

LA GAZETTE DROUOT

INTERNATIONAL



NUMBER 55
FEBRUARY 2016

EURANTICA

FINE ART FAIR



5 - 13.03.2016

NEW LOCATION
NEKKERHAL
BRUSSELS NORTH
MECHELEN (BE)

THEME:
BELGIAN PAINTING



**EXPERIENCE
THE THRILL OF A
DROUOT SALE**

WWW.DROUOTLIVE.COM

WITH DROUOT LIVE
YOU CAN PLACE BIDS
FOR FREE AND
IN REAL TIME
AT 800 SALES
EVERY YEAR

Drouot[®] LIVE

竞拍请登录WWW.DROUOTLIVE.COM



**GALERIE
DIANE DE POLIGNAC**

January 25 > March 25

常玉

**SANYU
(1901-1966)**

30 WORKS ON PAPER

Catalogue raisonné Gérard Schneider
To include a piece :
schneider@dianedepolignac.com

Search :
Sam Francis, Paul Jenkins, T'ang Haywen,
Sanyu, Zao Wou Ki, Olivier Debré.

16, rue de Lille / 75007 / Paris / France
Monday to Saturday, 11am to 7pm
+ 33 1 83 98 98 53
mathilde@dianedepolignac.com
www.dianedepolignac.com

CONTENTS

ART MARKET - MAGAZINE

UPCOMING 28

Paris: the automobile capital. During Rétromobile, three sales are offering a remarkable selection of superb cars. Also noteworthy this month: bronzes by Rodin, designer pieces, 18th century dresses, Art Deco furniture and paintings...



52 RESULTS

This desk sold at Drouot in December will be joining the collections of the Château de Versailles. Around 175 pre-emptions were recorded in 2015: a bumper year, particularly at Drouot, the stage for numerous purchases by museums. A quick overview in pictures...



72 CINEMA

Documentary filmmaker Jean-Luc Léon has produced a delightful portrait of Guy Ribes, France's greatest and most prolific forger, who inundated the art market for thirty years.



76 INTERVIEW

Winner of the Turner Prize in 1987, the British sculptor Richard Deacon is exhibiting works alongside Sui Jianguo and Henk Visch at the Fondation Maeght in Saint-Paul-de-Vence.

HERITAGE 62

The hidden side of the RMN. Heir to a century-old tradition, the moulding workshop of the Musées Nationaux gives a second wind to sculptural masterpieces. A 3-D vision of art history.



EDITORIAL



Stéphanie Perris-Delmas
EDITORIAL MANAGER

When talking about the art market, we immediately think of record bids and the ensuing rampant prices. What we don't truly appreciate is that it is also the antechamber to the museums, and thus an extraordinary breeding ground! In this respect, 2015 was a vintage year. Even if provisional, the figures speak for themselves, with over €4.5 M spent on pre-emptive purchases alone last year compared with €1.37 M in 2014. Splendid growth, and extremely healthy for Drouot. The famous saleroom, previously the setting for forty-six purchases totalling €600,000, achieved nearly €3M in 2015. The Bibliothèque de France and the Louvre were the most assiduous buyers. (The latter had already pre-empted a bust of Charles Frédéric de la Tour du Pin by Bouchardon for a spanking €3.75 M in 2012.) In 2015, the top buyer was the Château de Versailles, which treated itself at the judicial sale staged by Vincent Fraysse to a desk made in 1685 for Louis XIV's Petit Cabinet, the only one (with its matching desk, now in New York's Metropolitan Museum) incontestably by Alexandre-Jean Oppenordt. This present cost €1,487,200: a princely sum for a royal institution! Drouot has most certainly confirmed its label: museum quality!

Editorial Director Olivier Lange | **Editorial Manager** Stéphanie Perris-Delmas (perris@gazette-drouot.com) | **Distribution Director** Sarah Huron | **Graphic Design** Sébastien Courau | **Layout-artist** Nadège Zeglil (zeglil@gazette-drouot.com) | **Sales Department** Karine Saison (saison@gazette-drouot.com) | **Internet Manager** Christopher Pourtalé | **Realization** Webpublication | **The following have participated in this issue:** Art Media Agency, Anne Foster, Camille Larbey, Caroline Legrand, Valère-Marie Marchand, Vincent Noce, Claire Papon, Sophie Reysat | **Translation and proofreading:** 4T Traduction & Interprétariat, a TeLingua Company 93181 Montreuil. | **La Gazette Drouot - 10, rue du Faubourg-Montmartre, 75009 Paris, France. Tél. : +33 (0)1 47 70 93 00 - gazette@gazette-drouot.com.** This issue of *La Gazette Drouot* is a publication of @actionspress. All rights reserved. It is forbidden to place any of the information, advertisements or comments contained in this issue on a network or to reproduce same in any form, in whole or in part, without the prior consent of @actionspress. © ADAGP, Paris 2016, for the works of its members.

PRICES INCLUDE BUYER'S PREMIUM

Very
PROMISING
the work OF
this YOUNG
ARTIST!

**art
up!**
CONTEMPORARY
ART FAIR

LILLE GRAND PALAIS - FRANCE
25 > 28 FEBRUARY 2016

art-up.com



Art Up!
on your
smartphone



JOIN US!
#ARTUP2016



BUY TICKETS
art-up.com

AN EVENT:



OFFICIALS PARTNERS:

VINCI  Cr dit du Nord 

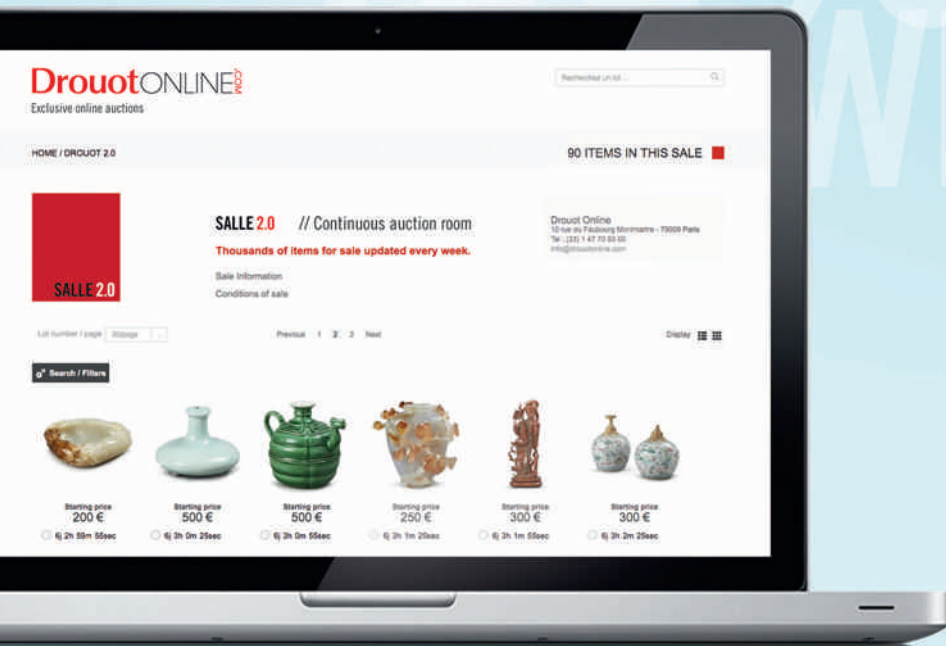
DrouotONLINE

ROOM 2.0 DROUOT'S NEW 100% ONLINE AUCTION SPACE

EVERY WEEK,
NEW OBJECTS ARE SELECTED
BY DROUOT'S AUCTIONEERS

WWW.DROUOTONLINE.COM

100%
WEB



D
Drouot

THE CHRISTOPHER FORBES COLLECTION

Saturday 5 March & Sunday 6 March 2016 – 2pm

FONTAINEBLEAU

THE WORD'S LARGEST PRIVATE COLLECTION
OF HISTORICAL SOUVENIRS AND WORK OF ART
FROM THE SECOND EMPIRE

PARIS FONTAINEBLEAU
Osenat



Tél. : 33 (0)1 64 22 27 62 - Fax : 33 (0)1 64 22 38 94 - www.osenat.com

5 rue Royale - 77300 Fontainebleau - Agrément 2002.135 - Commissaires-Priseurs habilités : Jean-Pierre Osenat - Candice Osenat-Boutet

NEWS IN BRIEF



Helena Almeida: first French retrospective

The Jeu de Paume in Paris is presenting "Corpus", the first French retrospective dedicated to Helena Almeida, considered one of the greatest contemporary Portuguese artists. The exhibition spans her career from the 1960s, when she first began to move away from single medium art, to the present day, where she focuses on self-representation. Photography plays a central role in her poetic portrayal of the body, a theme constantly found in her work. At the Jeu de Paume, early pictures like the 1975 "Pintura habitada" mingle with later works such as "Seduzir". Exhibition from 9 February until 22 May 2016.

www.jeudepaume.org





© Fernell Franco, courtesy Fundación Fernell Franco Cali / Toluca Fine Art, Paris

Fernell Franco at the Fondation Cartier

The Fondation Cartier pour l'Art Contemporain is hosting the first retrospective dedicated to Fernell Franco: a somewhat neglected South-American photographer and photojournalist. Over 140 pictures from various series produced between 1970 and 1996 show Franco's intense depiction of vibrant urban life, full of contrasts, in Cali, the Colombian city where he spent most of his life. "Cali Clair-obscur" is on show from 6 February to 5 June 2016.

www.fondation.cartier.com

W



© Fondation Giacometti

Death

Gottfried Honegger, Swiss painter, sculptor and collector, who was born in Zurich in 1917, died on 17 January in his hometown. He was a major donor to French public collections of modern and contemporary art and with his wife Sybil Albers founded the Espace de l'Art Concret at the Château de Mouans-Sartoux, in the Alpes-Maritimes region. Their collection of over 550 works, including works by Hans Arp, Andy Warhol, Thomas Hirschhorn, Man Ray and Yves Klein, is on display there.

A good year for the Grand Palais

The Grand Palais in Paris remained a crowning glory in 2015, with 1,738,089 visitors. Spring exhibitions like Velázquez and Jean Paul Gaultier proved the most popular, drawing crowds of over 1 million. 257,831 people have been to Picasso.mania, which closes on 29 February 2016.



17th century French still lifes

The golden age of still lifes. Austere yet colourful, symbol of renunciation and an ode to beauty all at once, the genre was celebrated throughout the 17th century. A visual story published by Fanton in 2014. The author, Eric Coatalem, is an expert in French painting who also has a gallery in the Rue Faubourg Saint Honoré, Paris. 480 pp.; price: €110.

Giacometti: from Shanghai to Zurich

In 2016, the Alberto and Annette Giacometti Foundation is staging several international exhibitions paying tribute to the artist, who died fifty years ago. For the first time, the works of the man with seven-figure auction results will be shown in China, at Shanghai's Yuz Museum, from 22 March to 31 July, before heading to the Musée Mohammed VI in Rabat, Morocco. Moscow and Paris are up next (a pairing with Picasso has been organised for October) before the grand finale at the Kunsthaus in Zurich on 28 October, where the original plasters will be displayed.

www.fondation-giacometti.fr



HVMC

HÔTEL DES VENTES DE MONTE-CARLO
CHANTAL BEAUVOIS & FRANCK BAILLE

CELEBRATING DECEMBER AT L'HÔTEL DES VENTES DE MONTE-CARLO



Henri Matisse
(1869-1954)
Sold for
€4 200 000

Necklace of 47 natural pearls - 6,9 - 9,8 mm
Weight : 41,4 g
Sold for €290 000

Harry Winston
Fancy Vivid Yellow
7,08 cts
Sold for €195 000



Jaeger-LeCoultre
Sold for €60 000



Chanel
Diamond clasp and strap
Sold for €41 000



Albert Marquet (1875-1947)
Sold for €380 000

Pair of dressers attributed to
Giovanni Maffezzoli (1776-1818)
Sold for €170 000



René Lalique - 4 brackets
Sold for €145 000



René Boivin
Wrist watch
Sold for €42 000

CORRESPONDANT IN PARIS :
SPECIALIST A. BEAUVOIS
85 BOULEVARD MALESHERBES - 75008 PARIS
0033 (0)1 53 04 90 74 - ARNAUD.BEAUVOIS@GMAIL.COM

Nicolas DEBUSSY

Carine AYMARD

CANNES ENCHÈRES
HOTEL DES VENTES DE CANNES
Auction house authorisation n°2002-130

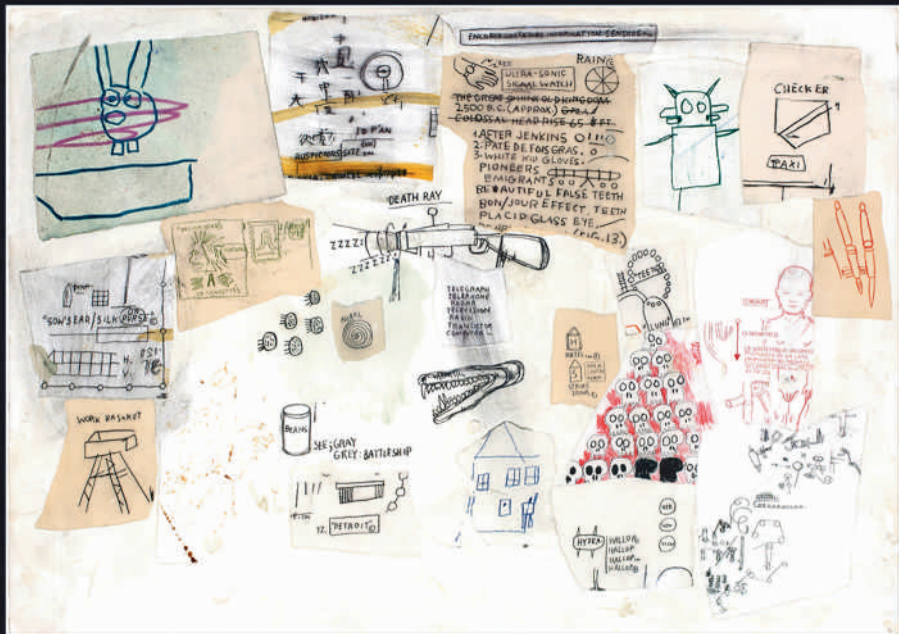
MODERN AND CONTEMPORARY ART AUCTION

28 February 2016 - 2 PM

*Chu Teh-Chun (1920-2014)
Abstract landscape - 1980
Gouache on paper
Signed and dated lower right
"le 4 novembre 1980" on the reverse
53 x 37,5 cm
Certificate
Provenance: Private collection, France*



Important work by Jean-Michel BASQUIAT (1960-1988)
Included in several exhibitions worldwide and never seen at auction



Untitled - 1987

Oil stick, graphite, ink and paper collages on paper

Signed "SAMO" and dated on the reverse. 76 x 105.5 cm

Certificate of authenticity by the Authentication Committee of the Estate of Jean-Michel Basquiat

Provenance: Galerie Yvon Lambert, Paris (1987) - Galerie Enrico Navarra, Paris (1990) - Acquired by the present owner in 1999

Exhibition: Dina Vierny Foundation, Paris (1997) - Buenos Aires (1997) - Recife (1998) - Sao Paulo (1998) - Klagenfurt (1999) - Havana (2001)

For enquiries, please contact Alexandre DEBUSSY

Tel: + 33 6 78 69 44 29 - alexandre.debussy@cannes-encheres.com

Hôtel des Ventes - 20, rue Jean Jaurès - 06400 Cannes - FRANCE

Tel: + 33 4 93 38 41 47 - info@cannes-encheres.com - www.cannes-encheres.com



The Louvre, dealing with Leonardo

The news broke on 12 January: Leonardo's St John the Baptist is to be restored by the Louvre. But how? It's too early to say, as specialists have to yet to decide on the different options available, which entirely depend on the work's condition. The painting has been gradually darkening under the many coats of varnish laid on regularly since the 19th century. Now at a record thickness (established in a recent report by the Centre for Research and Restoration of the Museums of France), the varnish has grown opaque with age, making details like the cross, the pelt and the saint's hair difficult to see. Once the latest levels of varnish are removed, the condition of the painting can be assessed, and if there are no major problems, restoration can go ahead. Stay tuned.

Innovation on the Centre Pompidou's website

An aesthetic look and simplified navigation are the key features on the new home page for the Centre Pompidou's website. News items appear in large format, while the menu provides instant access to visitor information, the programme and the collections.

www.centrepompidou.fr





DR

The Musée d'Archéologie Nationale in Saint-Germain-en-Laye welcomed over 100,000 visitors for the third year running, with 102,107 in 2015. Exhibitions like 'Le Futur du passé' – the restoration of the Château de Saint-Germain-en-Laye in images – undoubtedly contributed, attracting over 12,000 visitors.

Bordeaux-Lac antiques fair

Created in 1975 on the initiative of René Goulignac, a local antiques dealer, and taken over in 2009 by Jacques Dubourg and Françoise Tallec, the Bordeaux-Lac Antiques fair is celebrating its 42nd edition. Around 100 exhibitors from all over France are displaying their latest acquisitions, including objects from antiquity, furniture, ceramics, jewellery, old books, Art Nouveau, Art Deco, designer items and silverware. The fair, which added a contemporary section last year, is also presenting great names in painting, sculpture and the graphic arts.

Until 7 February, Parc des Expositions, 33300 Bordeaux.

www.salon-antiquaires-bordeaux-lac.fr



Carambolages

From 2 March to 4 July 2016, the Grand Palais presents "Carambolages", a unique exhibition hosting over 180 works of art from distinct cultures and eras. The focus is on works that broke new ground in terms of genre or culture. Works by Rembrandt and Giacometti are seen alongside Alain Fleischer's cinematography, accentuating the sequential nature of this exhibition, where each work has an intrinsic relationship with the one next to it.

The Petit Palais continues to enjoy a glowing reputation, as witness over 800,000 visitors in 2015. The permanent collection alone attracted an impressive 637,717 people, while unique and varied temporary exhibitions such as "Fantastique! Kuniyoshi, le démon de l'estampe", drew 80,000.



© Musée Fabre de Montpellier Méditerranée, Métropole - photographie Frédéric Jaumes

Ellsworth Kelly

Ellsworth Kelly donated his seminal work "Window, Museum of Modern Art, Paris" (1949) to the Centre Pompidou just before he died in December 2015. The work, created in post-war Paris, evokes the modernist architecture of the building that so inspired Kelly: the Musée National d'Art Moderne. The work is to be hung at the entrance to the fifth floor collections in the parisian museum, as a tribute to the American artist.

A full-length portrait of Frances Morris, the new director of Tate Modern. She is standing in a gallery space with a grey floor and a white wall. Behind her are several large, vertical wooden sculptures with various geometric patterns, including zig-zags and triangles. She is wearing a black button-down shirt, black trousers, and shiny silver loafers. She has short grey hair and is smiling slightly. She is holding a pair of red-rimmed glasses in her right hand and has a watch on her left wrist.

A new director for the Tate Modern

London's Tate Modern has announced the appointment of Frances Morris as Director. A true asset to the institution since her arrival as a curator in 1987, she has climbed the ladder from Head of Displays in 2000 to Director of International Art Collections in 2006, expanding and diversifying the museum's collection. She has curated various major retrospectives to foster this variety, including three dedicated to the women artists Louise Bourgeois, Yayoi Kusama and Agnes Martin.

FL AUCTION

Prof. Dr. ALBERT EINSTEIN
Wittelsbacherstr. 13.

Berlin - Dahlem,
Faradayweg 4
(Post-Lichterfelde West III)

Sehr geehrter Herr!

Hr. Weissmann, da 14. März 1911.
Lieber Herr!

Prof. Dr. Albert Einstein

Ans.

Sehr geehrter Herr!
Ich danke Sie sehr für die
Antwort auf meine Frage. Ich bin sehr
interessiert an der Arbeit, die Sie
mit dem Institut für Physik in
Berlin machen. Ich habe die
Freude, Sie zu kennen, und
ich hoffe, Sie werden mir
noch viele interessante
Mitteilungen zukommen lassen.
Mit freundlichen Grüßen
Prof. Dr. Albert Einstein

ohne Sie zu kennen,
ich danke Sie sehr.

bezüglich, dass es eine Arbeit über
die Sie schreiben, die ich sehr
interessant finde. Ich habe die
Freude, Sie zu kennen, und
ich hoffe, Sie werden mir
noch viele interessante
Mitteilungen zukommen lassen.

Mit freundlichen Grüßen

Prof. Dr. Albert Einstein

Prof. Dr. Albert Einstein

-Albert EINSTEIN, rare letter signed « Prof. Dr. A. Einstein », Berlin, 1 and a half pages in-8°

SPECIALIST
M. Jérôme CORTADE
+33 (0)6 83 59 66 21 / jerome_cortade@orange.fr
Follow the sale on Drouotlive and Invaluable

AUTOGRAPHS AND MANUSCRIPTS

WEDNESDAY 16 MARCH at 2 p.m. - DROUOT-RICHELIEU - ROOM 2

SALE IN PREPARATION

to include items in this sale please contact us.

CATALOGUE CLOSING 10 FEBRUARY 2016

Sunday 21 February

CHINESE ART



A pale celadon jade vase and cover
China, Qing Dynasty, 19th century

Of baluster form with cut edges on a flaring foot rising from a rocky base with flowers and trees with blossoming branches growing from the base along one side, the neck flanked with two scroll handles, the rim of the vase and the cover engraved with a greek-key frieze, the domed cover with a high finial

H. 28 cm

A spinach green footed cup and cover
China, Qing Dynasty, 18th, 19th century

The circular domed foot carved with the eight Buddhist emblems Bajixiang and a lotus petal frieze, supporting a central mast of baluster form with four taoist masks form handles and loose rings, decorated in low relief with archaic palms and lotus on the central bulbous part, the lotus form cup carved with Bodhisattva alternating with lotus flowers, the cover, with guardians, horses or emblems surrounded by clouds and a frieze of ruyi, the white jade finial carved as a Garuda with inlaid eyes, (one hand of Garuda missing)

H. 23,5 cm, diam. 16,5 cm



Vilhelm Hammershøi at Drouot

Works by the Danish artist will be presented at 12 Drouot in the second exhibition of Bruun Rasmussen. In September, the Danish auction house presented a range of outstanding lots to the Parisian public. Shored up by its success, it is returning in 2016, and will be also staging a conference on the masters of silent beauty...
10 & 12 February, 12 Drouot.

Elisabeth Louise Vigée Le Brun

As though the constant stream of visitors to the Grand Palais in 2015 weren't enough, the Elisabeth Louise Vigée Le Brun exhibition swelled its numbers still further. The exhibition attracted 236,818 people, averaging almost 2,491 visitors per day! Though now finished in Paris, the exhibition is on show until 15 May at the Metropolitan Museum of Art in New York and from 10 June until 12 September at the National Gallery in Ottawa.



Appointment

Nicholas Moretton has been appointed President of France's National Chamber of Judicial Auctioneers. He had an impressive career almost straight out of University as an auctioneer in Nantes, and his fresh perspective and experience will be undoubted assets in his new role. His aims for the future include making auctions accessible to a wider public, particularly through online media.



Independent higher education establishment Drouot Formation offers a professional degree course.

At the same time, many lectures, workshops, evening classes and tours of the auction house are organised all year round.

www.drouot-formation.com

DROUOT FORMATION ACADEMY OF THE ART MARKET



© The Ansel Adams Publishing Rights Trust

Ansel Adams, *Moonrise, Hernandez, New Mexico*, mural-sized silver print, 1941, printed 1950s.
Estimate \$200,000 to \$300,000.

**Art & Storytelling:
Photographs & Photobooks**
February 25

Daile Kaplan • dkaplan@swanngalleries.com

104 East 25th Street
New York, NY 10010
212 254 4710
SWANNGALLERIES.COM



Sunbeam Alpine MK1.
Estimated : €65,000. Presented on
Rétromobile, from 3 to 8 February in Paris.
Paris, Drouot, 9 and 10 April, Damien Leclere
auction house.



UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS



France

On the fringes of Rétromobile

On the Corniche, the road between Nice to Monaco, Grace Kelly spins along at the wheel of a gleaming Sunbeam Alpine MK1 beside Gary Grant. The sky is blue, the light is dazzling – and the image incidentally won Robert Burks the Oscar for Best Cinematography in 1956. The scene, shot in spring 1954, is one of the most famous in Hitchcock's film "To Catch a Thief". After the outdoor scenes on the Côte d'Azur, the film crew left for Hollywood to shoot the indoor scenes. This Sunbeam Alpine, produced by the British carmaker Rootes, was part of the cast. The cabriolet,

estimated at €65,000, is making an appearance on 3 February at the 2016 Rétromobile show, the famous ritual gathering for vintage car collectors. Several sales are being staged on the fringe by Sotheby's and RM auctions, Bonhams and Artcurial. Meanwhile, this roadster will on offer at Damien Leclère's specialist sale of superb automobiles on 9 and 10 April at Drouot, alongside a 1963 Lancia Flaminia Coupé GT 3C Touring (€95,000) and a 1961 Alfa Roméo Giulietta Spider 1300 (€75,000). And this is just a foretaste!

Stéphanie Perris-Delmas



HD



ALFA ROMÉO – Giulietta spider 1300 – 1961
Estimate : €75,000.
Paris, Drouot, 9 and 10 April, Damien Ledere
auction house.

3 FEBRUARY HD

On 3 February, in the Place Vauban in Paris, Sotheby's and RM Auctions are bringing together some 60 pre- and post-war automobiles covering nearly 110 years of history. A 1962 long-chassis 400 Superamerica Ferrari coupé aerodinamico looks set to take pole position. The first in a series of 18 long-chassis cars, this travelled to London and then America, and was entirely restored in the early Eighties but retained its original colours: grigio argento bodywork and a black interior. It has an estimate of €3 to €3.3 million. **Claire Papon**







4 FEBRUARY HD

On 4 February, at the Grand Palais in Paris, Bonhams is offering around fifty motorcycles dating from the 1910s to the present day, with eighteen fast Italian machines from the MC Collection in Stockholm, including three Ducatis. The automobiles will be purring up at 2 p.m. The eldest is a "vis-à-vis" De Dion-Bouton (type D) from 1899, going for between €65,000/95,000, but the most sought-after will probably be a Ferrari 275 GTB with its slender, futuristic lines and long nose as aerodynamic as it is rare. With coachwork by Scagletti but designed entirely by Enzo Ferrari himself, the 1966 car, in its dark blue livery, is expected to make between €2.5 and 3.5 million.

Claire Papon



5,6,7 FEBRUARY HD

On 5, 6 and 7 February, at Porte de Versailles, the Artcurial auction house is tempting collectors with 120 vintage cars, including Porsches, Ferraris, Delahayes, Facels, Alfa Romeos, Lancias, Maseratis and Dinos: in short, all the great names. As last year, when the Baillon collection was sold (with glorious results, as we remember), the brand with the prancing horse could once again garner the lion's share. The stars of the day are a 1957 335 Sport Scaglietti (€28/32M) and a 1963 250 GT SWB berlinetta, facing a baptism by fire in the bidding room (€9/12M).

(I. P.)


À la française . . .

4 FEBRUARY

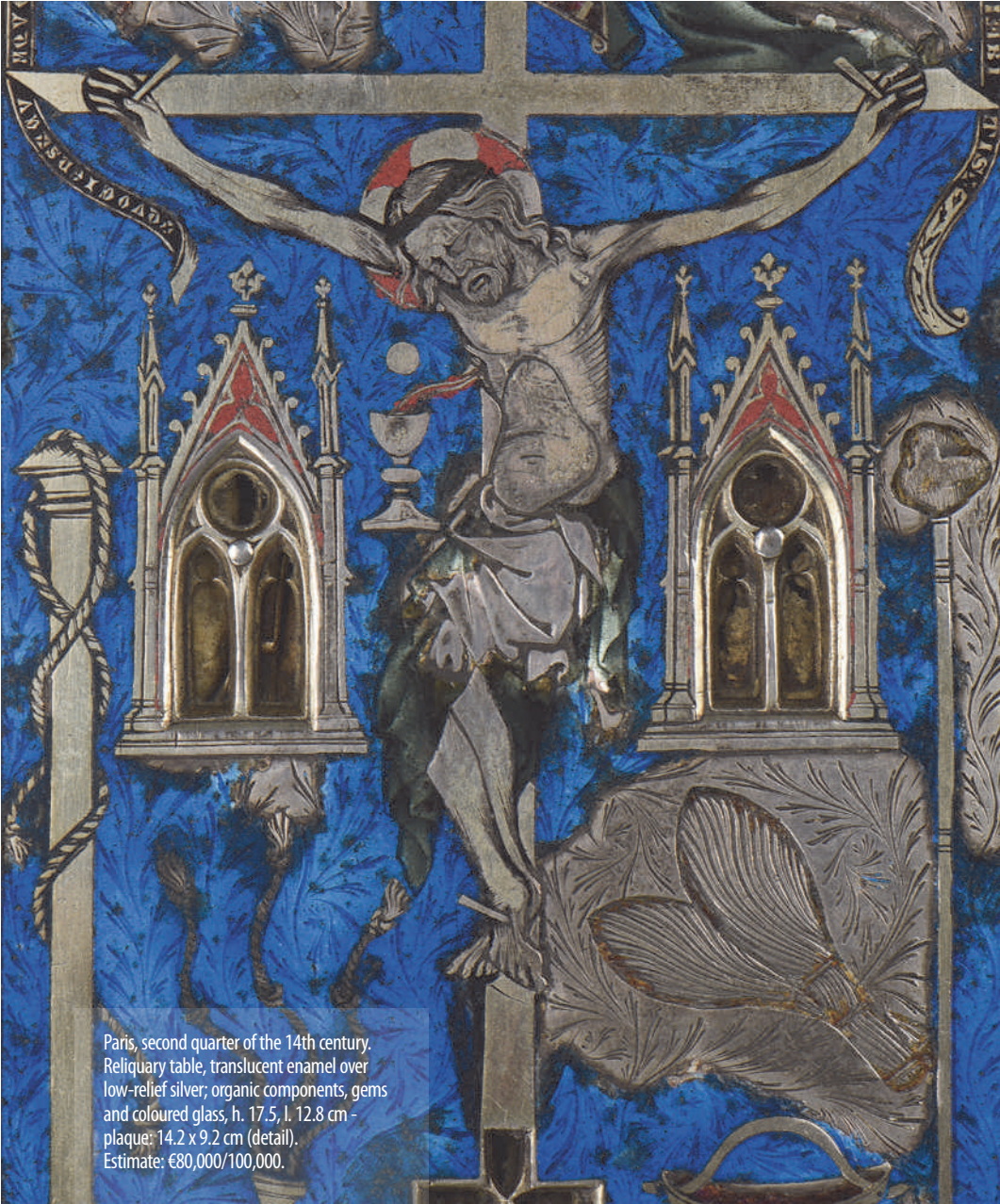
Famous for its weaving, the city of Lyon is an ideal venue for this sale dedicated to ancient fabrics, textile archives and panoramic wallpapers on 4 February, under the hammer of De Baecque & Associés. The most evocative piece of French expertise and lifestyle will be a "robe volante", or flying gown, dating from the 1730s (€8,000/12,000). Coming from an aristocratic family of the region, it might have belonged to the wife of Louis XV's ambassador in Venice according to the sale catalogue. Whatever the truth of the matter, its typology is characteristic of women's clothing at the time of the "Bien-Aimé". With its more or less close-fitting mantle on the front of the bodice,

full enough to structure the back with an arrangement of flat pleats, this dress with its short train rapidly spread to all the courts of Europe as the "robe à la française". Watteau also gave his name to the skilful pleats sported by the elegant women he loved to paint in his scènes galantes. The impressive length of the fabric, which needed the help of a serving woman to be correctly adjusted, meant that only wealthy women could afford such dresses. They also liked sophisticated weaves, as we can see from the lampas here, embellished with pomegranates, baskets of flowers and Chinese-style kiosks.

Sophie Reyssat



Robe volante, c. 1730, lemon yellow lampas with green silk brocade, gros de Tours background, crimped silver metal thread. Estimate: €8,000/12,000.



Paris, second quarter of the 14th century.
 Reliquary table, translucent enamel over
 low-relief silver; organic components, gems
 and coloured glass, h. 17.5, l. 12.8 cm -
 plaque: 14.2 x 9.2 cm (detail).
 Estimate: €80,000/100,000.

Exquisite piety

The original function of this reliquary table, later used for the kiss of peace during the Eucharist, was to hold precious relics, whose cult followed on in the wake of Europe's Christianisation in the Middle Ages. Relics proliferated in the West through pilgrimages and crusades. This reliquary being sold in Alençon (Orne Enchères auction house; Mr. Bresset) probably held pieces of the Sacred Cross, at the foot of the Crucified Christ and on either side of the Cross in the two openwork shrines with pinnacles and gables. The border is also embellished with thirty-odd openwork quatrefoils, each acting as a small reliquary. The theme highlights the Holy Sacrament. A chalice holding the blood of Christ is surmounted by a host. The cross is surrounded by the instruments of the Passion. In the upper section, Veronica's veil and Christ's robe are framed by a phylactery with an inscription quoting Paul's First Epistle to the Corinthians (11-26/27): "As often as you eat this bread and drink this cup, you

6 FEBRUARY

proclaim the Lord's death until He comes"). The Saviour's figure is very similar to the one in Jeanne d'Évreux's psalter, now in the New York Metropolitan Museum, commissioned from Jean Pucelle, a silversmith and illuminator at the court of Charles IV, Jeanne's husband. The sapphires and rubies in the frame echo the Eucharist iconography. The silver base is carved in very low relief, and partially or totally covered in translucent enamel to reveal the underlying relief: a technique reserved for extremely precious silverware. And that was just as it should be, for at that time, the image embodied its subject.

Anne Foster

By Laurens

6 FEBRUARY

With a little-known painter and an anonymous model, much mystery surrounds this portrait with its Ingres-like charms, coming up for sale at Louviers (Jean Emmanuel Prunier). Jean-Pierre Laurens was the son of a famous history painter, legendary teacher at the Ecole des Beaux-Arts and creator of monumental works at the Paris Panthéon and the Sorbonne. Jean-Paul Laurens's marriage in 1869 to Madeleine Willemsens produced two sons, Paul Albert and Jean-Pierre. Both followed in their father's footsteps, stimulated by the artistic atmosphere of the family, whose friends included André Gide, Charles Péguy and Auguste Rodin. Lesser-known than his elder brother, who painted the "Portrait d'André

Gide" now in the Musée d'Orsay, Jean-Pierre had a difficult career: he was imprisoned for a long time during the First World War, and this permanently ruined his health. Very few of his works are known. The 1902 "Portrait de ma mère", now in the Musée des Beaux-Arts de Rouen, already illustrates admirable mastery of drawing and colour, and considerable attention to the composition where his mother, all in red, is seen lying on a chaise longue doing embroidery. Meanwhile, the Centre Pompidou has a "Portrait de Mme Jean-Pierre Laurens" painted in 1921. In this, his wife Yvonne Dieterle, who came from a famous family of painters and sculptors and whom he married in 1912, is shown in three-quarter-length, seated against a white background beside a small cabinet with a vase of flowers. The portrait has a similar composition to the one here, where the long, sinuous white foxgloves respond to the slender, graceful figure of the young woman in a thin yellow dress.

Caroline Legrand



HD



Jean-Pierre Laurens (1875-1932),
"Élegante en robe du soir jaune",
signed oil on canvas, 90 x 70 cm.
Estimate: €3,000.



Georges Candilis (1913-1995) & Anja Blomstedt (1937), Hexacube module.
Fibreglass-reinforced polyester, 7.2 m²,
Dubigeon Plastiques, 1972.
Estimate: €25,000/30,000.

Candilis, inventor of cubing!

Georges Candilis' designs are not so frequent at auction that you can afford to miss this hexacube, coming up at the Damien Leclere auction house's sale in Marseille. It consists of a remarkable example of modular plastic architecture in the line of Jean Benjamin Maneval's "coque à six bulles", created by the Greek-born architect and his Finnish collaborator Anja Blomstedt. Not often found in the auction market, designs by Candilis, who worked with Le Corbusier on his arrival in France, recently joined the collections of the Centre Pompidou, which pre-empted a series of furniture items designed for the youth residence at Port Leucate at a Paris sale (Artcurial) in May 2014. Up till then the institution had only possessed the artist's architectural plans. In the last few years, Candilis' work has returned to the lime-light through the work carried out by Clément Cividino, who has already staged several exhibitions, including at the Vasarely foundation in February 2015.

9 FEBRUARY

The gallery owner has also been invited to present an example of the hexacube at the 2012 edition of Design Miami/Basel. These flexible, transportable cabins were designed for the Languedoc-Roussillon bathing resort, Port Leucate, in 1968. Conceived in 1972, each one consists of two stratified polyester shells providing an area of 7.2 m², which can be adjusted and enlarged using a hook system. The hexacube comes in large and small versions. In Marseille, enthusiasts can acquire the large model of this dwelling, fewer than thirty of which were produced by Dubigeon Plastiques, then the Cifam company.

Stéphanie Perris-Delmas

A Buddha worth its weight in gold

13 FEBRUARY

This meditative Buddha awaits its future owner (Vassy & Jalenques. Mr. Delalande) at Clermont-Ferrand in central France. The benevolent face, ushnisha cranial protuberance adorned with a semi-circular ornament, fluid folds of the long robe and lack of a base are characteristic of Buddhist statues from the zealous kingdom of Dali (937-1253), at the crossroads of trade routes in Yunnan province, close to the border with Burma. So the influences of India and south-east Asia discernible in the Enlightened One's features mean that the statuette cannot be

attributed to the Liao dynasty, whose empire stretched over the Mongolian steppes and northern China. The large size (25.5 cm) of this lacquered bronze inspired by Tang sculpture makes it a rarity, as most known examples are only around 10 cm high – enough to justify an estimate of some €40,000 and whet collectors' appetites. As we know, a 28-cm gilt bronze Buddha from Dali quintupled its estimate on 23 May 2014 at Drouot (Doutrebente), with a bid of over a million (€1,098,000)!

Sophie Reyssat

HD



China, Yunnan province, kingdom
of Dali, lacquered bronze statuette
of Buddha, 12th century, h. 25.5 cm.
Estimate: €30,000/40,000.



HD



Paul Iribe (1883-1935), "Nautilus"
chair, 1914, in carved gilt wood,
120 x 74 x 60 cm.
Estimate: €100,000/120,000.

Haute couture furniture . . .

16 FEBRUARY

Art and great couturiers work well together, as witness numerous examples from Paul Poiret to Yves Saint Laurent. The former, founder of the Martine workshops in 1911, began his career with Jacques Doucet. After selling his 18th century furniture, the latter decided to revamp his private mansion in Rue Spontini. Starting in 1912, Paul Iribe and his assistant Pierre Legrain began to design modern furniture for his couturier patron. Iribe rapidly made a name for himself in interior design. The artist was part of the smart Bohemian set that included Misia and José María Sert, Jean Cocteau and Coco Chanel. His elegant style was not revolutionary, but evinced a sober, decidedly 18th century refinement

influenced by Art Nouveau – a far cry from the Cubism then at its height. (Iribe, in fact, turned his back on this avant-garde.) This "Nautilus" chair, being sold at Drouot by the Binoche & Giquello auction house, reflects the French tradition of the Age of Enlightenment, with its gilt wood frame carved with pearls and foliage, and its high "bergère" back with high-set elbow-rests. This model and its variants were a resounding success, such as a bergère with a more gondola-like form sold at Drouot in 1979, which once belonged to the former Félix Marilhac collection. In the 1920s, a friend of Gabrielle Chanel, Mme Roger, acquired it with other pieces designed by Iribe.

Anne Foster

Vieira Da Silva, 1948

27 FEBRUARY

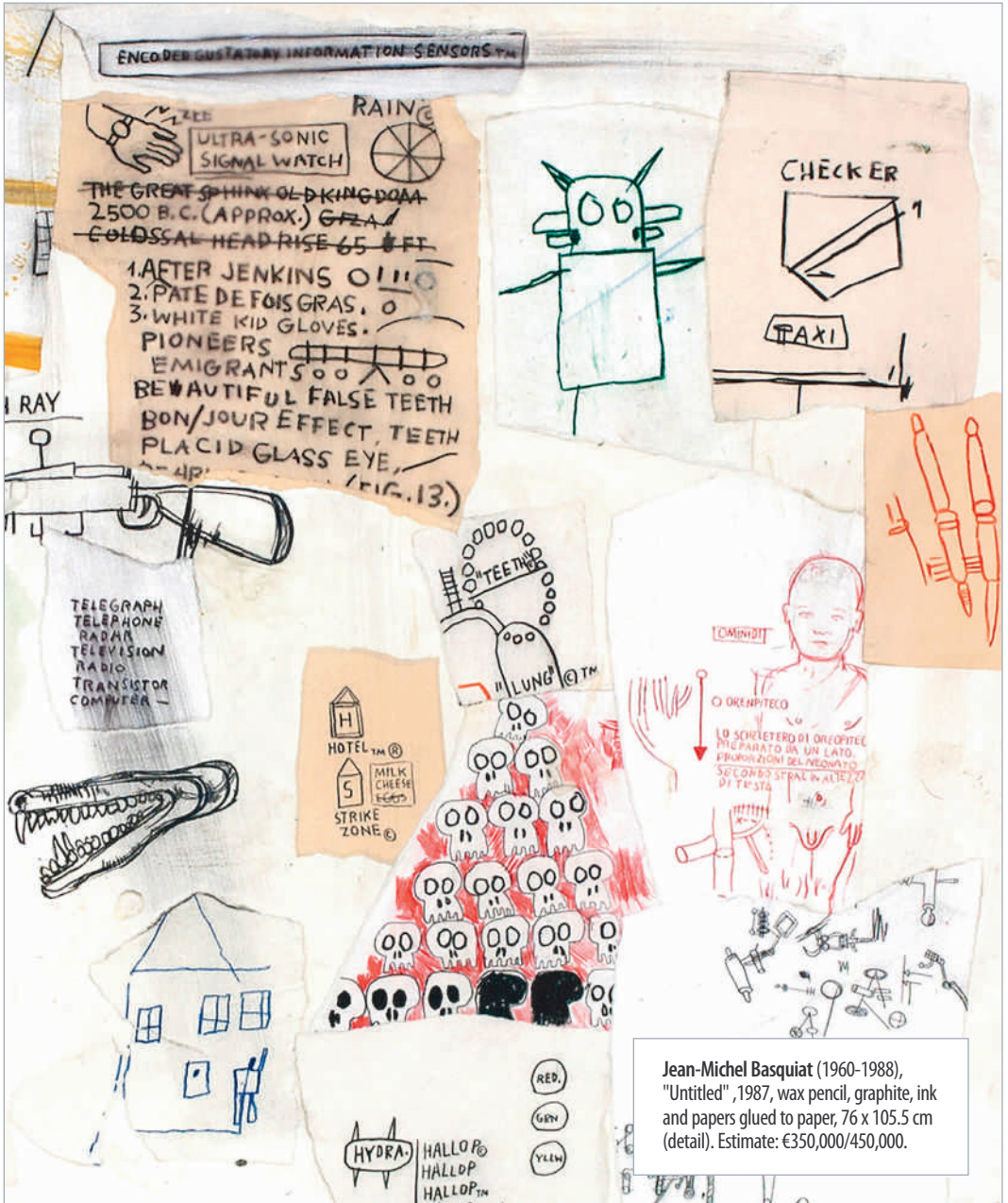
We know that Cambo-les-Bains, a little town in the Pyrénées Atlantiques in France, was home to the writer Edmond Rostand, creator of "Cyrano de Bergerac", who visited this charming spa in the Basque country for his health and then fell in love with it. What is less well-known is that it also houses the modern painting collection of Joseph Chatard and his son Pierre, now to be sold at Pau by the Gestas-Carrère auction house. In addition to his admirable approach in a region famous for its conservatism, this doctor from Cambo-les-Bains had a distinct eye for outstanding works in a painter's career, including this painting by Vieira Da Silva from 1948, a year

after her return from Brazil, where she had fled with her husband Arpad Szenes during the war. That year, the French State bought its first work by the artist, the 1943 "La Partie d'échecs". This was the start of her recognition by institutions and the market, with the landscapes she painted between 1947 and 1960 generally being considered the best. After studying with Bissière, Vieira Da Silva became one of the leading lights in the second Paris school, who put lyric abstraction firmly on the map. In this painting she depicts an urban landscape where lines criss-cross each other in an abstract network, forming an imaginary city. Here we see no perspective, no bold colours, but a muted range of blues and greys also found in "La Véranda" at the Musée des Beaux-Arts de Lyon, again painted in 1948. The picture here already possesses all the features typical of the artist's style. Her success grew steadily during the Fifties, confirming Dr Chatard's excellent choice.

Stéphanie Perris-Delmas



Maria Elena Vieira Da Silva (1908-1992), "Untitled", 1948, oil on canvas, signed and dated on the bottom right, 54.3 x 65 cm. Provenance: Collection of Dr Chatard - Cambo les Bains. Estimate: €70,000 /75,000.



Jean-Michel Basquiat (1960-1988),
 "Untitled", 1987, wax pencil, graphite, ink
 and papers glued to paper, 76 x 105.5 cm
 (detail). Estimate: €350,000/450,000.

Jean- Michel Basquiat

Street art pioneer Jean-Michel Basquiat (1960-1988) is making an appearance at Cannes Enchères with a drawing from 1987. Bought by its current owner in 1999 at the Enrico Navarra gallery in Paris, this work will be entering the auction room for the first time: a marvellous occasion for collectors. He was exhibited several times at the Dina Vierny Foundation in 1997, in Buenos Aires in 1997 and in Havana in 2000-2001. It is a speaking example of the complex and innovative work of this self-taught artist. Jean-Michel Basquiat's painting is a cry from the heart, the expression of a social malaise. The young man began tagging the streets of New York in the late Seventies, immediately arousing keen enthusiasm. He soon appeared in galleries, participating alongside Andy Warhol in the 1981 "New York/New Wave" exhibition. His work then began to move increasingly towards painting, but remained deeply marked by his street artist beginnings. His first signature as a graffiti artist was "SAMO", short for "Same

28 FEBRUARY

Old Shit", which also appears on the drawing here: a reminder of the time when Basquiat was still only an anonymous artist. His works read like an autobiographical novel, full of details and information about the contemporary world. We find not only deathsheds, for instance, referring to drugs and the ravages of AIDS, but also a tin of beans (a glance at his friend Warhol), a crocodile's head evoking Voodoo rituals and his Haitian roots, and an anatomical study of Henry Gray's "Anatomy of the Human Body", which his mother gave him when he was eight while he was convalescing from a car accident: all crucial moments in his life as a man and an artist.

Caroline Legrand





AUCTION RESULTS

FIND AUCTION RESULTS ON THE INTERNET

W

From Drouot to the museum

PRE-EMPTIONS

"Sold! subject to pre-emption by the State for the museum of..." This formula, always somewhat maddening for the person who believes, for an instant, that they have won a bidding battle, was heard on over 110 occasions at Drouot in 2015. Established by the act of 3 December 1921, pre-emption is a well-known mechanism in the sale room enabling public institutions to acquire a lot by replacing the winning bidder. The criteria for these acquisitions are a piece's historical value, and the important position it could hold in a public collection or exhibition. This kingly right, which means that institutions can buy without going through the bidding process, is not very popular with dealers and collectors, who feel that it distorts the market – not to mention the frustration when an item gained in a hard-won battle is whisked from under your very nose. At Drouot, everyone remembers Jean-Claude Vrain's anger during the memorable

sale of André Breton's collection in 2003: a mammoth sale where there were 335 pre-emptions, surely a kind of record (though it did not prevent the bookseller from walking off with over 200 lots). Foreign buyers also sometimes express their incomprehension at this strange custom... Any administration can exercise this right, to such an extent that it is difficult to gather statistics, which are thus only partial. But as emphasised by Marie-Christine Labourdette, director of the Musées de France, cultural bodies make use of it "in moderation". They frequently take part in the bidding, according to variable criteria including a lot's importance for a collection. For example, as detailed by the Ministry of Culture, of the 105

This desk classified as a national treasure, the star lot of the sale on 18 November at Drouot with Vincent Fraysse (expert: Mr. Fabre), was pre-empted at €1,487,200 by the Château de Versailles. It was delivered in 1685 by the cabinetmaker Alexandre Jean Oppenordt (1639-1715) for the Petit Cabinet of Louis XIV, and was modified in the 19th century for Ferdinand de Rothschild. The matching bureau brisé (desk with folding top) in contrepartie marquetry is now in New York's Metropolitan Museum. The two desks, considered old-fashioned, were separated and sold in 1751.







€22,500

Jean Raoux (1677-1734),
"L'Enfance" (reproduced)
and "La Jeunesse", canvases
around 1713-1714. Paris, Drouot,
20 November 2015, Binoche et
Giquello, specialist M. Millet. Purchase
of the musée Fabre in Montpellier.

acquisitions at auction over the last year on behalf of libraries and archive departments, only 49 were obtained through pre-emption. The same proportion is found with the Musées Nationaux (the 32 museums overseen by the Ministry of Culture, not counting the Musée National d'Art Moderne): of the 120 purchases listed in 2014, 58 were bids and 62 pre-emptions. The number of these acquisitions shot up last year. According to provisional estimates, 175 were made by the museums of France as a whole, totalling over €4.5 M. Of this total, the national museums dependent on the Ministry of Culture accounted for 82, worth €3.25 M: triple the value of the previous year. Those run by authorities like the Paris City Council and national museums not covered by the Ministry of Culture (such as the Muséum and the Army and Sports Museums) pre-empted 93 lots for €1.38 M (including €1.25 M for the territorial museums). At Drouot, the most significant acquisitions were made at the judicial sale of Vincent Fraysse on 18 November, representing €1,848,704. These included a Louis XIV desk (see page on 4) and a pair of corner cabinets stamped by Riesener, owned by Marie-Antoinette, (€46,904), which went to the Château de Versailles. We can also cite a choir tapestry of c. 1500 pre-empted at €93,808 for the Cathedral in Angers, and a silver and vermeil reliquary cross that went to the Musée de Dijon. At €83,512, another tapestry, this time from the Manufacture Royale de Beauvais, was sold to the Louvre by the Pierre Bergé auction house on 17 June for nearly €110,000. Two days later, the museum bought two sanguines by Boucher from Millon for €51,580. In March, it had acquired several photography incunabula for nearly €29,000, including views of palace architecture fragments from the Pierre-Marc Richard collection (Beaussant-Lefèvre). The Bibliothèque Nationale de France is also highly active. Its acquisitions at auction amounted to €550,000 in 2015. It made 43 pre-emptions including, at Drouot, the proofs of Germain Nouveau's Valentines from the Pierre Bergé library, photographs from the Edouard Boubat collection sold by Thierry de Maigret, an account book belonging to Hector Berlioz (Beaussant-Lefèvre) and an album of 428 prints by Olympe Aguado, a 19th century amateur photographer (Binoche & Giquello). At the beginning of the year, the dispersion of the Pierre André Benoit collection by Tajan registered 16 pre-emptions, which went to the BNF and the Musée d'Alès in the publisher's home town. More unusually, and rather delightfully, the library of the Assemblée Nationale obtained a sundial presented by the clockmaker Pellier "to the gentlemen of the Assemblée Nationale", which was knocked down with Ferri for €1,833.

Vincent Noce



HD



A €9,435

Jean-Claude Naigeon (1753-1832), "Portrait de famille dans un paysage", canvas, signed and dated, 115,5 x 90,5 cm. Pre-emption of the musée des Beaux-Arts de Dijon.

Paris, Drouot, 12 June 2015, Audap & Mirabaud auction house. Specialist: cabinet Turquin.

B €109,256

"The Astronomers", from the series "L'Histoire de L'Empereur de la Chine", Beauvais tapestry between 1722 and 1724, weapons chancellor Joseph-Jean-Baptiste Fleuriau d'Armenonville, 339,5 x 315 cm. Pre-emption of the musée du Louvre.

Paris, Drouot, 17 June 2015, Pierre Bergé & Associé. Specialist: Mme de Pazzis-Chevalier.

C €48,750

Manufacture de Sèvres, 1781, Two of Marie Antoinette's service plates with pearls and cornflower. Bone china. Diam. : 23,5 cm. Origin: Marie Antoinette, Queen of France (1755-1793).

Pre-emption of the château de Versailles.

Paris, Drouot, 9 June 2015, Pescheteau-Badin auction house. Specialist: Cyrille Froissart.

D €17,500

Austrian school, atelier of Martin van Meytens (1695-1770), "Portrait de Charles Alexandre de Lorraine (1712-1780), around 1760, canvas, 76 x 60 cm. Pre-emption of the musée du château de Lunéville.

Paris, Drouot, 4 Mars 2015, Thierry Desbenoit & Associés, Daguerre auction house. Specialist: cabinet Turquin.

E €77,500

Snuffbox of the Emperor Napoleon 1st decorated with a view of the chateau de Fontainebleau and a map of the same area. Tortoise shell, gilt bronze, brown ink and watercolour on paper. France, 1815. H. : 2,3 cm-Diam. : 9,2 cm. Pre-emption of the château de Fontainebleau.

Paris, Drouot, 19 June 2015, Delorme - Collin Du Bocage auction house. Specialist: Xavier Dufestel.



E

The intriguing Prinner

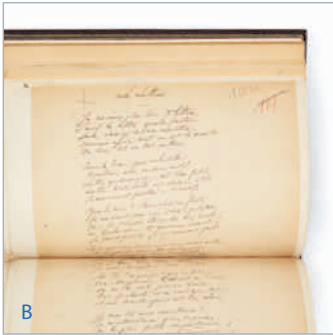
Last spring, the pre-emption of a sculpture by Anton Prinner at the sale of the Guy Dulon collection brought to light an artist, sculptor, painter, engraver and ceramist still little-known to the general public, but with a steadily rising price index. The life and work of the Hungarian artist (1902-1983), who came to France in 1927, were strikingly unusual. This enigmatic figure was born a woman in Budapest, studied at the Fine Arts school there in view of a great career as a sculptor, then posed as a man on arriving in Paris because "there is no feminine for the word sculpteur", according to a quotation in the catalogue of the 2006 Prinner exhibition at the Abbaye Sainte-Croix des Sables d'Olonne. Dr Dulon met him in Vallauris during the Fifties. On his arrival in Paris, Prinner joined up with his friend Arpad Szenes, and then with other Hungarian avant-garde artists like Étienne Béothy, Sigismond Kolosvary and Robert Capa, who developed his first prints at Prinner's home. He became a genuine "Montparnos" with a table at La Coupole. But what was really revolutionary about his work was that he was one of the first artists to return to figuration, in 1937. His first style had been constructivist, with ethereal sculptures in copper, wood and bronze intermingled with spheres, radiuses and circles. But the 1937 World Expo was a revelation. He immediately started on his first figurative sculpture, the "Femme-Taureau" in white granite, and until his death, went on producing works that were often huge, sensual and majestic, like these two monoxylic wood totems in the Dulon sale. They fetched €28,750 and €106,250: a record for Prinner. He is now firmly back in the limelight, and if you want to discover him, you can visit the Musée de l'Hospice Saint-Roch in Issoudun, which contains the largest public collection of his pieces.

Marie-Pascale Suhard, a specialist on the artist



€28,750
Anton Prinner (1902-1983),
monoxylic wood totem,
nicknamed "Petit Pivert",
1946, sculpture in oxide
wood, H. 219 cm.
Pre-emption of the Musée de
l'Hospice Saint-Roch,
Issoudun.
Paris, Drouot, 19 June 2015,
Binoche et Giquello auction
house. Cabinet Brame and
Lorenceau.





B



C



D

D €51,250

French school from the first half of the 17th century, suite of seven wooden panels, 69 x 53 and 70 x 39 cm. Pre-emption of the Orléans city hall. Paris, Drouot, 21 December, Eve auction house. Specialist: cabinet Turquin.

HD

E €23,162

Sedan chair in moulded wood, gilded, naturally painted and sculpted, the panels with taut painted leather. Louis XV era, 170 x 83 x 100 cm. Pre-emption of the château de Compiègne. Paris, Drouot 25 March 2015, Thierry De Maigret auction house. Specialist: cabinet Etienne – Molinier.

A €32,238

François Boucher (1703-1770), "La laitière", sanguine. Pre-emption of the musée du Louvre. Paris, Drouot, 19 June 2015, Millon & Associés auction house. Specialist: cabinet de Baysar.

B €125,906

Germain Nouveau, set of Valentine's prints (no location or date, after April 1887) extensively corrected, Library of Pierre Bergé. Pre-emption of the Bibliothèque nationale de France. Paris, Drouot, 11 December 2015, Pierre Bergé & Associés, in collaboration with Sotheby's. Specialists: MM. Clavreuil, Forgeot, Scognamiglio.

C €83,090

"Un Tambo dans les Cordillères à la hauteur de 16 000 pieds", 1849, Full plate daguerreotype, 15,8 x 21 cm. Pre-emption of the musée du quai Branly. Paris, 19 March 2015, Pierre Bergé & Associés auction house.



E





MAGAZINE

Moulding workshop,
La Plaine Saint Denis, Paris,
sweating-room -drying
plasters.

The hidden side of the RMN

The Musées Nationaux lead a double life. When they are not devoted to permanent or temporary exhibitions, they are busy preserving tomorrow's heritage behind the scenes. This duty of memory, which requires both talent and expertise, would not be what it is without the moulding workshop of the RMN-GP (Réunion des Musées Nationaux-Grand Palais), a place of memory unique of its kind, which can justly be considered one of the best distribution tools for culture to date. Its job is to provide museums and fine arts schools with reproductions of antique sculptures, and to duplicate classic statues at the request of institutions or private individuals, like the Venus de Milo, the Victory of Samothrace, Pompon's White Bear, the Apollo of the Belvedere and other iconic masterpieces. These ultra-realistic replicas owe much to one of the oldest professions in the world –statuary moulding – and to highly efficient teamwork. From preserving to restoring moulds, from handling the originals to taking impressions, from digitisation to the production of old or new models, and from the actual reproduction stage to the finishing touches and patinas, each action is carefully defined. Each millimetre

of plaster, marble, bronze or resin requires the highest possible technological precision. This gauge of excellence can be seen at first glance, mainly through the stamp of the Musées Nationaux - a little "m" providing traceability much appreciated by collectors.

Two centuries of history

Though symbolising a certain classicism, this temple to statuary art took its first steps during the French Revolution. After a petition denouncing abuses of ownership rights, the idea of a national moulding workshop was formed in 1794. Until then, only private moulders could produce and distribute moulds, which were not always faithful to the originals. By opposing this monopoly, the Temporary Arts Commission also aimed to put an end to certain financial excesses, and authorised the production of forty "counter-reliefs of the finest antique statues." These first pieces, forming the Musée du Louvre's earliest collection of moulds, were soon placed in the care of the curator of the antiques room. From then on, it was possible to safeguard the sculpted heritage of France's entire territory, and

HD



Show-room of the moulding workshop, La Plaine Saint Denis, Paris.



TO READ

"L'Atelier de moulage du musée du Louvre (1794-1928)",
RMN publications, 407pp.



Finishing of Gian
Lorenzo Bernini's bust
of Louis XIV.

© RMN-GP

provide high quality models to drawing schools. "In 1794, the Louvre's moulding workshop was tasked with moulding treasures of antique art and distributing them to schools and universities. Being under the Louvre's aegis, it was also able to make high-quality impressions and avoid shortcuts that would have falsified our vision of the history of art in some way," says the director of mould production at the RMN-GP, Thomas Lefeuvre, also the sales representative of the same workshop. "In the 19th century, many Paris institutions had their own moulding workshops. In 1937 they were all amalgamated into a single entity: the moulding workshop of the Louvre and the Musées de France, with the RMN (created in 1895) as the core. Today, as the Louvre is also a brand, our workshop works for all the national museums. Our collection contains the volume and counter-relief collections: some 6,200 references tracing the history of culture from prehistory to the 20th century. Moulding is a passport to eternity in itself, because it preserves many sculptures from the ravages of time, such as outdoor monuments and garden statues exposed to bad weather and pollution. When we take an impression, we sometimes have to restore the original piece, so we are doing two jobs for the price of one – to everyone's satisfaction. This provides real added value in heritage terms."

From tradition to modernity

This cloning process starts with a fairly long period with the statuary moulders, and sometimes ends with the patinators – experts in varnish and pigments, who restore the identical original colour of the pieces reproduced. Working with two types of moulds (old plaster "piece-moulds" and silicon moulds), each statuary moulder carries out the entire moulding and editing of a sculpture, which can be duplicated in plaster, marbled resin (ideal for garden sculptures), terracotta or bronze. If the condition of the original makes it impossible to take an impression, digitisation is sometimes used, followed by 3-D printing: an extremely expensive process only used for very fragile pieces or ones that are difficult to access. With outsize orders, as can be the case with a concrete edition, a sufficiently robust mould has to be planned for, with possibly external partnerships so that new technologies can be explored. All these stages mingling tradition and modernity take place under the gaze of the first prototypes: the pilot models carefully preserved in the workshop's cast collection. "Our team consists of a workshop foreman and four statuary

moulders. They are often masters in staffwork and ornamentalists who have worked for an architect before being trained in our workshops. To duplicate a piece, you start with an already existing mould, or make an impression on site, or make another mould based on models we already have here. Unlike overmoulding workshops, our moulds are regularly re-made, which is a considerable asset in terms of quality," says Thomas Lefeuve. He is very happy that this workshop is in Saint-Denis, a city well-known for its gypsum quarries and plaster deposits. "We moved to Saint-Denis in 1998. It's an ideal position because we are very close to a number of casters. In addition, we can get supplies of raw materials very easily – and this is where you find the best quality plaster." From the outside, you would never guess what is concealed behind the building containing the RMN-GP art workshops. This huge office complex close to the Stade de France keeps a very low profile, and except during its open days, very few people have had a chance to visit this collection – the only one of its kind in the world. This fabulous treasure of 17,000 references will soon be available as a digitised catalogue online.

The era of touch galleries

On the other hand, many artists have asked to work in situ, like Jeff Koons and Léo Caillard. This revival of interest is largely due to Sophie Prieto, the current head of the RMN-GP workshop's moulding and chalcography department. "The mould has often been equated with conservatism and academicism, and in around 1968 it was relegated to the sidelines. The cast and plaster collections of fine arts schools were abandoned for a long while. But over the last twenty years, there has been a reversal in the process. A new generation of artists are looking at these pieces with a completely fresh eye. Moulds, once held somewhat in contempt, have become a new source of inspiration for young visual artists looking to establish links between ancient and contemporary art." If the workshop's order book is full, it is because it also has to supply museums' touch galleries in France and abroad. This type of exhibition area is expanding rapidly at present, as sculpted works are made accessible to blind and slight-impaired people. A real challenge for the RMN-GP patina-

tors and statuary moulders, who, for the exhibition "Beauté animale", produced all the pieces for a touch gallery set up beneath the vaults of the Grand Palais. These moulds designed for cultural purposes are sure to multiply at a huge rate over the coming years. Sophie Prieto even sees signs of a certain renewal in them: "You can always comprehend an object better in 3-D. Through the interactive aspect, this approach to sculpture through touch galleries is extremely educational. It enables museums to broaden their public because it's designed for all kinds of visitors, whether or not partially-sighted, and brilliantly illustrates the original purpose of moulding, which was to safeguard and disseminate sculpted works." And last but not least, while moulding makes it possible for anyone to acquire a work of art without possessing the original, it also seems to facilitate various donations. "Anyone who bequeaths a model to the RMN can ask us for several copies of the work in exchange. This exchange of good practices has often borne fruit. As far as we are concerned, we only accept works we can reproduce into our collections, and which we feel have a place in the history of art," say Sophie Prieto and Thomas Lefeuve, who are open to all kinds of new proposals. Recently, a teacher was even granted a "bargain price" in order to organise a small 3-D retrospective for the pupils on the history of scripts, and the photographer Léo Caillard, well-known for his visual make-believe pieces, was able to dress up Venuses, charioteers, epebes and Greek gods for his 'Hipster in Stone' series. And we should not forget the RMN-GP stores, where everyone can treat themselves at a modest price to a head of Nefertiti or Tutankhamen, Rodin's Thinker, Carpeaux' Le Petit Boudeur, the Venus of Grimaldi, the face of Amon Re, La Grande Arabesque by Degas, a Baoule bas-relief or a fragment of an Egyptian stela. It would be a pity not to indulge in such a delightful chance to dream...

Valère-Marie Marchand

Moulding workshop of the Réunion des Musées Nationaux-Grand Palais, 1, impasse du Pilier - 1, rue des Blés, 93217 La Plaine Saint-Denis. The workshop can be visited once a month: reservations on 33 (0)1.49.15.98.98; sale of moulds at the Musée du Louvre store and on www.boutiquesdemusees.fr



"Vénus de Milo",
editions in resin 2015.

UPCOMING AUCTIONS



12月18日 御制千手观音唐卡

苏富比拍卖行将在巴黎举办亚洲艺术专场。为此，该行汇集了系列亚洲古玩珍品，其中包括一件康熙年间的御制镀金无量寿佛像和一幅1765年乾隆时期的御制千手观音唐卡(左图)。这两件重量级拍品的估价分别为30万-40万欧元和4万-6万欧元。绘画方面，提价价从高到低可在到逾大于1939年作竹石图。黄宾虹的一幅山水和其中一幅齐白石于1948年作的山水画(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。此次专场，佳士得精选了一批艺术品上拍，其中包括一对乾隆年制仿古铜雕铸双鹿(估价10万-15万欧元)。本次将要上拍的另外一件古玩瑰宝是图上这尊18世纪制和漆木雕观音坐像(估价20万-30万欧元)。观音作为佛教菩萨之一最早源于印度，传入中国后备受尊崇，成为最流行的一种神像。在中国可以见到众多神志生动而自然的神像等尊像，体现了宋朝艺术匠人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-Delmas

UPCOMING AUCTIONS THE MAGAZINE



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。祝融、正寿、富、如意在在古代是一种共有所有这些吉祥寓意的物件，常作为送礼佳品。如意所用材料的珍贵程度一般也和其主人的社会地位紧密相连。图上这件清代如意以青绿软玉制成，是塔希柏索行(Tajans)12月17日巴黎拍卖会的一件拍品(估价30,000-50,000欧元)。当日将要上拍的还有一件乾隆年间制黄玉嵌松石梅花卉灵芝纹四方瓶(估价20,000-40,000欧元)和一件乾隆山水白玉插屏(估价8,000-12,000欧元)。





GAZETTE DROUOT INTERNATIONAL

ALSO IN
MANDARIN

Guy Ribes, a true forger

With his pipe, hat, trench-coat and flowery language, Guy Ribes could have come straight out of a thriller, complete with a trade worthy of the best detective novels: forging. A former forger, to be precise. Arrested in 2005 for "organised counterfeiting", he was sentenced to three years in prison, two suspended. During the trial, art expert Gilles Perrault, called as a witness, stated: "I have been involved in many cases of this kind, but I have never seen a forger skilled in such a wide range of artists. If Picasso were still alive, he would hire him." The documentary "Un vrai faussaire" looks back at the career of a man who used his genius for swindling. It is impossible to know how many fakes were produced

by this brilliant dauber. Certainly several thousand: a long list that includes Mirós, Matisse, Picassos, Renoirs, Le Corbusiers, Degas, Braques, Vuillards and Dufys. Every forger has his own operating method. Wolfgang Beltracchi, the celebrated German counterfeiter imprisoned in 2010, painted pictures considered lost under the Third Reich. Guy Ribes produced no reconstructions or copies, strictly speaking, but rather variations on artists' work. If Picasso painted a series of thirty pictures, Guy Ribes made a thirty-first, supposed to be part of the series. So what's the secret for making a successful work of doubtful authenticity? In the forger's opinion, it must be "neither too beautiful, nor too ugly", so as not to raise experts' suspicions. And Guy Ribes was an expert at this game. In front of the camera, he invents a pen and ink drawing in Picasso's style during the 1910-1915 period. His extraordinary dexterity is revealed before our very eyes. When a drop of ink unluckily falls on the picture, he disguises the error to look like a genuine reworking by Picasso. The motif is not difficult to do," says the brazen forger. "The trickiest part is recapturing the rhythm, to give the piece soul, and knowing when to stop." The forger also

TO SEE

"Un vrai faussaire", documentary film, released in French cinema on 2 March, 1 hr 30', directed by Jean-Luc Leon, with Guy Ribes and Jean-Baptiste Périé.

The colourful Guy Ribes, 65, gifted painter and crook, has produced between 1,000 and 5,000 fakes.



© Jean-Luc Léon

Guy Ribes producing a variation on
"La Fenêtre ouverte à Collioure",
by Henri Matisse, 1905.





© Jean-Luc Léon

reveals a number of techniques for mystifying the experts. For example, he would buy old Fifties engravings for the sole purpose of removing the dust trapped beneath the glass, which he would scatter over his forgeries. At one point in the film, there is a discrepancy between the versions of the facts according to Guy Ribes and the police officer, Marten Peroli, who arrested him. The film director Jean-Luc Léon isn't fooled: after all, he is dealing with a forger. In his 1973 documentary on the forger Elmyr de Hory, F for Fake, Orson Welles warned viewers to be wary of what they heard, as the tales told by forgers are sometimes as "true" as their work! In the end, the truth doesn't matter: what really counts is the viewers' emotion, says Jean-Luc Léon: "We know that there are paintings in great museums that are not the work of such and such a famous artist. So what, if they arouse feelings? I am not a fetishist; the fact that the painter has not actually touched the canvas or left his imprint on it does not mean that the work has less emotional or aesthetic value." Guy Ribes led the life of Riley for a time, a regular of casinos and luxury hotels, before losing everything. Today, he has turned over a new leaf. But he has not put away his brushes. He paints works under his own name, and still produces copies, though now they are totally legal. He painted pictures for the 2012 film "Renoir", in which his hands also replaced Michel Bouquet's when the actor playing the title role was supposed to be painting. His long undercover career resurfaces frequently when he skims through the catalogue raisonné of various painters and comes across one of his pieces. But don't expect him to elaborate. As he reminds us, "a good fake means that you never hear about it."

Camille Larbey

TO KNOW

Documentary filmmaker Jean-Luc Léon has produced a delightful portrait of Guy Ribes, France's greatest and most prolific forger, who inundated the art market for thirty years.

Richard Deacon



Richard Deacon
at the Fondation
Maeght in 2015.

British sculptor, Richard Deacon needs no introduction. He was the winner of the Turner Prize in 1987, and the Tate Britain dedicated a retrospective to him in 2014. Today, this colossus in the world of sculpture is exhibiting works alongside Sui Jianguo and Henk Visch at the Fondation Maeght in Saint-Paul-de-Vence (“Three Men in a Boat”, until 13 March 2016).

The Fondation Maeght’s theme in 2015 was: “What is an artist today?” By exhibiting three sculptors, it implicitly asks “What is a sculptor today?”

I’ve never thought about being a painter. Working with substance has always been a key part of my work, something quite natural. But I don’t think I’ve ever been interested in the mere idea of creating things in three dimensions. If this were so, my activity would lose its meaning. Sculpture is complex to grasp, comprehend and interpret; it’s far more than something in three dimensions. Sculpture plays a unique role today. For example, my students tend to consider

HD



View of exhibition « 3 hommes dans un bateau »,
Fondation Maeght, 2015.

View of exhibition « 3 hommes dans un bateau », Fondation Maeght, 2015.





themselves more as artists than sculptors [Richard Deacon teaches at the École Supérieure des Beaux Arts de Paris (ENSBA) – Ed.], and I believe that this idea is shared by many artists in the art world.

What is the difference between an artist and a sculptor?

Painters think of themselves as painters; they don't have any problem with that. This certainty about the medium is less entrenched with sculptors. If you define yourself as an artist without saying how you do it, it's different from seeing yourself as an object-maker. And I consider myself an object-maker.

You often say that you're a "fabricator".

Yes, that's how I consider my work as an artist. I'm not demagogue or ideologist, but I do think we'd lose something if we artists stopped creating objects and making them.

Can you tell us about the origins of this exhibition? What kind of relationship do you have with Henk Visch and Sui Jianguo?

I met Henk Visch in 1984 during an exhibition of my sculptures in London. Our meeting led to a productive friendship. We stayed in touch, and the same year we met up again during a residency in the international workshops of the Abbaye de Fontevraud (Maine et Loire department in France). Finally, we organised a joint exhibition in 2002 ("Between the Two of Us" at the Stedelijk Museum). I met Sui Jianguo in 1999. He was part of a three-person committee looking for commissions for China. He discovered my work at the Tate. Thanks to him, I had the opportunity to exhibit in China. In 2000, we were both teachers at the Beaux Arts de Paris [Sui Jianguo taught for six months at the ENSBA – Ed.] On different occasions, we've discussed

TO READ

Exhibition catalogue « 3 hommes dans un bateau » (3 men in a boat), French-English, 168 pages, texts by Richard Deacon, Sui Jianguo, Henk Visch, Vasily Wells, Adrien Maeght, Christian Scheffel and Olivier Kaepelin.

pedagogical issues in art training, the transition from academia to contemporary sculptural practices, the link between these contemporary practices and their historical roots – that kind of thing. The three of us have often got together. We've exhibited together before, at the 2013 "Blickachsen 9" (sculpture biennial in Bad Homburg and Frankfurt am Main) and "Inhabiting the World" at the Busan Biennial in 2014, curated by Olivier Kaepelin. We've also written a great deal about each another. Quite quickly, we came up with the idea of holding a three-handed exhibition. Our relationship goes deeper than simple friendship. It is rooted in joint artistic and intellectual practices, and nourished by great mutual respect.

The exhibition title "Three Men in a Boat" has a political dimension that you endorse – mainly rooted in the refugee crisis. In 1992 you accepted a commission from the LAM (Between Fiction and Fact) as a result of a statement made by Margaret Thatcher. Does your work have a political element?

Yes. Even if I don't have a particular message to transmit, my work is the work of an artist involved in the world. At the LAM, I accepted a commission from the French State because I was really angry when Margaret Thatcher claimed that Britain's 1688 "Glorious Revolution" was more radical than the French Revolution. I found that ridiculous and insulting. So I made it my personal business! The Between Fiction and Fact commission at the LAM was organised for the bicentenary of the French Revolution. Similarly, at the Tate Liverpool, my exhibition "New World Order" (1999) was a response to a claim by Bill Clinton. Politically, it's astonishing to see how things are changing. Without having any message to convey, artists are still political beings. "Three Men in a Boat" is thus set in the context of the refugee crisis and the reshaping of borders – a

concept largely shared by sculpture, particularly in my work. Our challenges do not merely involve form: they are part of the world and its evolution.

Can you say more about the issue of borders?

Lately I've been thinking a lot about how art abolishes borders, especially through its latest developments – through the "immersiveness" of art, its dematerialisation, and so on. Art is breaking away from the question of frontiers more and more. I think that the act of creating independent works by an individual is becoming a minority practice. Perhaps we're losing our ability to appreciate things from outside, to draw meaning from whatever is independent from us, outside us. Without this ability, we severely limit our capacity to understand the human condition and the situations of others. We project our own failure to understand onto what we perceive. This is what I'm working on at the moment: I'm looking to formalise this approach.

In a world where everything needs to be rapidly intelligible, what is the role of art?

Ambiguity plays a very important role in art. Cultivating ambiguity doesn't mean shirking responsibility or refusing to give meaning to one's work. On the contrary: ambiguity fosters the construction of meaning, far more than certitude or clarity. A clear-cut message is only marginally interesting, in my opinion.

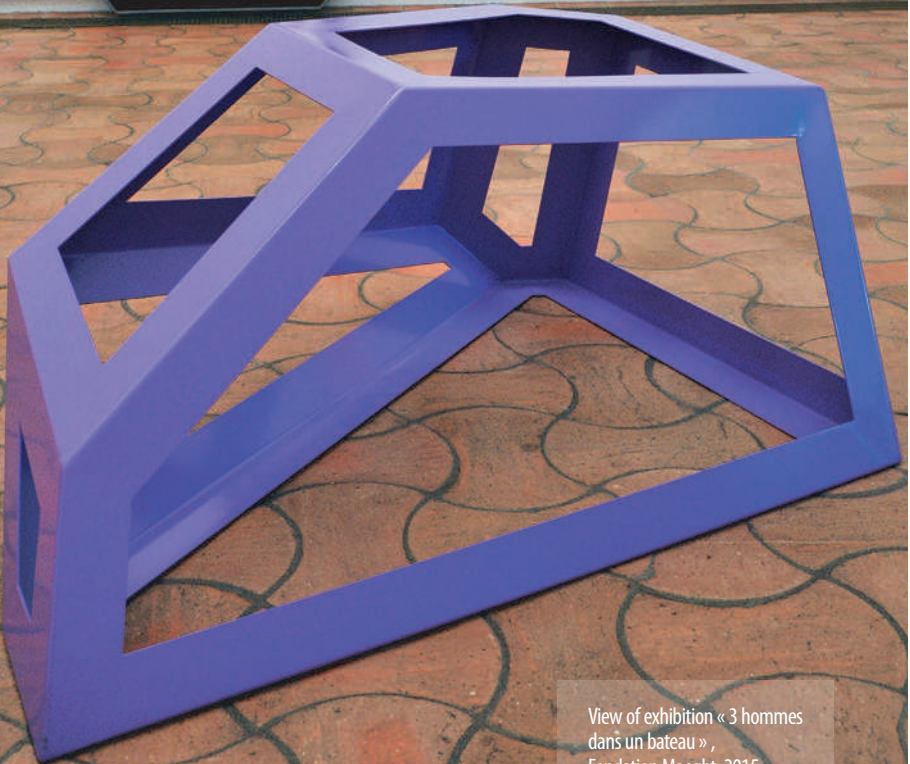
Your work involves series and transversal themes: for example, the chaos theory, or the idea of emergence. Are you interested in a particular new issue at the moment?

It's the little things – much more than the big ones – that change you. Personally, in the last three years, I've become aware of the potential of colour as a material. In the past, I only considered colour as a characteristic of material, a property. Today – perhaps because I've developed an interest in ceramics – I consider colour almost as a three-dimensional material, like a substance or a phenomenon.

Art Media Agency

TO READ

"3 hommes dans un bateau : Richard Deacon / Sui Jianguo / Henk Visch, Être sculpteur aujourd'hui", until 13 mars 2016, Fondation Maeght, 623, chemin des Gardettes, 06570 Saint-Paul-de-Vence, France.



View of exhibition « 3 hommes
dans un bateau »,
Fondation Maeght, 2015.

