g. Dijon, 14 November, Cortot-Vregille-Bizouard auction houses. Mr Emeric & Mr Stephen Portier.

B €564,000

Porsche Carrera GT, year 2004. Lyon, 5 November, Aguttes auction house.

C €369,750

Lé Phò (1907–2001), "Mère et enfant", ink and color on silk, 63 x 45 cm. Paris, Drouot, 24 October, Aguttes auction house.

D €343,750

Nicolas de Staël (1914–1955), "Tierce et noire", oil on canvas, c. 1947, 73 x 60 cm. Nice, 30 October, 4-Auction auction house. Messrs Ouaknine, Kalfon, Cavanna, Drouart Experts.

E €299,164

Pierre Bonnard (1867–1947), "Vernon, l'été", 1930, oil on the original canvas, 56.5 x 66 cm. Signed "Bonnard" on the bottom left. Paris, Drouot, 23 November, Millon.

F €1.5M

Cartier, Mystery clock on central axe, in enameled gold, dated approximately 1920. Paris, 19 November, Maillé-Arcelin.



F

HD

€100,000 - 250,000



HD

A €250,000

Gustave Doré (1832-1883), "La Pyramide humaine" or "Les Acrobates", 1880, bronze with brown patina, signed on the base, 59 x 11.5 x 10.5 cm. World record for a sculpture by the artist.

Paris, Drouot, 18 November, De Baecque & Associés. Damien Voutay, De Baysier Experts.

B €197,500

Odilon Redon (1840- 1916), "La Chute de Phaéton", 1905-1910, oil on fabric-lined card, 33 x 24 cm.

Paris, Drouot, 15 November, Ader auction house.

C €199,744

Strasbourg faience, Paul Hannong period, 1750-1754, terrine in the form of a wild boar's head and its display, 59 x 50 cm.

Paris, Drouot, 9 November, Fraysse & Associés auction house. Mr Vandermeersch.

D €124,460

Samuel de Champlain (1567-1635), "Les Voyages de la Nouvelle France occidentale", Canada, Paris, Pierre Le-Mur, 1632, 5 parts in a heavy volume in quarto, supple calfskin.

Drouot, 16 November, Binoche et Giquello auction house. Mr Courvoisier.

E €213,520

Bernard Buffet (1928-1999), "Douarnenez, le Port-Rhu à marée basse", 1936, oil on canvas, 89 x 130 cm.

Paris, Drouot, 25 October, Leclere auction house.

F €144,640

Louis Vuitton, case decorated for Madame and Monsieur in ostrich leather, interior covered in lizard green, Champs-Élysées, year 1936.

Paris, Drouot, 4 November, Gros & Delettrez auction house. Chombert - Sternbach Experts.



F



€119,040

An extraordinary drawing by a rare artist: these two conditions ensured a triumphant bid – €119,040 – for this work by Jacques de Bellange, "Study of Nude Man with Raised Arms", when it was sold in Toulouse on 10 November. This painter, engraver and draughtsman, born in around 1575, is still relatively obscure. Nothing was known about him for a long time, until art historian Ludwig Burchard devoted a few pages to him, starting off a lengthy and dazzling resurrection. We chiefly know that he went to Nancy to seek service with the Dukes of Lorraine, soon becoming their official painter and designing several interiors for their palace. Although most of his works are lost, the Musée Lorrain in Nancy still owns a dozen. His etchings, illustrating his talent for transcribing every shade of black and grey, are certainly in the same league as his great compatriot Jacques Callot's. Older than Callot, Bellange's characteristic style places him as one of the last in a particular Mannerist vein, with "telescopic perspective" and elongated figures similar to the work of Bartholomeus Spranger and Hendrick Goltzius. Philippe Dufour

Jacques de Bellange (1575-1616),
"Study of Nude Man with Raised Arms",
pen and brown ink on black chalk
outline, 31 x 14.5 cm.
Toulouse, 10 November, Rémy Fournié
auction house. Cabinet de Bayser.



Gustave Le Gray (1820-1884), "Tour Saint-Jacques seen from the Rue des Halles", 1858 or 1859, albumen print from a large collodion glass negative, numbered "20,461" in ink on the back, 48 x 38 cm.
Paris, Drouot, 10 November, Binoche & Giquello auction house.

€73,680

These eighteen unpublished photographs by Gustave Le Gray (1820-1884) first went up for sale anonymously with Binoche & Giquello on 5 February this year at Drouot, fetching €77,000 in a single lot. After an assessment by expert Serge Plantureux, they were presented again, this time individually in a specialist sale, and garnered €287,020. Their subject is the emergence of Second Empire Paris. Le Gray shows us the metamorphosis of the capital, where Haussmann's huge project had recently transformed Paris into a modern city with broad, open perspectives – as we see in "The Hôtel de Ville and the Seine to the Pont d'Arcole" (1859, 37.5 x 51.6 cm). The bridge, a bold design in a single span, was inaugurated in 1856. Its majestic arch inspired a

bid of €19,050. The highest price, €96,520, went to a panoramic view of the quays of the Seine, embracing the Île de la Cité, the Passerelle des Arts and the Institut, made up of two assembled albumen prints. This picture dates from the photographer's last period of activity in Paris, when he was forced into bankruptcy by his patrons, the two sons of the late Marquis de Briges. €73,680 went to a print of the Tour Saint-Jacques, which reflects the natural light. The street seems empty and totally silent, with just the shadow of a man in a top hat standing out beneath the street lamp, signalling the presence of the photographer. Soon after, he fled into an exile from which he never returned.

Anne Doridou-Heim

< €100,000



A



B



E



C



D

A €59,000

Louis Valtat (1869-1952), "La Cabane Vauban dans la baie du Mont-Saint-Michel", 1899, oil on canvas, 65 x 81 cm.

Bayeux, 11 November, Hôtel des ventes de Bayeux auction house. Mr Lefevre.

B €57,420

Pierre Molinier (1900-1973), "La Comtesse Midralgar", 1950, oil on paper mounted on hessian, previously of the collection of André Breton.

Paris, 14 November, Christophe Joron-Derem.

C €60,000

Urbino, c. 1560-1570, china dish decorated with Cadmus killing the dragon, coat of arms bearing the motto "Bpaaythe", diam. 32 cm.

Fontainebleau, 30 October, Osenat auction house. Mr L'Herrou.

D €77,440

Anne-Louis Girodet de Roucy-Trioson (1767-1824), "Portrait du baron Prosper de Barante" (1782-1866), 1814, canvas, 61 x 51 cm.

Clermont-Ferrand, 5 November, Anaf-Jalenques-Martinon-Vassy auction house. Messrs Delmas, Dey, Eyraud, Bayser Experts, Turquin Experts.

E €78,368

Boyar costume worn by Prince Yusupov at the Eglinton Tournament, 1912, St Petersburg. Paris, Drouot, 4 November, Coutau-Bégarie.

F €32,500

Adrien Delorme (1722-1791), curved chest of drawers decorated with lacquered phoenixes and flowers on a black background, gilded bronze garnishing, marble surface, stamped, 84.5 x 128 x 58 cm.

Lyon, 19 November, De Baecque & Associés auction house.

HD



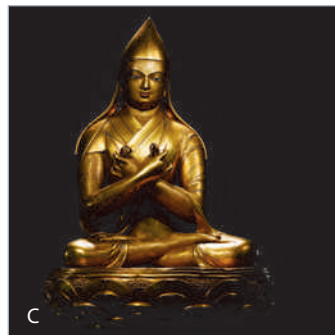
F

RESULTS

In the world



HD



A \$54.5M

Edvard Munch, "Pikene på broen" (Girls on the Bridge), 1902, oil on canvas, 101 x 102.5 cm.
New York, 14 November, Sotheby's.

B \$60,000

Rembrandt van Rijn, "Cornelis Claesz Anso, Preacher", etching and drypoint, 1641. Auction record for the print.
New York, 3 November, Swann.

C ¥73M

Gilt-bronze statue of Jebsundamba Khutughtu I-Zanabazar, 17th century Mongolia, 52 x 37 cm.
Beijing, 12 November, China Guardian.

D \$23.3

Wassily Kandinsky (1866-1944), "Rigide et Courbé", 1935, oil and sand on canvas, 114 x 162.4 cm.
New York, 16 November, Christie's.

E £221,000

Gechu, "An Ivory Netsuke of a Shaggy Dog and Pup", late 18th/early 19th century, 6.5cm. The Julius and Arlette Katchen Collection.
London, 8 November, Bonhams.

E

CHF20.82M

Magnificent fancy intense pink diamond ring, set with a step-cut fancy intense pink diamond weighing 17.07 carats, between triangular diamonds weighing 3.07 and 3.13 carats respectively, size 51.
Geneva, 16 November, Sotheby's.



CHF96.86 and 136.73M

Last month in Geneva, the great Jewel Aria was performed to splendid effect. The first sale (Christie's on 15 November) totalled the enviable figure of CHF96.86M: the sort that, as we know, usually seems to go to sales of impressionist and modern paintings. The top price – CHF18.12M – will now embellish the finger of a (very rich) lady, as it applied to a ring set with a pink pear-shaped diamond (classified "fancy vivid"), while the bid that closely followed it, CHF17.76M, went to the two pear-shaped diamonds (52.55 and 50.47 cts) in a magnificent pair of pendant earrings: the work of Paris jeweller Boehmer & Bassenge. It should be noted that these are "real" prices, because, very unusually for gems of this value, these two treasures were offered without a reserve price. Their appetites seemingly whetted by all this, buyers went wild in the next day's sale (Sotheby's, 16 November), which featured a third more lots – hence its impressive total of CHF136.73M: the

best for a jewellery sale this season. A rectangular pink diamond (17.07 cts, "Fancy Intense") fetched CHF20.82M, and another ("only" weighing 8.73 cts) garnered CHF4.28M, while two pear-shaped diamonds of the same colour (13.20 and 40.30 cts, "fancy intense" and "fancy light") went for CHF16.26M and CHF7.55M respectively. As we can see, weight alone hardly seems to account for a stone's value... But what really struck observers was the level of prices registered for less remarkable jewellery, which often doubled or trebled the hopes placed in them. For example, a modest pair of "Cornet de glace" brooches by Bulgari sold for CHF17,500 and a pair of ruby and diamond earrings by Cartier for CHF125,000. These days, the market feeds off pieces of medium quality as much as exceptional lots. That they met with such enthusiasm here is a sign of the speciality's rosy health, and bodes well for future sales.

Xavier Narbaitz



Henri Matisse (1869-1954, France)
"L'Atelier du peintre" (L'Atelier rose), 1911
oil on canvas, 182 x 222 cm (detail).

© Succession H. Matisse.

Photo credits: Moscou, Musée d'Etat des Beaux-Arts Pouchkine



MAGAZINE

The Shchukin collection

Under the title "Cons of modern art – the Shchukin collection", the Louis Vuitton Foundation has pulled off a major achievement in exhibition terms. The institution, created by Bernard Arnault, has managed to move and bring together nearly half the masterpieces once owned by the Russian collector, which were divided between the State Hermitage Museum in Leningrad (St Petersburg) and the Pushkin State Museum of Fine Arts in Moscow by the Soviet government in 1948. This is a considerable "diplomatic" success, given the distance maintained by the two museums (they are certainly rivals) and above all the incident recently provoked by the Pushkin Museum's President, Dr Irina Antonova, when she suggested to President Putin that all the 20th century avant-garde paintings be brought back from the Hermitage to the city they came from, Moscow...

A rivalry full of consequences

Here we are not talking about the rivalry between two institutions, but the one that developed

between St Petersburg and Moscow in the second half of the 19th century. St Petersburg, capital of the Empire, was home to the Imperial Fine Arts Academy, where modernity was very much held in check. Already in 1863, the so-called "Itinerant artist" movement had openly split from the Academy's rigid rules and excessive subjection to the Western tradition. Russia should return to the centre of the debate, they claimed, and Moscow then became the spearhead of this combat, with support from industrialists and rich merchants ("kuptsy" in Russian). We are familiar with Pavel Tretyakov (1832-1898), a rich textile manufacturer who donated a remarkable collection of Russian paintings to the City of Moscow in 1892. We can also mention his contemporary, Vasily Kokorev (1817-1889), who had already opened his museum in Moscow in 1862 to "foster the public's artistic education." At the same time as these altruistic ventures, a phenomenon highly specific to the first Russian capital was collector "dynasties", with several members of the same family amassing art works. The most famous was the Morozov family, who also made a fortune in the



The Pushkin State Museum of Fine Arts, Moscow, Gauguin room.



Photo credits: Moscow, The Pushkin State Museum of Fine Arts.

Paul Gauguin (1848-1903)
"Aha, oé feii?" (What, you're
jealous?), 1892, oil on
canvas, 66 x 89 cm. The
Pushkin State Museum of
Fine Arts, Moscow.



textile business. One of their most interesting members, Mikhail, was one of the first Russians to buy works by Gauguin "Femme tenant un fruit", 1893, Hermitage Museum, Van Gogh "La mer aux Saintes-Maries", Pushkin Museum, and Bonnard, thus paving the way for collectors like Sergei Shchukin and his younger brother Ivan (1871-1921), who became direct competitors of the Morozovs. Ivan Morozov deserves a separate entry in this story, as his astuteness was equal to that of the hero of our tale, although in a broader spectrum, as he collected both Russian artists and French Moderns – Maurice Denis, Bonnard and Picasso. It all shows how the Moscow of the 1900s was hardly a stranger to curiosity, daring and competition.

The product of a programme

So it would be a grave error of judgement to see Sergei Shchukin as a genius ex nihilo in terms of both business and an innate artistic sense, or as an "eye" with unequalled perspicacity. As pointed out by his own grandson, André-Marc Deloche-Fourcaud, in his very fine contribution to the exhibition catalogue, Sergei was the "product of a programme". Firstly, that of the Russian Empire's new economic "capital", then expanding rapidly in almost overt opposition to St Petersburg. Secondly, that of the social milieu, where commercial competition went hand in hand with cultural rivalry between dynasties. And lastly, that of the family – through his mother, one of the Botkins (whose members stood out for their intellectual and artistic pursuits: two of his uncles, Alexander and Fyodor, were painters; a third Dmitri, was a major collector and a fourth, Vasily, a writer and philosopher) and through his father, who came from a clan very close to other great collectors, like the Soldatenkovs, where it was crucial to have an "eye", if only to judge textile prints. Three of Sergei's brothers were also infected with "collectionitis". The eldest, Piotr Shchukin, was the most colourful, amassing an incredible museum of treasures that he opened to the public in 1896, full of icons, objets d'art from popular Russian art (natio-

nalism was in full swing), French paintings and Oriental ceramics. The third son, Dmitri Shchukin, was a great lover of Old Masters, while his younger brother, Ivan (1869-1908), moved to Paris in 1893 and developed links with modern artists and their dealers. How could Sergei not have wanted to make his own mark?

A dazzling collection

A hands-on man of immense pragmatism, in 1898, Sergei Shchukin began to build up a collection that took shape in several stages. The period up to 1904 was a time of reflection, where he absorbed advice and studied useful examples – particularly his brothers. His first Impressionist purchase was a Monet, "Rochers à Belle-Ile", in 1898. (We should remember that in Russia, Impressionists were still seen as "daubers".) Room 3 of the exhibition, "The First Collection", shows just how broadly the collector "scanned" the world of creation, buying works by a wide range of artists. Collectors were also people subject to the vagaries of history or family events, and this explains the break during 1905: the year when the Russian-Japanese war and the "first Russian revolution" disrupted the political and economic scene. Worse still, Sergei's life was devastated still further in November 1905 by the loss of his younger brother, found dead a few months after the thawing of the Moskva river. 1906 was a new starting point and the beginning of a long series of brilliant purchases, which still dazzle us today. In May, he bought three Gauguins and two Cézannes from Ambroise Vollard, and, most importantly, got to know Matisse, whose "Le Bonheur de vivre", which he saw at the Salon des Indépendants in March, deeply impressed him. When he asked the artist to try out a large still life at his house to see if he could live with it, it was the beginning of one of the 20th century's most fertile partnerships, resulting in the purchase of 42 works. After a second break in 1907 caused by the death of his wife, the collector got back in the saddle and became the standard bearer for a small number of masters. We hardly need to

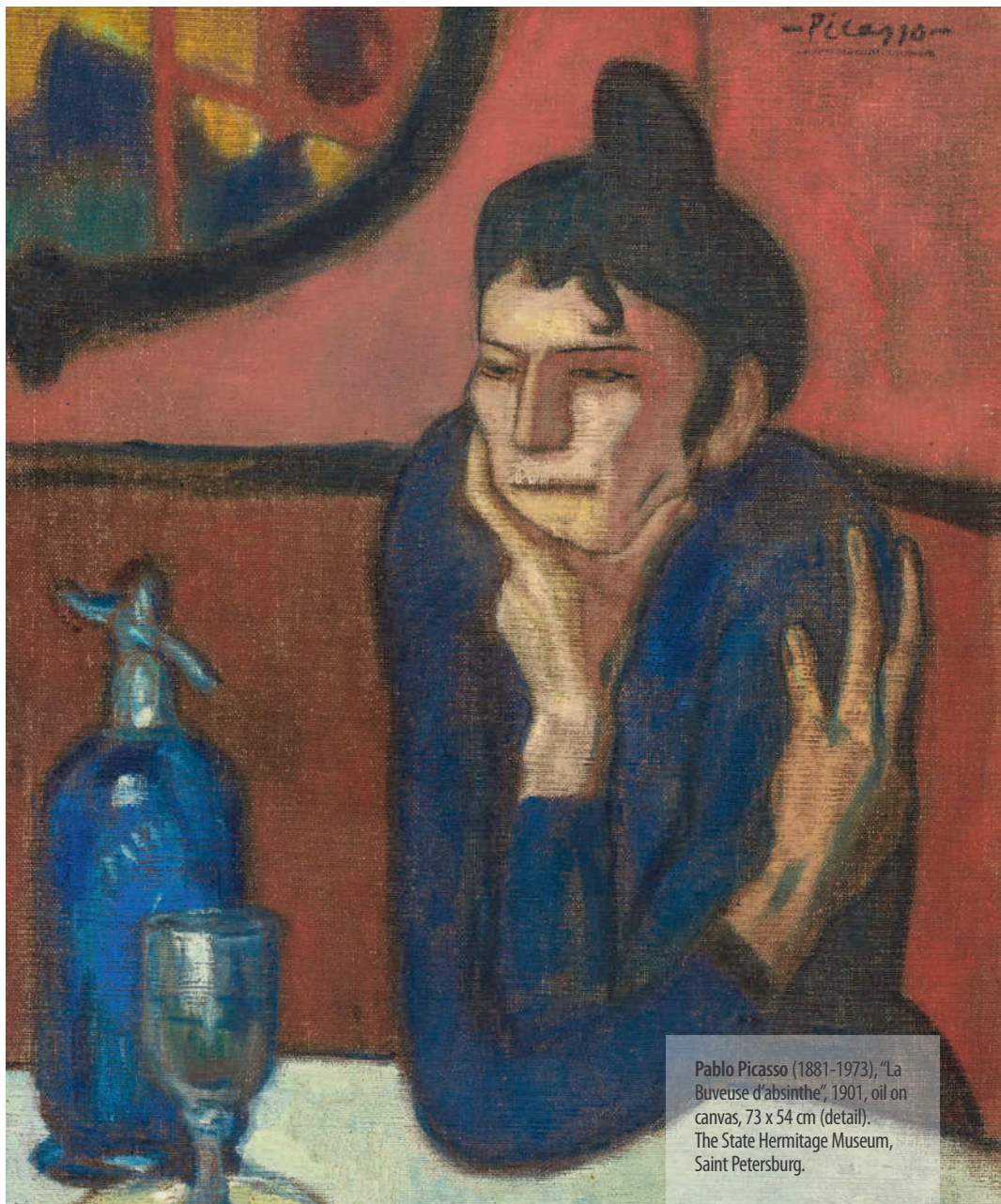
mention Sergei's commission of "La Danse" and "La Musique" from Matisse in 1909. This time, they have not come to Paris, where they caused a sensation at the 1910 Salon d'Automne. But Room 8 of the exhibition, entitled "The Pink Room" after Shchukin's drawing room in Moscow where all the Matisse's were hung, is breath-taking, with "La Desserte" and "L'Atelier du peintre", as is the one devoted to Gauguin (Room 6). This is called "The Great Iconostasis", alluding to the comment made by the critic Tugenhold in 1914, describing the nose-to-tail hang of fourteen paintings from the Tahiti period bought by the collector between 1904 and 1908, and displayed in his dining room. Sergei also bought on behalf of his fellow Russians, to introduce them to Western modernity. In 1909, he opened his residence to the public and young artists, who found rich material there in their quest for the absolute and anti-conformist. Room 11 of the exhibition, "The Picasso Cell", contains ten of the 54 Picassos bought by Shchukin, including the admirable "Trois Femmes" from the Stein collection, which he bought in 1914. The exhibition closes on another dialogue, this time with the new Russian avant-garde, as the Tretyakov gallery has sent "revolutionary" works to Paris by Kazimir Malevich, Aleksandra Ekster, Lyubov Popova and Vladimir Tatlin, to compare them with the equally revolutionary paintings collected by Shchukin. While some of these "confrontations" seem more justified than others, the most striking aspect is the incessant, highly productive exchange between Russia and France just before the Second World War. They were two natural partners – and should remain so.

Emmanuel Ducamp

"Icons of Modern Art – the Shchukin collection",
Fondation Louis Vuitton, 8, avenue du Mahatma Gandhi,
Bois de Boulogne, 75116 Paris, tel. + 33 1 40 69 96 00,
until 20 February 2017.

www.fondationlouisvuitton.fr





Pablo Picasso (1881-1973), "La Buveuse d'absinthe", 1901, oil on canvas, 73 x 54 cm (detail).
The State Hermitage Museum, Saint Petersburg.

Photo credits: The State Hermitage Museum, Saint Petersburg © Succession Picasso 2016



Albert Marquet (1875-1947),
"Les Bas rouges", 1912,
oil on canvas, 81.3 x 65 cm (detail).

The charisma of a donation

It all began in the 1970s, when Marlene Hays gave her husband an ektachrome of a painting by the 17th century Dutch painter Bartholomeus Maton to decorate their New York apartment. "Why did you buy such an expensive 'image'?" he asked her, sceptical. The story shows that the couple now donating their modern art collection to the Musée d'Orsay were very much beginners in this area. "Their collection, whose first painting was bought relatively late on, is the result of a long, slow maturing of taste," says Yves Badetz, the museum's head of acquisitions. "Their thinking reveals a francophile bias that is not very common. What's more, in their home, their collection is housed in a traditional French interior." So after some early purchases focused on American art, the collection became a group of French paintings from the late 19th and early 20th centuries. Bonnard, Degas, Vuillard, Fantin-Latour, Dufy, Gauguin and Pissarro feature prominently in the list of works donated to the French State on 22 October this year. It's a dazzling array that includes a rare oil on canvas by Aristide Maillol before he turned to sculpture, Odilon Redon's "Le Buisson rouge", once owned by Maurice Denis, and better-known masterpieces like Albert Marquet's "Les Bas rouges" (1912) and Amedeo Modigliani's

portrait of "Chaim Soutine" (1917). "The unifying factor is 19th century Paris," says Isabelle Cahn, curator at Orsay. "The collection marvellously complements the museum's own, which has no small formats from this period, for instance."

The world's largest collection of Nabis

This historical donation with usufruct will take place in several stages. The agreement finalised at the Élysée concerns an initial group of 187 works. The entire collection (between 600 and 700 works) will only be officially donated in the next few years. "Between the decision to make the donation and its actual arrangements, there is a lot of work to be done in terms of checking the works' provenances," says Yves Badetz. "It infers that the collection is not complete. Future purchases will be added to future donations." The core of this first group is undeniably the Nabi and Symbolist movements, represented by 69 paintings and a wealth of drawings. "We love people, and that's what interested the Nabis. That's what drew me to them," says Spencer Hays. Paul-Elie Ranson, Ker-Xavier Roussel and Paul Sérusier are lined up alongside magisterial works by Pierre Bonnard, with a rare Japa-

nese-style screen of 1889, Maurice Denis and his decorative panels "Le Printemps" and "L'Automne", and Édouard Vuillard, whose seventh panel from his "Jardins publics", the "Fillettes se promenant" (c. 1891) now joins the five panels already in the museum's collections. "With the end of usufruct for the Marcie-Rivière collection [exhibited at the Paris museum from 22 November – Ed.] and the Hays donation, we'll have the largest group of Nabis in the world," says Guy Cogeval happily.

Douce France

The President of the Musée d'Orsay has known the couple for nearly twenty years. "To begin with, they didn't envisage a donation to a museum. I mentioned the idea to them. They realised it would be preferable to donate to Orsay rather than an American museum, because we get more American visitors (around a million a year) than individual American museums do." Apart from their love of France, which they have been visiting every year since 1971, French legislation on the inalienability of public collections – in contrast to American law – weighed heavily in the balance. "They wanted to preserve all the strata of their collection. They are not collectors who sell their works," says Isabelle Cahn. "They want the spirit of their work to be preserved in a single place." This requirement dictated that a space should be specifically created for the Hays donation. The acquisition of the Hôtel de Mailly-Nesle means that the clause can be honoured. The museum's library is to move there in a year's time, freeing up 900 square metres on the fourth floor of the museum. The narrowness of the spaces, which also have to accommodate the Marcie-Rivière collection (subject to the same obligation of unity), will make it necessary to rotate the hanging, making it impossible to grasp the collection as a whole. There is a further requirement as well: the study of the works. The museum's documentation department is to set up a Nabi research centre, overseen by Guy Cogeval when he steps down as President of Orsay next March. "A museum cannot live without donors," he says. Yves Badetz observes that "we don't receive many donations of French collections, apart from the odd work from time to time subject to other conditions, particularly donations in lieu of tax. Collections usually end up under the hammer. The Hays' decision is unusual today. I think it comes from a genuine, typically American sense of philanthropy. In a way, donating to a French museum during their lifetime means possessing the works forever." Sarah Hugouenq





The interior of Marlene and Spencer Hays' house in Nashville.

© Photo John Schweikert



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José Manuel Egea, "Untitled (Marilyn Monroe)", 2013, felt pen and coloured pencil on photo paper, 91 x 61 cm (detail).

© christian berst art brut

"Galeristes", a fair with a vision

Today, contemporary art fairs are popping up like mushrooms, and Paris is no exception. Over the past 10 years, we have seen them appearing everywhere – exploiting the aura of the FIAC (like the Yia Art Fair), the success of a trend (the AKAA for African contemporary art) or a medium (Drawing Now, dedicated to drawing) – and then disappearing, victims of a declining market (like the Slick Art Fair, cancelled in 2016). But never before has a fair displayed a militant ambition. This is the driving force behind "Galeristes", whose first edition is taking place from 8 to 11 December in the revamped Carreau du Temple covered market in Paris. Its founders, the art critic Stéphane Corréard (a former departmental manager at Pierre Cornette de Saint Cyr) and the collector Michel Poitevin, prefer to talk of a "salon". The aim is to restore galleries, deserted by art lovers for fairs, to their predominant position in the art market. Their strategy is to provide an event that revives the historical relationship between gallery owners and collectors – genuine collectors, though, not speculators. That's all! With a stage design that highlights exhibitors' personalities, a visit to the fair looks set to be an experience

with a difference: one that encourages meetings. With this in view, the selection process has been stringent, centred on a core of 26 exclusively French galleries. With this first outing, around twenty applicants were refused for mainly ethical reasons (read the interview on page 98). The list of exhibitors includes the Christian Berst gallery (the Paris yardstick for Outsider art), the excellent Semiose, the Lelong and Loevenbruck galleries (two regulars at the FIAC), and the long-standing Jean Fournier gallery (the artist Simon Hantai's first dealer). A selection that represents the rich variety of the international scene, as Stéphane Corréard notes with satisfaction. The critic is confident about the impact of his little business, even if it is a touch Utopian. No more dull stands, intimidating exchanges, privileges for big names or unaffordable pieces (some works will be available at around €1,000). Here, galleries are treated like royalty, and collectors too. A decidedly mouth-watering prospect.

Céline Piettre

"Galeristes", the fair of galleries and active collectors,
Carreau du Temple, 4, rue Eugène-Spüller, 75003 Paris.
8 to 11 December 2016. www.galeristes.fr



STÉPHANE CORRÉARD

Art critic, collector and co-founder of "Galeristes"

Why start up a new contemporary art fair?

As a collector and former gallery owner, I am familiar with both worlds. But what really convinced me was the current situation of the art world. Since I closed my gallery in 2000, a real industry has grown up, with a few heavyweight economic entities setting up numerous branches throughout the world. This huge surge was inevitable, but we hadn't appreciated the need to safeguard the small-scale side of this profession, which is becoming increasingly marginalised. Many of my gallery owner friends realise that the decline of their business is due to a paradox: fairs have become increasingly crucial to their work, and, as a result, art lovers no longer visit galleries. So I wanted to get back to basics. The fair is called "Galeristes" to underline galleries' central role. I think the system should be based on the pair formed by the artist and the gallery owner. I also wanted to be informative and explain the difference between a gallery owner and a dealer, to cater for the numerous collectors who feel rather lost in fairs, and easily confuse primary and secondary market players. In contrast, my idea is to explicitly announce what is being exhibited by galleries that people can recommend to their friends.

Who chose the exhibitors, and what were the criteria?

Collectors, mainly. The selection committee began with the definition of a gallery owner. The requirements focus on the human side: good gallery owners are go-betweens for artists, the public and collectors, so they are people who know all these players well, and are loyal to them. But a gallery owner cannot take care of 100 artists... Another criterion often missing from the selection process is that good professionals pay their artists! Visitors will come to see galleries as much as the works. In Paris, collectors feel lost when they see nearly 400 galleries, and only visit the ones they know. So the idea is to bring about genuine encounters.

What kind of audiences are you expecting?

The first day is dedicated to the first circle of the various gallery owners' collectors. The second is open to professionals, and the last two days are open to everyone. Talks will be staged in the Carreau du Temple auditorium with an accent on information and sharing. A space will also be dedicated to works under €1,000, to encourage new generations of collectors.

Will the stage design help to further such meetings?

Absolutely. This has been taken on by Dominique Perrault [architect of the Bibliothèque nationale de France in Paris – Ed.], who instantly got on board. To encourage visitors to go back to galleries, which they mistakenly think they are seeing when visiting their stands at fairs, Dominique Perrault has designed areas that highlight the personality of the gallery owner, somewhere between an office, a reserve open for visits and a studio wall "à la André Breton". The metal walls can be used for industrial shelving, works, shelves, picture racks, drawers and so on. Visitors play an active part.

You are starting up a fair at a time when gallery sales have fallen by 20 % compared with 2008...

It's true that times are complicated. But I would like "Galeristes" to provide a ray of hope for professionals who can mobilise new collectors. At the same time as the selection committee – chaired by collector Michel Poitevin and consisting of well-known, committed figures – I created a strategic committee of CEOs such as Pierre-Alexis Dumas and Antoine Frérot. They are keen to meet gallery owners who can meet their need for confidence. If "Galeristes" becomes a label for good galleries with a human dimension, as the FIAC is for international names, and if it can pinpoint competent, independent professionals, a large part of the problem will already be solved. Agathe Albi-Gervy



Stéphane Corréard

© Fabrice Gousset



Simon de Pury
Courtesy Simon de Pury

Auctioneer without borders

Warm and friendly, impassioned, tireless, a collector, a trailblazer: world citizen Simon de Pury is all that rolled into one. In "The Auctioneer: Adventures in the Art Trade", published in the United States in June, he reveals a large part of his memories from his thirty-year career with deeply Protestant honesty. With a touch of mischievous pride, Simon de Pury describes himself as a dunce in Basel during the Sixties, and the despair of his parents in terms of his professional future. Art came to the rescue: the sort he did in his free time, and the sort he discovered when his mother got him in with Ernst Beyeler, one of the world's top dealers and connois-

seurs of 20th-century art. He spent his days cutting up catalogues and noting prices: a highly formative occupation that will bring back memories for many former aspirants to desirable jobs in the art market... So there he was, thrown in at the deep end – the rest is history. Curator of the world's second-biggest private collection (after the Queen of England's), belonging to Baron Thyssen-Bornemisza; Chairman of Sotheby's Switzerland then Sotheby's Europe; a pillar of the Phillips de Pury auction house and recently creator of a digital auction platform (called very simply "de Pury"), he greets you with the elegance of a man always impeccably dressed in a double-breasted three-piece suit. Before conducting an auction, he always eats an apple: an essential ritual that makes this Helvetian a distant heir to William Tell. Our interview takes place on the day of the FIAC preview, just as the fabulous Shchukin collection opens to the public at the Foundation Louis Vuitton. A happy coincidence? At any rate, it gives us a starting point.

NOTE

Simon de Pury and William Stadiem, "The Auctioneer: Adventures in the Art Trade", St. Martin's Press, May 2016, 240 pages.

Do you know the Shchukin collection well?

When I was managing the Thyssen collection, we worked for over a year on setting up a historic exchange of works with the Kremlin: lending Old Masters in the collection in exchange for a few marvels from the Pushkin and Hermitage Museums, particularly those once belonging to Shchukin and Morozov. The exhibition staged at the Villa Favorita between June and October 1983 attracted the most visitors in Switzerland's entire history: nearly half a million.

So you did it again, with your idea of the first auction in Moscow?

Well, nowadays that seems natural, but at the time, in the early days of Perestroika – the Berlin Wall was still standing – nobody had ever dreamed of staging an auction in the Soviet Union. We hadn't yet started to hear about the oligarchs. But Adolph Alfred Taubman, the new owner of Sotheby's, went along with me. The idea was to present works by contemporary Russian artists, the descendants of the avant-garde. We brought in buyers from the West by plane. The room was full, nearly 3,000 Russians had rushed to attend. The event was a success widely relayed by the international press. It was a sale that revolutionised the emerging art scene – and my career! That's what made my name.

" I witnessed the emergence of the Koons and Hirst surge in the early 2000s, and sensed that we were only at the beginning of a tidal wave. "

Let's go back a bit. The good fairies were certainly hovering over your cradle, weren't they?

I was lucky enough to work with three extraordinary people: Hans Beyeler, Baron Thyssen-Bornemisza and Peter Wilson, who all had an obsessive passion for art.





From left to right: Helmut Newton, Benedikt Taschen and Simon de Pury.

Courtesy Simon de Pury



The first was driven by a quest for works, the second maintained a distinct detachment from his own life, and the last – the historic Chairman of Sotheby's – was a trailblazer: he was the one who realised the importance of the press at auctions. All three put their trust in me, and I now try to give time to young people in turn.

You were only 27 when the Baron called on your services...

I've always acted on my instincts. Many people told me not to do it. But I felt totally at ease as soon as we met. I was right. I had real discussions with Baron Thyssen, who was a tremendously open person. I was able to suggest ideas to him, like drawing up cata-

logues raisonnés of all his collections, and exchanging works for exhibitions. His collection, which was already fascinating in itself, was full of life; it wasn't set in stone.

Nonetheless, you decided to return to Sotheby's. Did you miss the auction room?

It might surprise you to know that I'm very shy, and conducting a sale was – and still is – a great challenge. I'm always terrified beforehand, but I forget all the rest as soon as I get up on the podium. I'm on stage, and I love it. I changed the rules of the game by conducting auctions standing up. This meant that I could give them all the energy they deserved. I joined Sotheby's in Geneva just before the dispersion of the Duchess of

Windsor's jewels in April 1987. You might say it could have been a worse moment. I stayed there for ten years.

Tell us about Phillips de Pury...

Once again, the whole thing started with an encounter. I was working in London with Daniella Luxembourg. She was the one who triggered the idea of leaving Sotheby's in me, and we created our own consultancy firm in 1997. Then Bernard Arnault, who had just bought Phillips, handed over the reins to us. Our ambition was no less than to shake up the Sotheby's-Christie's duopoly. I soon realised that it would be more complicated than I thought... With Sotheby's, 85% of objects in a sale came of their own accord; all you had to do was pick up 15%. Suddenly the balance was reversed. So I chose new sectors, ones that were not yet booming, and focused sales on three themes: contemporary art, photography and design. Thanks to my company, I was finally able to link my love of contemporary art with my job.

It must have been tremendously exciting being actively involved in the explosion of the contemporary art market?

I witnessed the emergence of the Koons and Hirst surge in the early 2000s, and sensed that we were only at the beginning of a tidal wave. My goal was to establish the most avant-garde niche in contemporary art, and introduce artists to the auction scene who had never participated in them before. We were a remarkable stage for the emerging market. The artificial barriers between all forms of art fell away one after the other.

You aren't planning to stop ...

There is nothing more exciting than rubbing shoulders with the art of your time and meeting its creators. My rule is to look at a work first, and meet the artist afterwards. You need to be extremely available, as it never stops... and neither do you. I adopted the maxim that Baron Thyssen often repeated: "If you rest, you rust".

Anne Douridou-Heim

Simon de Pury in five dates

1951

Born in Basel.

1978

Becomes the curator of the Thyssen-Bornemisza collection.

1986

Joins Sotheby's in Geneva as Director for Switzerland.

2001

The former Phillips auction house, bought by Bernard Arnault, joins forces with the consultancy firm founded by Simon de Pury and Daniela Luxembourg.

2015

Creates *de Pury de Pury*, a digital auction platform.

Bernard Buffet, market-friendly

Bernard Buffet (1928-1999) was not a man to make concessions. Despite his considerable shyness, he had a tumultuous career and rapidly became famous. A precocious *enfant terrible* born in Paris, he began drawing and painting when he was still a child, and in 1942 entered the École Nationale Supérieure des Beaux-Arts to study with Eugène Narbonne when he was just 15. It was there, in Rue Bonaparte, that he met Maurice Boitel and Louis Vuillermoz, who became the promoters of the Ecole de Paris "young painting". Bernard Buffet remains one of its most famous proponents. At the time, Paris was still a seething capital of the arts. This was where half of the transactions in the Western art market took place (a

situation that continued until the mid-Fifties) and painting flourished unrestrainedly. In galleries, giants like Picasso and Matisse rubbed shoulders with emerging movements like the new Paris School and "young painting". Debates raged around the question of realism, figuration and abstraction, and Buffet made his own contribution by renewing a whole repertory of forms and subjects. Just after the war, Buffet was exhibited in various salons – the one for artists under 30 of 1946, the "Indépendants" of 1947, and the Salon d'Automne the following year. He won several prizes, which rapidly ensured his financial stability and recognition in the market. This was the time when he painted "Deux hommes dans une chambre" (1947), which received the critics' prize in 1948. In 2013, in Paris, Artcurial sold this historic work, estimated at between €200,000 and €250,000, for €323,986. In 1955, the journal *Connaissance des arts* ranked him number one of the top post-war painters; in 1958, when he was 30, his first retrospective was held at the Galerie Charpentier. He produced rich and varied work in the late Forties and during the following decade, and these periods in Buffet's output are the most popular with collectors.

NOTE

\$75,000

AVERAGE PRICE

for a Bernard Buffet painting. You can expect \$1,600 for a print and \$18,500 for a drawing.



A Gamy
bernard

HD



bernard buffet 63

€311,750
"Bernard David en torero", 1963,
oil on canvas, 130 x 97 cm.
Paris, Drouot, 4 June 2014,
Frayse & Associés auctioneers.
Maréchaux firm.

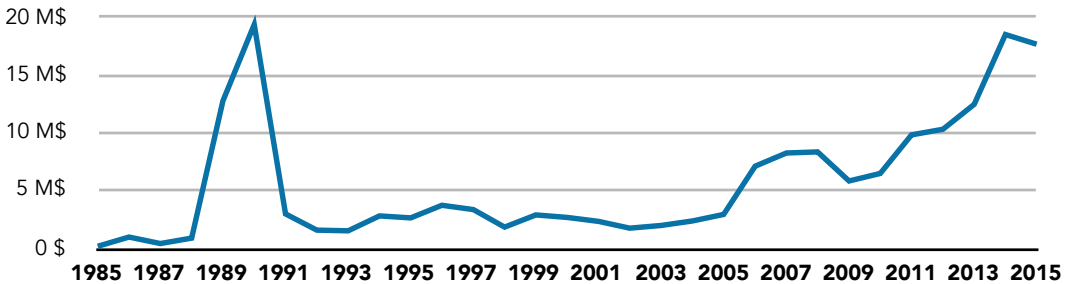
1994

Fernand Cuny

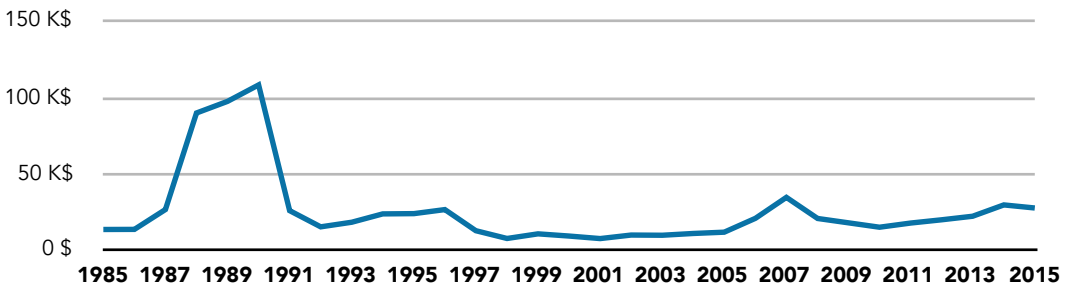
€53,340

"Égine", 1994, oil on canvas,
73 x 54 cm. Cannes, 15 August 2016.
Besch Cannes Auction auctioneers.





Annual sales performance



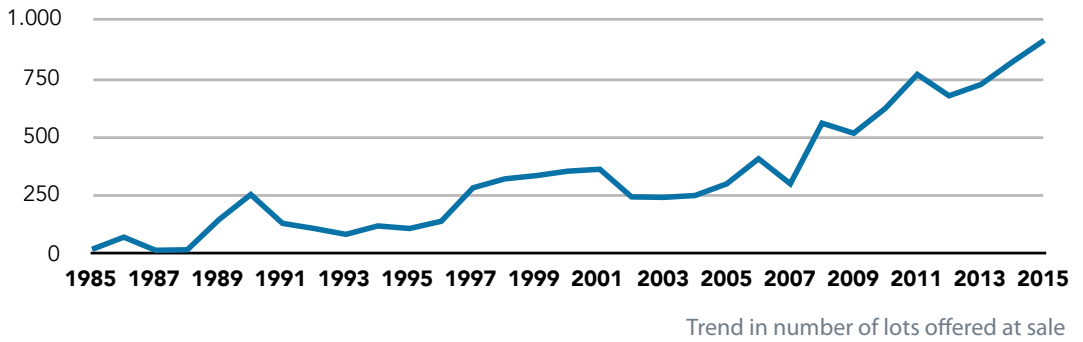
Trend in average prices per lot sold

These fifteen or so years represent around a third of Buffet's total turnover in a career spanning nearly 60 years; of his 10 top sales, five date from this period.

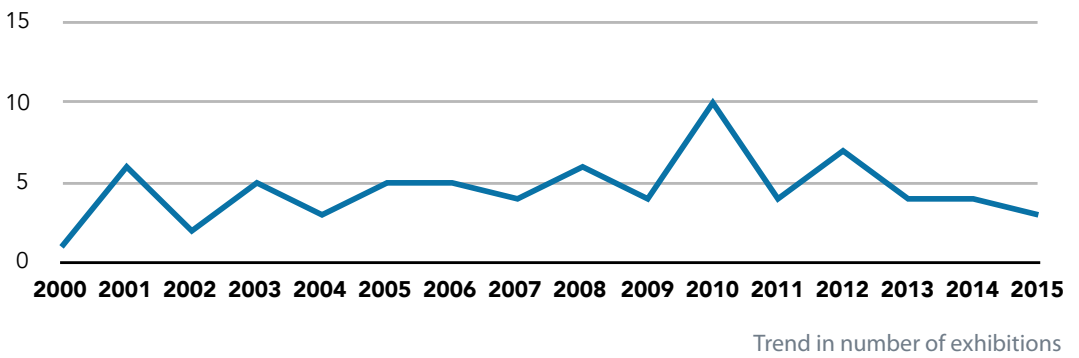
Buffet: a fine index in Japan

In 1971, with a now increasingly international reputation, Bernard Buffet inaugurated his eponymous museum in Japan, founded by the Japanese banker and collector Kiichiro Okano. Okano (1917-1995) developed a passion for Buffet, whom he discovered in 1963, the year a retrospective was dedicated to the painter in Tokyo. Bernard Buffet still sells very well in

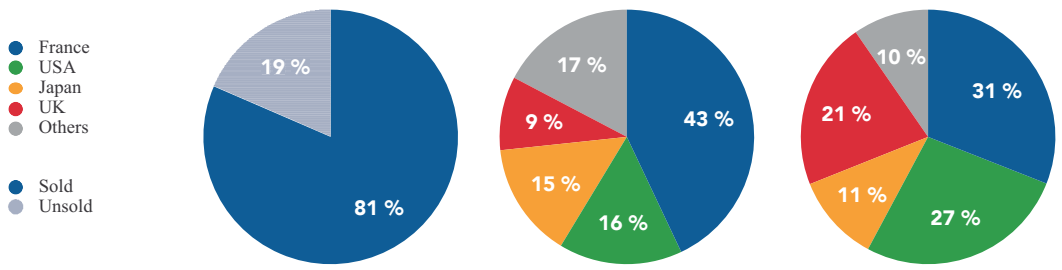
the Land of the Rising Sun. Around 1,600 works have been sold there since 1986, for a total of \$20 M (11% of his total sales at auction) with a very low unsold rate of 17%. In 2011, the Mainichi Auction house sold "Montmartre, le campanile du Sacré-Cœur" (1967) there for \$240,000, then "Clown au chapeau melon fond rouge" (1977) in 2015 for \$440,000. The artist's record in Japan dates back to a sale organised by the Paris auction house Ader-Picard-Tajan in 1989, when "Venise" (1957) fetched \$460,000. What lies behind this love story? Perhaps Buffet's incisive, simple lines combined with his treatment of space, reminiscent of the Japanese print tradition.



Trend in number of lots offered at sale



Trend in number of exhibitions



Unsold rate. Geographical breakdown of the number of lots offered and of the total revenues



€131,440 Bernard Buffet (1928-1999), "Red azaleas", 1965, oil on canvas, 73.5 x 100.2 cm.
Paris, Drouot, 21 March 2016, Tessier-Sarrou & Associés auctioneers. Ottavi firm.

On his return to France, the Musée Postal de Paris dedicated a major retrospective to him in 1978, after commissioning a design for a 3-franc stamp, "L'Institut et le Pont Des Arts". At the time, Buffet was more or less ignored by French institutions. Throughout his life, the artist enjoyed considerable popular success and tended to reject the art world... which responded in kind. Buffet has had fewer than a hundred exhibitions since the 1950s – with more in Germany than in France! And yet he has inspired several fine exhibitions abroad, including at the Institut français in Berlin, the Tokyo

Modern Art Museum, the Pushkin Museum in Moscow, the Hermitage in Saint Petersburg and the Hyundai Museum in Seoul. The Musée d'Art Moderne de la Ville de Paris (MAMVP) is now poised to make amends for something that seems like an injustice. The institution will be hosting a huge retrospective from 14 October 2016 to 26 February 2017, proposing a fresh look at the work of Bernard Buffet, who, according to the exhibition's curators, is still little-known except for those iconic images of sad clowns, landscapes and nudes. Why the MAMVP? Very simply because it is the only



€331,500

"Rouen, bateaux de commerce et péniches", 1972, oil on canvas, 89 x 130 cm (detail). Paris, Drouot, 2 June 2015, Aguttes auctioneers.

public institution in France with a large collection of the painter's works. This came about through two bequests: the first in 1953 – the Girardin bequest – and the second in 2012, donated by Ida and Maurice Garnier, his long-standing dealer. With around a hundred paintings, the exhibition curator, Dominique Gagneux, proposes a new look at the artist's ever-controversial legacy.

A market-friendly artist

Although cold-shouldered by institutions, Buffet could count on the unfailing support of his dealer, Maurice Garnier. Jean Bouret said in 1958, "Maurice Garnier entered the painting of Bernard Buffet as one enters a religion." Bernard Buffet was a prolific artist, leaving some 8,000 paintings, watercolours, lithographs, drawings and engravings behind. This could explain why his price index did not explode after his death in 1999, unlike that of many other artists. Suffering from Parkinson's disease, he committed suicide in his studio in the Domaine de La Baume. However, his prices have been rising since the early 2000s. On average, his works sold for \$15,300 between 1995 and 1999, for \$21,000 between 2005 and 2009, and for \$23,000 as from 2010. Since 1986, nearly 10,800 of Buffet's works (including a large number of prints) have come up at auction, with 8,200 finding buyers. This represents an unsold rate of 24% – a fairly high figure. Nonetheless, these sales represent a healthy \$187M, with an average price for each lot sold of \$22,600, and a median price of \$1,651. Buffet's record was set at Christie's, which sold "Les Clowns musiciens, le saxophoniste" (1991) for \$1.5M in London on 22 June 2016. The previous record was held by a 1955 painting, "Le Cirque, clowns musiciens", which was sold for FF5.5M (€838,469) on 13 June 1990 in Lyon by Anaf.

France in a solid position

In France, despite the silence from institutions, the market is heating up. The country has hosted some of his best sales – for example, in 1996, the Kohn company sold "Le Grand Clown" (1955) in Paris for

FOCUS Bernard BUFFET

Prints

Today, the price of original Bernard Buffet prints can vary from \$500 to \$2,000 with an average price of \$1,600. They are the lots that are exchanged the most at auction, since 6,850 were put up for sale and 5,267 were sold: an unsold rate of nearly 24%.

Drawings

For unique works, you can expect \$10,000 and \$30,000 for a drawing, with an average price of \$18,500. 1,043 drawings signed by Bernard Buffet were put up for auction and 730 of them were sold – an unsold rate of 30%. The best price was won by Christie's, who sold a water colour, "Le Clown Jojo" (1966) for nearly \$250,000, in Shanghai in 2015.

Paintings

Finally, you can expect \$30,000 to \$90,000 for paintings, which, on average, sell for \$75,000. They are popular lots, very few are left unsold: of the 2,800 put up for sale, 2,200 found a buyer: an unsold rate of 22%.

FF2.4M (€365,877). The following year, Tajan sold "Christ en croix", a 1946 painting mounted on panel, for FF3M (€457,347). More recently, in 2014, Fraysse & Associés knocked down "Bernard David en torero", a painting that belonged to the estate of the gallery owner Bernard David, for €311,750. All in all, some 3,400 works by Buffet have been sold for a total of \$58 M in France. This represents one third of the artist's market, in both volume and value, making France the most propitious place to sell his works, ahead of the US and UK. A fine state of affairs that looks set to continue with the retrospective coming up at the MAMVP.

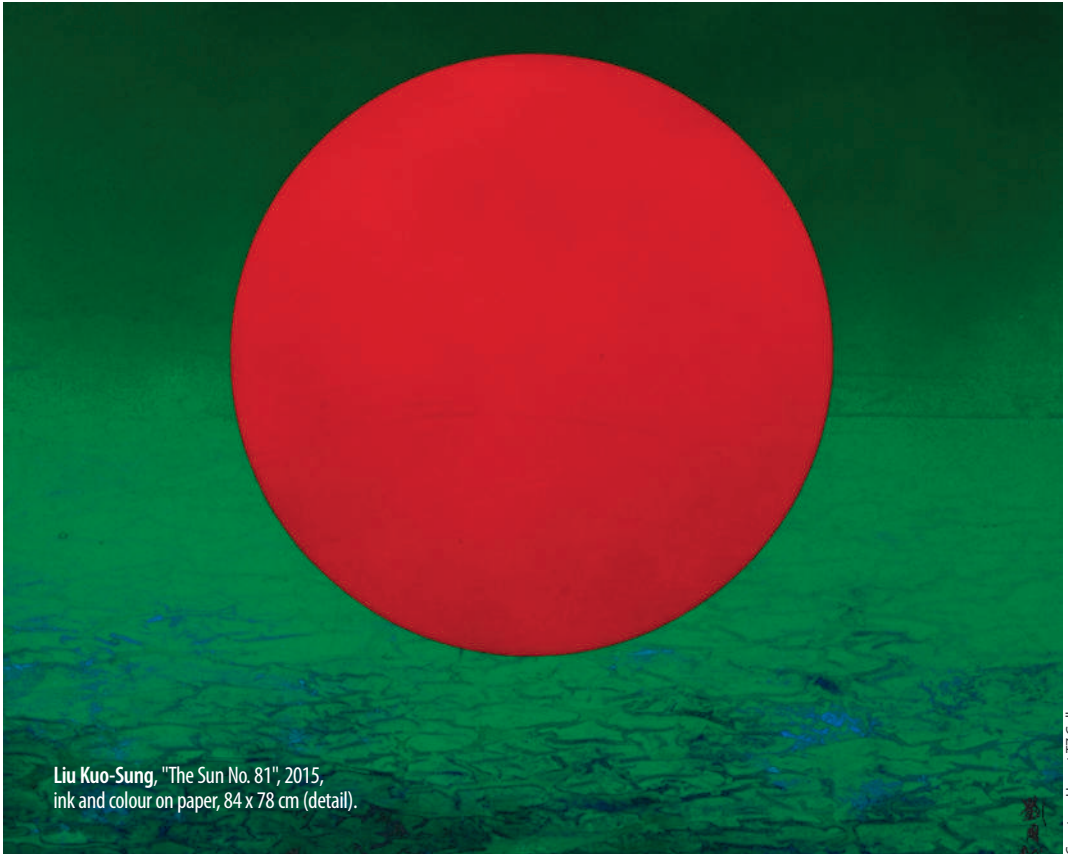
Ink Asia, promising round

We know the importance of ink in traditional Chinese painting and the way it has recently been taken up by young artists. On the strength of this return to favour and the market's interest, the organisers of the prestigious Fine Art Asia fair started up an event in Hong Kong devoted exclusively to the medium. The first edition scored some fine sales (with "Snowy Mountain" by the "father of modern ink", Liu Kuo-sung, going for HK\$10M) and some notable visitors, like the leading collector of Chinese painting, Victor Lo. "A good start," as exhibitors at the fair said happily. At any rate, the result encouraged the organisers (Art Antique International Fair Ltd) to repeat the experience. The 2016 vintage looks set to follow the same pattern as in 2015, apart from two new sections: "Highlight", designed for major companies, and "Spotlight", which features several solo shows, including Victor Wong at vfxNova and Yang Kai at Lucie Chang Fine Arts. The new recruits include Tokyo's Whitestone Gallery, which opened a branch in Hong Kong in 2015, and London's Rossi & Rossi, well-known for its

high-quality antiques from the Himalaya region, and which also represents emerging Asian artists. Already present last year, the Hanart TZ Gallery (which launched the highly rated painter Zeng Fanzhi on the market) will be showing works by Liu Kuo-Sung and Leung Kui Ting. The former, born in 1932, explored Western art before returning to ink on cotton paper he makes himself; the latter's landscapes regularly delight collectors in auctions. Both are blue-chip artists.

Banking on ink

Putting the spotlight on ink was an initiative (the first of its kind) that could only have come from the Middle Kingdom. The prerogative of scholars and a support for meditation, ink painting or *guóhuà* is the ultimate expression of Chinese art. While the time-honoured practice lost some of its lustre in the 20th century (mainly due to the influence of Western art), it made a come-back in the early 1980s. And for the last ten years or so, contemporary Chinese artists have been approaching the medium with a new energy,



Courtesy Hanart TZ Gallery

Liu Kuo-Sung, "The Sun No. 81", 2015,
ink and colour on paper, 84 x 78 cm (detail).

no longer applying it to silk or paper alone, in traditional style, but using it in installations, videos and conceptual art. A technique as much as a symbol, ink has become the ideal means to question or even challenge its own cultural history. In 2014, the Metropolitan Museum made ink art the subject of a huge exhibition comparing past and present practices. In this highly positive context, the fair can look forward to a rosy future if it gradually opens out to Western galleries. At present, the list of exhibitors (50 in all) still delineate a very local map centred on Hong Kong and its immediate neighbours, Taiwan, Singapore and main-

land China: an "Asia-centric" situation due to the newness of the event, and its step-wise approach. Its prime concern is to strengthen its local network, already "converted" to the cause of ink; the much-desired internationalisation will come later. It's a matter of imitating the spring that never runs dry, not the downpour that floods the mountain...

Céline Piettre

Ink Asia, from 16 to 18 December, Hong Kong Convention and Exhibition Centre, Hall 3G.

<http://www.inkasia.com.hk>

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