

# LA GAZETTE DROUOT

INTERNATIONAL



NUMBER 54  
JANUARY 2016



# 42<sup>ND</sup> SALON OF ANTIQUARIES and Contemporary Art

Bordeaux Lac



30 January - 7 February 2016

Bordeaux Lac  
Parc des Expositions

LA GAZETTE  
DROUOT Le Salon des Antiquaires

Tél. +33(0)5 56 30 47 21  
[www.salon-antiquaires-bordeaux-lac.fr](http://www.salon-antiquaires-bordeaux-lac.fr)

# CONTENTS

ART MARKET - MAGAZINE



## 14 UPCOMING

The year gets off to a roaring start with the traditional vintage car sales in Paris, not to mention the next chapters in the Taubman and Pierre Bergé sales, and the first dispersion of the Christopher Forbes collection. A calendar sure to have further delights in store...



## FOCUS 70

The flagship of Britain's museums, the Victoria and Albert Museum is opening its rooms dedicated to the 17th and 18th centuries. All aboard, now!



## 32 RESULTS

The Paris market ended the year on a high note, with a total of nearly €1.15 billion in sales. This is a marketplace that stands out for its wide variety of specialities. A run-down of the top French sales of 2015.





## 74 DATA

From sunny Nice to the turmoil of a global auction room, we take a look at New Realism and its relations with the art market.



## 90 TRENDS

Jewellery designers of the Twenties, Thirties and Forties dazzled the world... And of course, their results are brilliant!



## 82 DECIPHERING

This booklet, presenting a small selection of works, is designed to enlighten our incomprehension when looking at contemporary Chinese creations through a few works chosen for their visual impact and expression of national cultural basics...

# EDITORIAL



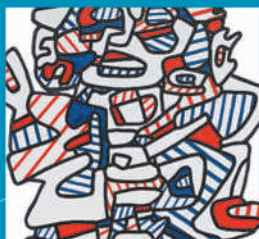
**Stéphanie Perris-Delmas**  
EDITORIAL MANAGER

At the end of each year, art lovers – enlightened or otherwise – powerlessly watch the never-ending battle of figures between sales operators. In an art world that constantly seeks success and records, this is a matter of the utmost importance, as is the Forbes World's Billionaires list – because we all know that art and finance are closely linked. So who'll be the winner in Paris this year? Has there been a shift in the game? Will the French capital maintain its position against its rivals? In this 2015 ranking, Drouot posts a comfortable result of €375 M, consolidating its status as France's leading sales marketplace. Christie's, with €234.1 M, is ahead of Sotheby's (€210.4 M) and Artcurial (€191 M), and well in front of Tajan (€37.5 M) and Piasa (€35.5 M), while Bonhams totalled €30.8 M, in only two sales. Apart from the figures, which tell us that Paris has maintained its ranking, displaying reassuring stability if not impressive growth, the Paris marketplace still boasts a speaking asset: diversity. From vintage cars to comic strips by way of Old Master paintings and bibliophily (a speciality that positively dazzled at Drouot in December, thanks to the Pierre Bergé collection), the capital stands out vividly for the variety of its offering. This year, more than any other, Paris remains a moveable feast!

# BRAFA

## ART FAIR

23-31 JANUARY 2016  
TOUR & TAXIS / BRAFA.BE  
BRUSSELS



ONE OF THE MOST INSPIRING FAIRS IN THE WORLD

DELEN

PRIVATE BANK

# NEWS IN BRIEF



Courtesy the artist

Mario Tavella has been appointed Chairman and CEO of Sotheby's France. He has had an impressive multi-faceted career with the company, from distinguished specialist to Chairman of Sotheby's Italy, building strong relationships with collectors along the way. This orchestrator of numerous notable sales, such as the Gianni Versace Collection in 2009, has played a pivotal role in Sotheby's Europe since 1991.

## Olympus's Echanges de vues

This project, which has been running since 2013, is inspired by the notion of an artistic 'conversation'. Three graduates of the Ecole Nationale Supérieure de la Photographie of Arles have created 'responses' to works by three renowned photographers (this year Denis Darzacq, Paolo Woods and Dorothee Smith). 'Conversations' from the past three projects, sponsored by Olympus, are on shown at the Filles du Calvaire Gallery until 16 January 2016.





Thirty leading New York art galleries are participating in the Tenth Annual Master Drawings New York week, from 23 to 30 January. This international 'must see' event is hosting art dealers from all over Europe. London-based dealer Lowell Lisbon's show 'British Art: Recent acquisitions' features work by renowned 18th century oil and pastel portrait artist John Russell. Meanwhile, the gallery Van Doren Waxter local is showing 20th century gouache and pencil works by American painter Richard Diebenkorn.

[www.masterdrawingsinnewyork.com](http://www.masterdrawingsinnewyork.com)



# Drouot<sup>®</sup> LIVE

BID AT [WWW.DROUOTLIVE.COM](http://WWW.DROUOTLIVE.COM)



[WWW.DROUOTLIVE.COM](http://WWW.DROUOTLIVE.COM)

FREE SERVICE AND WITHOUT EXTRA FEES

**D** LA GAZETTE  
Drouot DES VENTES  
PAR ENCHÈRES

BID AT DROUOT ANYWHERE !

# binoche et giquello

## EXCEPTIONAL ENSEMBLE OF RODIN BRONZES

Drouot Richelieu - Tuesday 16 February 2016 – 6 p.m. - Room 9

### LE BAISER

Moyen modèle dit "taille de la porte" avec base simplifiée. Bronze with nuanced brown patina  
Conceived in 1885, cast in 1927  
Signed "A. Rodin"  
Mark of founder "Alexis Rudier / Fondateur.Paris"  
85,2 x 52,4 x 54,5 cm

Specialist: Cabinet Brame et Lorenceau  
+33 (0)1 45 22 16 89 - [contact@gbf.fr](mailto:contact@gbf.fr)



binoche et giquello - 5, rue La Boétie - 75008 Paris

T +33 (0)1 47 70 48 90 F +33 (0)1 47 42 87 55 - [o.caule@betg.fr](mailto:o.caule@betg.fr)

Auction house authorisation n°2002 389

Jean-Claude Binoche - Alexandre Giquello - Judicial auctioneers

**Drouot** LIVE





## Persona

From 26 January until 13 November, the Musée du quai Branly will be exploring the effects of anthropomorphism on human life. Titled 'Persona', this exhibition focuses on various objects from around the world - from ancient artefacts to robotic engineering, particularly Masahiro Mori's pioneering work- in an aim to investigate the unique relationships work - and investigates that develop between humans and inanimate objects in different cultures.

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

## Louvre, latest acquisition

The Musée du Louvre's latest acquisition is the Master of the Dreux Budé Triptych – or at least, the left panel of the work. The other sections of the triptych (c. 1440-1450) are currently in the Getty Museum in Los Angeles and the Musée Fabre in Montpellier. Dreux Budé, a notary and secretary to King Charles VII, is well-known for sponsoring La Crucifixion du Parlement de Paris (also in the Louvre).

### Death

The artist Jean-Luc Vilmouth died on 17 December in Taipei. He left a many-faceted body of work that took the object and its place in our lives as a starting point. In 1991, the Centre Pompidou devoted a solo exhibition to the artist. Jean-Luc Vilmouth was also a committed teacher at the National School of Fine Arts in Paris.



© RMN-GP (musée du Louvre) / Gérard Blot

## Dance, Kiss anyone you like

This exhibition at the Musée du Louvre-Lens, sprinkled with generous loans from Paris's Musée du Louvre and other prestigious museums, celebrates the "Fête galante" style of early 18th century French painting. Evoking French taste and elegance through rustic outdoor scenes, notable works include Antoine Watteau's 'The Embarkation for Cythera'. This genre's fascinating journey from canvas to ceramics to furniture is documented through 220 works of various disciplines. Until 29 February 2016.

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





# UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS

W











# The first events...

From New York to Paris, 2016 is starting under excellent auspices. Take a look for yourselves!

20 JANUARY  

## Monaco and the Fratellini family

The brothers Paul, François and Albert were the best known of the Fratellini family, becoming part of the world circus legend as a whole. On 20 January, during the famous International Circus Festival, Artcurial is staging a sale at the Monte Carlo Yacht Club dedicated to mementos and personal belongings of the celebrated trio, including one of François Fratellini's costumes in velvet, rhinestone and lace created by Jeanne Peres (€4,000/6,000).



27 JANUARY HD

## New York, the Taubman collection

After the masterpieces by major figures in modern and contemporary art from the A. Alfred Taubman collections, sold with resounding success in New York last autumn, Sotheby's is selling the Old Master paintings of the businessman, who owned the auction house from 1983. The major works in this collection (and there are quite a few) include Thomas Gainsborough's celebrated "Blue Page", expected to make between \$3 and 4 M, Raphael's portrait of Valerio Belli, estimated at \$2/3 M, and "Le Couronnement d'épines" by Valentin de Boulogne, a masterly example of Baroque painting (\$1.5/2 M).





28 JANUARY HD

## Paris, a painting by the Pseudo Pier Francesco Fiorentino

Lovers of Old Masters should not miss this delicate painting, attributed by Bernard Berenson to Pseudo Pier Francesco Fiorentino, from the former Gaetano Fiorito collection. The Italian artist's work was long confused with that of Pier Francesco Fiorentino until Anna Padoa Rizzo's article, published in 1973. We know that this painter was influenced by the works of Filippo Lippi, as witness his painting of "St Jerome and a Franciscan" now in the Accademia Carrara, Bergamo, and those of Francesco di Stefano, aka Pesellino. Here, the "Virgin and Child with John the Baptist and an Angel" being sold at the Salle Laffitte by Artemisia Auctions (€120,000/150,000) stands out for its delicate draughtsmanship, and the general atmosphere of mellow sweetness typical of 15th century Florence painting.



1 FEBRUARY HD ○

## Bruxelles and the Belgian Painting

At a duplex sale between Paris and Brussels, the Millon & Associés auction house will be celebrating Belgian painting, including a master watercolourist, Ferdinand Schirren, with this "Femme et les fleurs", estimated at €8,000/10,000.



4 FEBRUARY HD ○

## Paris and the legendary automobiles

As usual, with its now traditional event during the Retromobile show, Bonhams is staging its sale of legendary automobiles and motorcycles beneath the glass roof of the Grand Palais for the sixth year running, from 3 to 7 February. This time it is presenting a collection of motorcycles from the MC Museum in Stockholm, including some fine Italian machines. Two stars share the billing in the four-wheel category: a 1955 Lancia Aurelia B24 Spider (€950,000/1,1 M), and a 1966 Ferrari 275GTB in its blue livery (€2,5/3,5M): a model entirely designed by Enzo...

# GAZETTE DROUOT INTERNATIONAL

## ALSO IN MANDARIN

WWW.GAZETTE-INTERNATIONAL.CN

AUCTION RESULTS

### Ramírez Outsider art €211,621

The contemporary art sale staged at the Hôtel Salomon de Rothschild in Paris on 28 March focused on Outsider art (Cronache de Saint-Cyr). The highest price in the collection of seventy works on offer went to this mixed media by Martin Ramirez, executed in around 1950. It came from the ABCD collection in Montreal, brought together by Bruno Decharme. Talking about the current trend for Outsider art, the collector says: "It is a global phenomenon, which began, in fact, with the international emergence of artists like Louise Bourgeois twenty years ago. We are talking about a renewed interest in the subconscious, the unknown, the magical, the inexplicable, and psychoanalytic." Ramirez began drawing in around 1935, but his works - of which there are no more than 150 - only began to be preserved from 1948 onwards, after the psychology professor Tamas Pataz took a interest in his case. Ramirez left his native Mexico in 1923 to work in northern California. He went money to his family, but the Chino war ravaged the Jalisco region, destroying his house and killing the animals he loved a home and two deer. From then on, things got worse. In 1931, he was arrested for criminal behaviour and confined to Stockton State Hospital. In 1948, suffering from tuberculosis, he was transferred to DeWitt State Hospital in Auburn, Alabama. He produced drawings, often large format, made up of pieces of paper glued together with animal paste. The artist worked with recovered materials, creating a coloured paste with crayons, coal, fruit juice, shoe polish and saliva. His world is peopled with Mexican homemen.

Martin Ramirez (1905-1962), coloured crayons, shoe polish and fruit juice on coloured paper and various materials, c. 1950, 140 x 65 cm

€40,900  
The art of war

The total result of this sale of Asian archaeological and art objects, staged on 27 March by the Paris auction house Thierry de Maigret, was €12,830, of which €40,900 went to a complete suit of tachi-do armour with a hanging wicker crest, the prerogative of several great samurai families. Its shiny iron plate wai-bachi helmet has a mandarin helmet (too accessory) representing an oni (demon), with a yessai ("force-expression") mark in iron, lacquered red. The rest of the armour is also lacquered red, and has blue lacing.



€81,787

### Bamboo perfume-burner

On 28 March in Paris (Paris), his perfume burner from the Qing period fascinated bidders to the point of paying €81,787 for an object with an estimate no higher than €20,000. Its originality lay in its material: bamboo. And it is noteworthy that it obtained this result despite the announcement of two restorations to the left, and the later addition of a duck-shaped white nephrite handle. Bamboo is a material commonly used to make objects in Asia. The plant is also employed in construction and medicine, and even found in food! These many uses are shared up by an intellectual aspect, as the plant was the favourite symbol of Confucius, and Taoist ascetics would use a fine-braided bamboo as a walking stick. For Confucius, it represented constancy and unending friendship. Longevity is another of its virtues, as the plant always stays green.

S.A.







16 FEBRUARY HD >

## Paris and the Eternal Springtime

Auguste Rodin and Paul Iribe, two great names in sculpture and interior design, are coming together in a sale at Drouot. Binoche & Giquello are selling five bronzes from the collection of Paris gallery owner Jean de Ruaz, who organised a major exhibition of Rodin's works in 1946. The famous "Kiss", a 1927 proof, is part of this collection. Estimated at €1.5/2 M, it had featured in the historic 1963 exhibition at New York's Museum of Modern Art, presented at the time as the largest group of the artist's works ever assembled in the USA. This is one of the sculptor's most sought-after pieces, as is "Eternal Springtime", of which a proof cast between 1935 and 1945 (€300,000/400,000) is up for sale. Among the four furniture items by Paul Iribe, whose name is always associated with fashion and Paul Poiret, we find a Nautilus chair from around 1914 (€100,000/120,000) together with a delightful side cabinet in Gabon ebony and repoussé leather, also from 1914 (€50,000/60,000).

17 FEBRUARY HD >

## Paris, the Goujon family

The Goujon family was a dynasty of giltwood restorers. Jacques was the last member officiating at the Villa Guelma, a place much visited in the early 20th century by artists who included Valadon, Utrillo, Braque, and Dufy. At Drouot, the Thierry de Maigret auction house is selling objets d'art from the family workshop – a catalogue illustrating the art of carved giltwood in the 17th and 18th centuries, including frames, chairs and mirrors.







**5 AND 6 MARCH** HD >

## Fontainebleau and the Forbes collection

The Christopher Forbes collection looks set to be one of the highlights of the sale season. The family name is inseparable from the famous American economics magazine and the celebrated World's Billionaires list... The billionaire, vice-president of Forbes Publishing and a great lover of France and the arts, has chosen the Osenat auction house, well-known to Napoleon lovers, to sell off a collection of nearly 2,000 Empire pieces. If not the largest, this is certainly one of the world's biggest private collections of historical mementos and works from the Second Empire. The catalogue is littered with paintings by Flandrin, Gorguet and Protais, together with drawings by Couture and Degas. The sale will be held at the Hôtel Albe in Fontainebleau.

**8 MARCH** HD >

## Paris

Estimated at €30,000/40,000, this marble horse's head is one of the star pieces of a sale devoted to the Middle Ages, Renaissance and early Baroque at Drouot (Audap-Mirabeau). Inspired by the art of antiquity, it evokes the winged horses at the temple of Ara della Regina in Tarquinia, the famous Etruscan site.





8 MARCH HD >

## Paris at the time of Louis XIV

You will have recognised the magnificent portrait of Louis XIV in coronation robe painted in 1701 by Hyacinthe Rigaud. The original is in the Musée du Louvre. Here we have a small copy whose quality suggests that it was produced by the Cabinet du Roi. It is to be sold at Drouot on 8 March by the Damien Leclere auction house (€20,000/25,000). This picture of the monarch immediately established itself as the image of absolute power. Initially commissioned as a gift for Philip V of Spain, Louis XIV's grandson, it remained in the King's collections.





10 MARCH  

## Paris, the saga of the Pierre Bergé sales

After the first chapter of books and manuscripts, the wines... The saga of the Pierre Bergé sales continues at Drouot on 10 March with the first sale of Bergé's cellar: some 3,000 bottles with average prices ranging from €400 to €3,000. "This cellar is on a level with the Elysées," says expert Ambroise de Montigny, officiating for the Pierre Bergé auction house. It is clear from the list that the businessman and patron has a liking for Bordeaux, whose greatest wines - Margaux, Pauillac and Pomerol - are represented by some rare and sometimes historic vintages, such as 1929, 1934, 1937, 1945, 1947, 1949, 1953, 1955, 1959 and 1961. Also worth noting: some rare large formats, including a few jero-boams of Mouton-Rothschild 1975 and 1978 and one of a 1959 Château Haut-Brion.



16 MARCH HD >

### Paris, capital of the French luxury

The Ader Nordman auction house is starting off this new event, "Côté XXe", with a hundred-odd pieces by Lalique, the celebrated French glassmaker whose name is still associated with French luxury, like this Lotus vase in press-moulded patinated glass, signed under the base.

19 MARCH HD >

### Paris, mementos of international stars

The Coutau-Begarie auction house specialises in mementos of international variety stars with a French version of America's Julien's Auctions. Its fourth sale features numerous stage costumes, alongside original manuscripts and stars' personal belongings. For example, Madonna fans could treat themselves to accessories from the 2015 tour – the glittering horned masks worn in the music video "Living for Love" (€2,000/2,5000) – and those of Lady Gaga: a collection of jewellery used by the star in the 2011 "Judas" video, also bedecked with Swarovski crystal (€2,500/3,000). Meanwhile, fans of the King of Pop could walk off with the World Music Award won by Michael Jackson as "Best Pop Male Artist of the Year": a 1.518 kg metal statuette plated in 24 carat gold (€6,000/7,000). Slightly more awkward in the sitting-room – though not for its owner, Michel Polnareff, who used to make it backfire in his lounge in Neuilly-sur-Seine – is a 1965 Harley-Davidson Electra Glide motorcycle (€15,000/20,000).





20 MARCH HD >

## Paris with the Surrealist artists

For its sale of post-war and contemporary works, the Digard auction house is bringing together several famous names at Drouot, including the Italian-born artist Enrico Donati, considered the last Surrealist. "Courants électriques" dates from 1947.

4 APRIL HD ○

## Paris, Edouard Vuillard

This spring at Drouot, the Claude Aguttes auction house is staging a sale of 19th and 20th century paintings, including two charming pictures by Edouard Vuillard of 1892, the year in which the painter was exploring the Nabi contribution in colourful works.





# DROUOT TRANSPORT ALSO FOR SMALL PURCHASES

DROUOT TRANSPORT DELIVER YOUR  
SMALL PURCHASES VIA POST  
AND TAKE CARE OF ALL THE PRACTICAL ARRANGEMENTS  
(COST, ADMINISTRATIVE PROCESSES, PACKAGING, DISPATCH AND TRACKING)



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



€4,080,000

Sanyu (1901-1966), "Fleurs dans un vase" with inscription, 1930s, oil on canvas, 72 x 53.5 cm. French record for the artist. Paris, Drouot, 2 June 2015, Claude Aguttes auction house.





# AUCTION RESULTS

FIND AUCTION RESULTS ON THE INTERNET

W

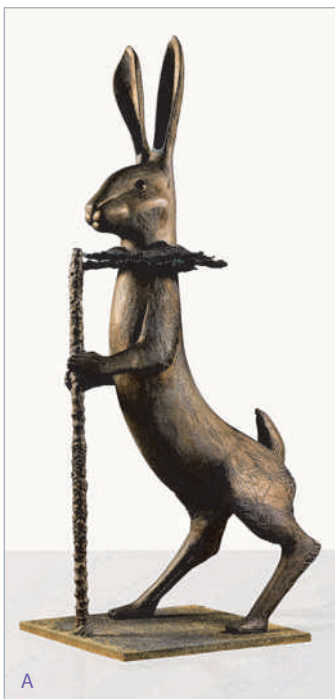
海島松一朋友

# Auction prices in 2015

In France, the auction market stayed on course in 2015, and Paris even displayed excellent stability compared with other great world capitals. With a sales total of €375 M, Drouot remained the top French marketplace in 2015: a year marked by key specialities such as bibliophily (notably the Pierre Bergé sale), Old Master paintings and Asian arts. Christie's, Sotheby's and Artcurial were the leading auction houses, but there were also fine performance from Aguttes, Millon and Pierre Bergé & Associés. Once again, the French market stood out for the rich variety of its collections and wide range of specialities. See for yourselves!

**Stéphanie Perris-Delmas**

# 20TH CENTURY FURNITURE AND DESIGN

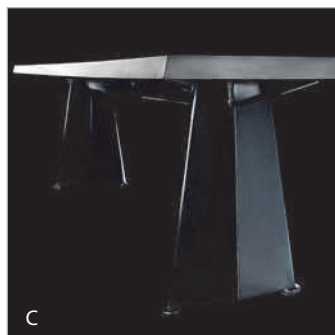


A

HD



B



C

## A €903,000

Claude Lalanne, "Le Lapin de Victoire", 2005, a patinated bronze, monogrammed, signed and dated, numbered, Monogramm CL, stamp Lalanne, 225 x 78,5 x 92,5 cm.

Paris, 24 novembre, Sotheby's France auction house.

## B €395,560

Anonymous pair of palm wood veneer columns, with engraved and gilded glass plaque decorated with stylised characters, h. 126,5 cm.

Paris, Éléphant Paname, 10 December, Etude Art Auction France.

## C €1,291,400

Jean Prouvé, unique black lacquered metal base and black laminated wood top "table trapeze" or "table centrale", 1956, 73 x 332 x 80 cm.

Paris, 27 October, Artcurial auction house.

## D €451,325

Jean Prouvé, "Présidence" desk no. 201, designed in 1948, folded sheet steel kiln-lacquered black, with tapered legs and oak-veneered lamellated wood top, 75 x 247 x 147 cm.

Paris, Drouot, 3 December, Millon & Associés auction house.

D





# BOOKS & MANUSCRIPTS



A



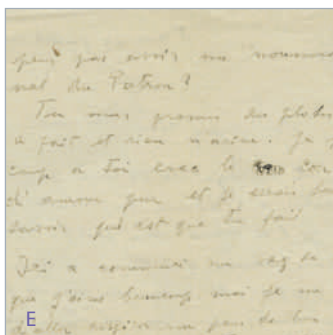
B



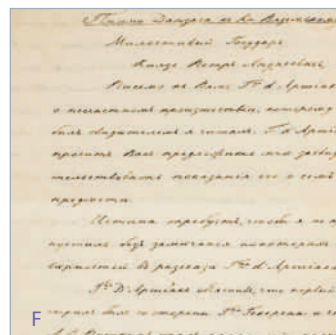
C



D



E



F

HD

## A €28,520

Marcel Proust (1871-1922), Letter of eight pages from 11 December 1920 addressed to Harry Swann.

Paris, 27 May, Tessier - Sarrou & Associés auction house. M. Raux.

## B €118,750

Boniface de Castellane (1788-1862), Correspondence of 24 signed letters addressed to his parents, East Prussia and Russia, 21 June - 2 December 1812, and Berlin, 21-22 December 1812, around 48 pages.

Fontainebleau, 5 July, Osenat auction house. M. Nicolas.

## C €21,130

René Char (1907-1988) - Pierre André Benoit (1921-1993), "Le Risque et le Pendule", 1969, signed manuscript, decorated with original collages by PAB, a small oblong volume in-4°. Grey blue wooden binding, main cover decorated by Pierre-Lucien Martin (1913-1985), 1975.

Paris, 23 January, Tajan auction house. Mme Lamort.

## D €61,000

Alexandre Dumas (1802-1870), "Les Trois Mousquetaires", Paris, Baudry, 1844. Eight volumes in-8°, sample of the original edition that belonged to Prince Anatole Demidoff, bronze half calf binding of the period.

Paris, 5 June, Olivier Dautreberte auction house.

## E €22,500

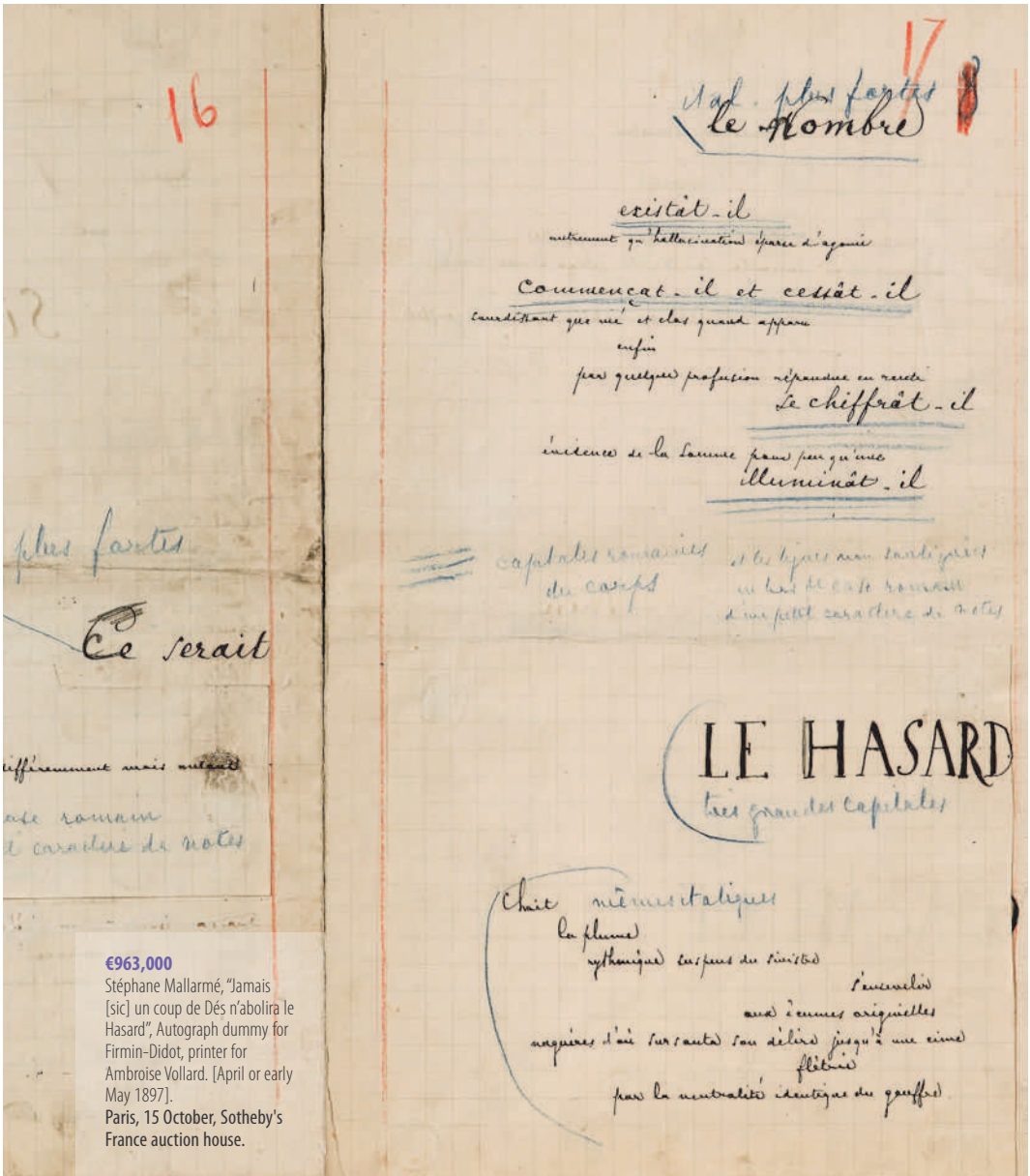
Constantin Brancusi (1876-1957), signed letter with drawing from 28 July 1933, addressed to Florence Meyer, two pages and envelope.

Paris, 15 and 16 April, Binoche et Giquello auction house. M. Oterelo.

## F €176,400

Saint Petersburg, 1837, death records of Alexander Sergeevich Pushkin (1799-1837), 23 manuscript pages in-4° in French and Russian, embossed stamp of the imperial manufacturer of Peterhof.

Paris, Drouot, 9 December, Delorme, Collin du Bocage auction house. M. de Coligny.



16

plus fortes

Ce serait

différemment mais...  
 ate roman  
 à caractères de notes

17

le nombre

existât-il

notamment qu'elles seraient éparpillées

Commencât-il et cessât-il

conditionnant que oui et dès quand apparemment

par quelques profusions répandues en ruelles

le chiffrait-il

incidences de la somme pour qu'elles

illuminât-il

capitales romaines  
 du corps

et les lignes non traitées  
 en haut de page romaine  
 à un petit caractère de notes

LE HASARD  
 trois grandes capitales

Chic mémorielles

la plume

rythmique suspendue du finis

l'ensemble

aux données originelles

acquies d'ici sur sauta son délire jusqu'à une cime

flétrie

par la neutralité identique du gressif

€963,000

Stéphane Mallarmé, "Jamais [sic] un coup de Dés n'abolira le Hasard", Autograph dummy for Firmin-Didot, printer for Ambroise Vollard. [April or early May 1897].

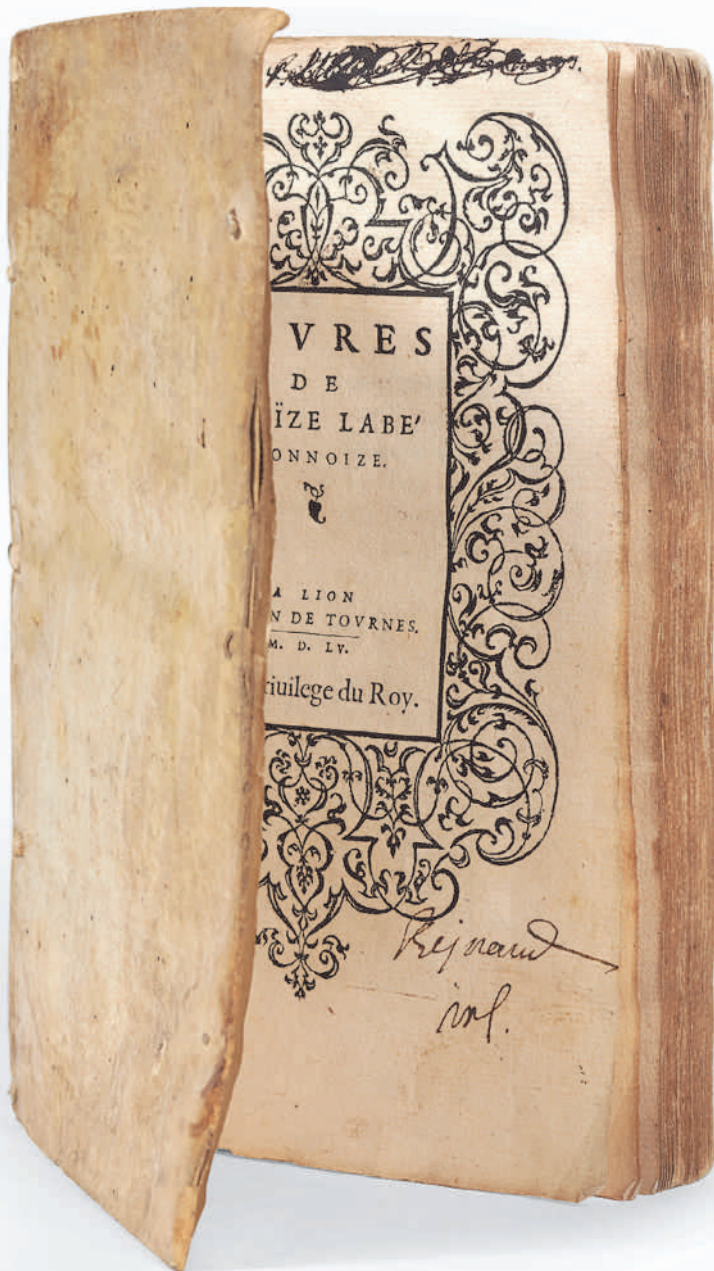
Paris, 15 October, Sotheby's France auction house.

# Bergé Collection: chapter 1

The first of six sales devoted to the dispersion of Pierre Bergé's library made a total of €11,687,381 at Drouot (Pierre Bergé & Associés and Sotheby's), after an estimate ranging from €7 to 10 million for the 183 lots on offer. In a jam-packed saleroom, the bidding was fierce between collectors and professionals from fifteen countries and three continents, not to mention representatives of major institutions. Two dealers, the ever-present Jean-Claude Vrain and Jean-Baptiste de Proyart, walked off with numerous lots, the former finally garnering Sainte-Beuve's copy of "Les Fleurs du Mal" with a dedication by Baudelaire for €280,350 after a high estimate of €60,000. Containing the six

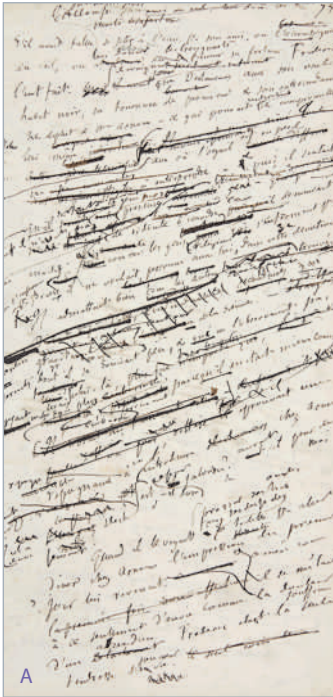
rejected poems (naturally), this first edition has a 1910 binding by Marius Michel in leather tooled by Guétant, sporting a voluptuous nude woman. The tone – one of burning enthusiasm – was set with the very first hammer blow, when €323,960 (well above the estimate) went to a broad-margined copy of a precious first edition of St Augustine's Confessions (Strasbourg, Johann Mentelin, c. 1470), one of the founding books of Western civilisation. As a true literature lover, bibliophile Bergé was keen not only to collect trophies, but also to build up a library that reflected each new acquaintance. Louise Labé was one of these: "I was immediately enchanted by her poetry and the marvellous halo of mystery surrounding her," as he told La Gazette.





€524,845

Louise Charly or Charlin, known as Labé (1524-1566), *Euvres...*, A Lion, Jean de Tournes, 1555. Small in-8, period binding in soft vellum.



A



B



C



D

**A €587,720**  
 Autograph manuscripts by Flaubert of sketches, plans and summaries for "L'Éducation sentimentale" containing 52 in-folio/large in-folio pages, including 14 written on both sides.

**B €500,500**  
 Victor Hugo (1802-1885), "Gothic ruins", c. 1855, pen, black ink wash and watercolour, with gold and gouache highlights. 18 x 22 cm (detail). French record for a drawing by the writer.

**C €208,613**  
 Jean de La Fontaine (1621-1695), "Fables choisies mises en vers", Paris, Claude Barbin, 1668, in-4, first run of 118 intaglio prints by François Chauveau. 18th century Italian binding in ornamented red morocco.

**D €400,820**  
 Donatien Alphonse François de Sade (1740-1814), "Dernières analyses et dernière observation sur ce grand ouvrage" (Les Journées de Florbelle), autograph manuscript of 17 pages, boards in red period paper. Paris, Drouot, 11 December, Pierre Bergé & Associés in collaboration with Sotheby's.

# RESULTS

An opinion clearly shared by many, as witness the €524,845 garnered by the finest known example, in supple period vellum, of an extremely rare first edition (Lyon, 1555) of the works of a woman who achieved “a perfect marriage of knowledge and sensuality” (Thierry Maulnier). This was the second highest hammer price of the sale.

## Acclaim for the 19th century

For Pierre Bergé, Flaubert was “the nec plus ultra of French writers”. It was hardly surprising, then, that the highest bid, €587,720, should go to the 52 pages, including 14 written on both sides, of autograph manuscript sketches, plans and summaries for “L’Éducation sentimentale”, with abundant corrections to boot. This genuine “work in progress”, as we would call it today, dates from 1869 and illustrates the author’s meticulous working method. Flaubert also did well in print, with €458,528 (although less than the estimate) going to a rare item in this sale: one of the few copies of Madame Bovary printed on heavy wove paper (Paris, Michel Lévy Frères, 1857) – in this case Victor Hugo’s, bound by Chambolle-Duru in red morocco with gold fillets. The autograph envoi is brief but eloquent: “To the Master: in memory & homage”. And Hugo himself inspired the sale’s third highest bid with the €500,500 (smashing its estimate) garnered by this drawing of Gothic ruins from c. 1855, remarkable in Hugo’s corpus because of the gold highlights. This was the world’s second-highest price for a drawing by the writer, as well as a French record. Lastly, Russian literature created a surprise when €199,360 went to a first edition in Russian of Pushkin’s Boris Godunov (St Petersburg, Press of the Department of Public Education, 1831), bound in period glazed calf with gilt-tooled Romantic decoration. Unlike the somewhat battered copies that have appeared at auction over the past thirty years, this one was in perfect condition.

Sylvain Alliod

## Key figures

Total for sold items:

€11,687,381 – 183 lots donated  
25 six-figure and 91 five-figure bids.

## Six centuries of literature

15th century: €1,091,717 in 5 lots.

16th century: €1,585,333 in 12 lots.

17th century: €1,253,102 in 15 lots.

18th century: €488,827 in 13 lots.

19th century: €5,411,510 in 49 lots.

20th century: €1,855,892 in 54 lots.

## Highest price

**€587,720** for Flaubert’s notes, sketches and plans for L’Éducation sentimentale.

## Lowest price

**€1,003** for the first edition of “Du Cubisme” (Paris, Eugène Figuière, 1912) by Albert Gleizes and Jean Metzinger.

## Two pre-emptions

**Bibliothèque Nationale de France: €125,906**  
for the proofs corrected after April 1887  
of “Les Valentines” by Germain Nouveau.

**Bibliothèque Jacques Doucet: €33,488**  
for the 96 autograph letters in the correspondence between René Crevel and Marcel Jouhandeau.



# FURNITURE AND WORKS OF ART



A



B



C



D



E

HD

## A €1,143,000

Pair of patinated gilt-bronze wall lights with the royal French coat of arms, Louis XVI, 26 x 46 cm.  
Paris, 18 & 19 March, Sotheby's France auction house.

## B €1,203,000

Tortoiseshell, copper and pewter parquetry « ovale ou en tambour arrondi par les deux bouts » commode Louis 14th era, circa 1705-1715 attributed to André-Charles Boulle and stamped E. Levasseur and JME, 89 x 126 x 54 cm.  
Paris, 5 November, Sotheby's France auction house.

## C €146,625

Transition period commode with four drawers, three without crossbar, carved and gilded bronzes, Pyrenean Brocattelle marble, stamp of Martin Carlin and JME, 91 x 106 x 44 cm.  
Neuilly-sur-Seine, 29 September, Claude Aguttes auction house. Cabinet Étienne - Molinier.

## D €450,720

Sèvres, 1787-1788, an 'Etruscan' shallow bowl with handle, with polychrome decor, from the dairy service at Rambouillet. H. 8, diam. 28 cm.  
Paris, Drouot, 18 November, Thierry de Maigret auction house. M. L'Herrou.

## E €537,200

Attributed to Jacques Dubois (1693-1763), Louis XV period, flattop desk with European lacquer in the Japanese style featuring polychrome and gilded landscapes and gilt bronze ornamentation, the top adorned with printed leather, 77.5 x 146 x 78 cm.  
Paris, Drouot, 5 June, Ferri auction house.

## F €1,487,200

Desk delivered in 1685 for Louis XIV with a matching desk in première partie marquetry in the New York Metropolitan Museum. Pre-empted by the Château de Versailles for the Petit Cabinet du Roi.  
Paris, Drouot, 17 and 18 November, Maître Vincent Frayse.



F

€2,215,000

Carved ivory Group of the Flagellation with elements of blackened wood, on a stand with ivory plaques. Austria, attributed to Master of Martyrdom of St Sebastian and his workshop, mid-17th century, 26 x 24.9 x 29 cm, Total 39.8 x 40 x 19.4 cm. Paris, 17 December, Piasa auction house.





A





B

**A €2,124,320**

Jean Siméon Chardin (Paris 1699-1779), "Plateau de pêches avec bocal", canvas, 68 x 57.5 cm, signed on the bottom in the centre Chardin (J added).

Paris, Drouot, 15 December, Mathias, Ribeyre Baron & Associés auction houses.

**B €689,700**

Élisabeth Louise Vigée Le Brun (1755-1842), "Portrait de la comtesse de Béon", on its original oval canvas, 92 x 72 cm.

Clermont-Ferrand, 5 December, Anaf - Jalenques - Martinon - Vassy auction house. Cabinet Turquin.



C



D

HD

**C €1,083,000**

Louyse Moillon (1610 - 1696), "Still life with peaches on a pewter charger atop a chip-wood box", signed and dated on the box "Louyse Moillon 1634"; oil on panel, 49 x 65 cm.

Paris, 26 March, Sotheby's and Artcurial auction house.

**D €384,000**

Abraham Mignon (1640 - 1679), "Un déjeuner", oil on canvas, signed, 75 x 62 cm.

Rouen, 22 November, Bisman auction house. M. Millet.



**A €327,600**

Attributed to Jacob Jordaens (1593-1678), "Étude d'hommes", one at three-quarters, the other from behind, oil on paper on canvas, 43 x 49,5 cm.  
Paris, 10 July, Kahn - Dumousset auction house. M. Dubois.

**B €278,000**

Artemisia Gentileschi (1593-1652), "Enfant endormi", copper, signed and located « Arte Gentileschi./Fecit. Napo », 12,5 x 17 cm.  
Le Mans, 30 May, Isabelle Aufauvre auction house. Cabinet Turquin.

**C €1,008,000**

Attributed to Giovanni Battista Ruoppolo (1629-1693), "Nature morte aux cédrats, oranges, asperges et artichauts", brass, 40 x 55 cm.  
Paris, Salle Rossini, 5 June, Rossini auction house. World record for the artist.

**D €287,960**

Adriaen van der Werf (1659-1722), "Le Jeu de cartes", oil on panel, 27,5 x 28,2 cm.  
Paris, 25 March, Bailly-Pommery and Voutier Associés auction house. M. Dubois.

**E €1,029,600**

Wilhelm Claesz Heda (1593-1680), "Still Life with Rohmer, Nautilus and Silver Goblet", panel, 58,5 x 79 cm.  
Paris, Drouot, 17 and 18 November, Maître Vincent Frayssé.



E







# MODERN AND CONTEMPORARY ART



**A €4,080,000**

Sanyu (1901-1966), "Deux gros hortensias roses dans un vase blanc", 1931, oil on canvas, 73 x 50 cm.

Paris, 2 June, Claude Aguttes auction house.

**B €403,518**

Francis Picabia (1879-1953), "Espagnole", oil on card, signed, circa 1941-1942, 75.5 x 53 cm.

Lyon, 13 June, Anaf - Jalenques - Martinon & Vassy auction house.

**C €331,250**

Pierre Bonnard (1867-1947), "Scène de famille", 1893, watercolour, lead and white gouache on vellum, 29,8 x 14,3 cm.

Paris, Drouot, 13 November, Ader auction house. Mme Bonafous-Murat.



**D €569,000**

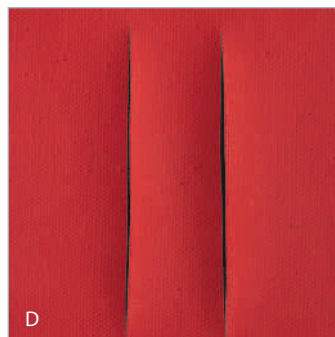
Lucio Fontana, "Concetto spaziale", 1959 (Attese), painting on lacerated silk, signed and titled, 22 x 15.5 cm.

Versailles, 26 April, Versailles Encheres auction house.

**E €2,729,500**

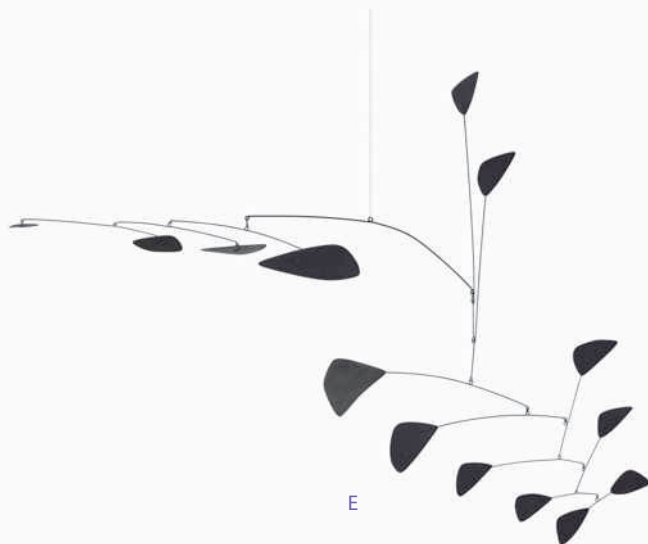
Alexander Calder (1898-1976), "Fourteen Black Spots", 1952, signed with initials 'C.A.' hanging mobile - sheet metal, wire and paint, 94 x 127 x 68.5 cm.

Paris, 8 December, Christie's France auction house.

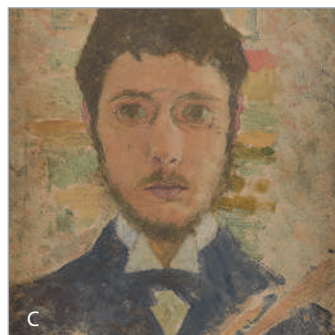


D

HD



E



**C €960,000**

Pierre Bonnard (1867-1947), "Self-portrait", 1889, oil on card, 21 x 17 cm.

Fontainebleau, 29 March, Osenat auction house.

**D €960,909**

Gustave Caillebotte (1848-1894), "L'Allée de la villa des Fleurs, Trouville", 1882, oil on canvas, 65 x 54 cm.

Paris, Drouot, 20 November, Millon & Associés auction house. Mme Ritzenhaler.

**E €1,530,000**

Sanyu (1901-1966), "Nu assis ou Académie de dos, sur tabouret", 1931, oil on canvas, 73 x 50 cm.

Paris, Drouot, 26 October, Aguttes auction house.

**A €1,544,400**

Hans Hartung (1904-1989), Painting no. 10 "t 47.10", oil on canvas, signed on the bottom right, dated January 47, 146 x 97 cm.

Paris, Drouot, 18 November, Maître Vincent Fraysse.

**B €502,905**

Henri Fantin - Latour (1836 - 1904), "Roses", oil on canvas, 48 x 41,5 cm, signed and dated bottom left "Fantin 91".

Paris, 25 March, Millon & Associés auction house.





# JEWELLERY



A



B

**A €1,949,500**

Necklace of 39 natural graduated pearls set in a pearl clasp supported by two white gold rings decorated with diamonds. Diam. of pearls: around 7,9 to 11,6 mm, Laboratoire Français de Gemmologie certificate: natural saltwater pearls.

Paris, Drouot, 18 November, Pierre Bergé & Associés auction house. Mme Soupault.

**B €327,500**

Brooch in gold and silver made of two patterned "wings" set with antique diamonds, connected by a line interlaced with small diamonds holding a natural pearl pendant, surmounted with an antique diamond, 19th century work. H.10 cm, gross weight: 38 g.

Paris, 25 and 26 June M. Beussant - Lefèvre auction house. E. Portier.



C

**C €344,000**

Necklace of 58 natural graduated pearls, clasp set with antique cushion-cut diamond of around 3,30 ct., gross weight: 44,85 g., Laboratoire Français de Gemmologie certificate: natural pearls, diam.: around 6.1 to 12.5 mm.

Neuilly-sur-Seine, 24 June, Aguttes auction house.

**D €162,500**

Harry Winston, finery in platinum and yellow gold set with ruby cabochons enclosed with round and pear-shaped brilliant diamonds, composed of a drape necklace, a bracelet and a ring. Pair of earrings also joined, unsigned.

Paris, 25 and 26 June, Beussant - Lefèvre auction house. M. E. Portier.



D

**E €128,928**

Maison Chaumet necklace, in its case, 79 natural graduated pearls, measuring around 8.7 to 3.3 mm, platinum and white gold clasp, set with rose cut diamonds.

Versailles, 22 March, Versailles Enchères auction house. Mme Maisonneuve.

**F €350,500**

Yellow gold ring ornamented with a brilliant diamond, 12,06 ct, colour H, purity VS1.

Paris, Drouot, 29 June, Millon & Associés auction house. Mme Bauer-Petiet.

**G €541,880**

Platinum ring ornated with an emerald cut diamond. Rectangular diamond with step-cut facets.

Laboratoire Français de Gemmologie certificate of 16/11/2015. N°314874, 12.72 carats; Colour: G; Purity: VS1. Bordered with a baguette-cut diamond 7,41 g.

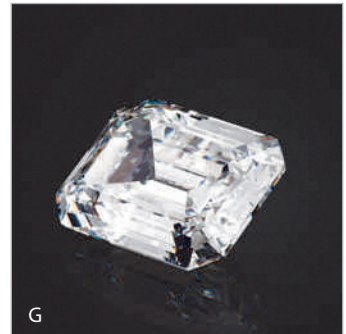
Paris, Drouot, 16 December, Tessier - Sarrou auction & Associés house.



E



F



G

# ASIAN ART



A



B



C



D

HD

## A €502,200

Lin Fengmian (1900-1991), "Mare aux lotus", ink and colour on paper, 65.5 x 65.5 cm.

Paris, Drouot, 15 June, Morand & Morand auction house.

## B €1,486,800

Lin Fengmian (1900-1991), "Musician playing Guqin", ink and colour on paper, 76,2 x 73,5 cm, "Seated woman and vase of flowers", ink and colour on paper, 79,5 x 76,6 cm, "Beauty defying Tyranny", oil on canvas, 61 x 49,6 cm.

Cannes, 4 June, Azur Cannes Enchères auction house. François Issaly & Julien Pichon. M. Ansas & Mme Papillon d'Alton.

## C €1,531,200

Jiaqing period (1796-1820), white jade sceptre dated 1816, l. 38 cm.

www.asium-auction.com - Asium, 11 June, Artprecium auction house.

## D €400,000

Qing Dynasty, Yongzheng period (1723-1735), palace vase with underglaze blue decoration of lotus flowers, alternated with peonies from the shoulder; reverse, Yongzheng mark with six characters in a double circle in underglaze blue. H. 35 cm.

Paris, Drouot, 13 June, Pescheteau-Badin auction house. M. L'Herrou.

## E €457,600

China- 18th/ 19th century, snuff bottle in the form of a double bottle in yellow enamelled glass, on the back of the base apocryphal mark in blue enamel "Qianlong nianzhi", H. 5.4 cm, stand in gilded copper. Paris, Drouot, 15 December, Maître Vincent Fraysse.





E



A



**A €520,800**

Mongolia, School of Zanabazar, 18th century, Buddha Amitabha in gilt bronze, sitting in padmasana, hands in dhyana mudra, H. 35.4 cm. Provenance: Dr Laville, a Chinese Red Cross doctor sent to Mongolia. Paris, Drouot, 14 December, Tessier - Sarrou & Associés auction house.

**B €172,130**

Lé Phô (1907-2001), "Jeune Fille au voile clair", ink and colours on silk, 35.2 x 28 cm. Paris, Drouot, 30 March, Claude Aguttes auction house.

**C €783,000**

Bronze Taotie mask, end of Shang dynasty, beginning of the Western Zhou dynasty, 6th/5th century BC. Paris, 16 December, Sotheby's France auction house.



**D €358,400**

Qing Dynasty, Qianlong era, receptacle in the form of "Zun" phoenix in gilt bronze and cloisonné enamel. H. 37 cm.

Paris, Drouot, 11 June, Blanchet & Associés auction house. Mme Jossaume, M. Portier.

**E €5,585,500**

Attributed to Gu Quan, XVIII<sup>e</sup> siècle), Cinq Cent Luohan, Handsroll, ink and colour on paper, inscribed and signed with two seals: Chen, Quan, dated eighth month of thirty-seventh year of the Qianlong reign. With two collector's seal: Qianlong Yulan zhibao, Midian zhulin, 32 x 1131 cm. Paris, 9 June, Christie's France auction house.

**F €338,040**

China, bronze statue of Guanyin, Ming era, 16th century, h. 56 cm.

Enghien, 1 February, Goxe, Belaisch, Enghien auction house. M. Th Portier.





# BRONZES



A



B



C



D



E

HD



F

## A €548,240

Aristide Maillol (1861-1944), "Nu debout se coiffant, (baigneuse aux bras levés)", 1898, bronze proof with subtle brown patina. Cast by Alexis Rudier, Paris, signed on the base, 80 x 32.5 x 28 cm.

Paris, Drouot, 22 May, Pierre Bergé & Associés auction house.

## B €325,000

Auguste Rodin (1840-1917), "Jean d'Aire", reduction, bronze with nuanced brown and green patina, signed « Rodin » under the left foot, stamp « Alexis Rudier fondeur, Paris », marked « A. Rodin », 47 x 16,1 x 12,5 cm.

Rouen, 19 April, Normandy Auction auction house, study Delphine Frémaux - Lejeune. Cabinet Brun - Perazzone.

## C €673,920

Rembrandt Bugatti (1884-1916), "Javan Rhinoceros", 1907, proof in patinated bronze, numbered, signed and dated. Paris, Drouot, 10 December, Fraysse & Associés auction house. Cabinet Maréchaux.

## D €592,200

Auguste Rodin (1840-1917), "Danaïd", Type I, small version, bronze with brown patina, circa 1895-1898, 21.7 x 28.9 x 38.7 cm.

Paris, Drouot, 15 April, Blanchet & Associés auction house.

## E €525,000

Germaine Richier (1904-1959) "La ville", 1951, bronze sculpture with green antique patina, cast by Susse, signed and numbered 2/6, 133 x 62 x 60 cm.

Cannes, 6 December, Cannes Enchères auction house. M. Willer.

## F €239,400

Auguste Rodin, "Baiser", 4e réduction, 1898, bronze proof with brown and green nuanced patina, founder Ferdinand Barbedienne, July 1914.H. 25,2 cm.

Paris, Drouot, 10 July, Kahn - Dumoussset auction house. M. Chanoit.

€430,500

Mahmoud Mokhtar (1891-1934),  
"Au bord du Nil", patinated bronze,  
signed, stamp of the Susse foundry,  
119 x 27 x 29 cm.  
Villefranche-sur-Saône, 30 May,  
Guillaumot - Richard auction house.





A



**A €1,165,600**

Portrait of Juba II, King of Mauretania from 25 BC to 23 AD, white marble, late first century BC, h: 30 cm (34 cm with base).

Sceaux, 13 December, Siboni auction house.  
M. Kunicki.

**B €248,000**

3rd century, Imperial Roman era, probably from a Greek atelier in Rome. Facade of a sarcophagus, white sculpted marble, 63 x 133 cm.

Montbazon, 8 June, Rouillac auction house.  
Cabinet Roudillon.

**C €276,220**

Egypt, New Empire, 19th dynasty (1314-1200 BC), pair of dignitaries, polychrome limestone, 47 x 63.5 cm.

Paris, Drouot, 30 May, Pierre Bergé & Associés auction house. M. Kunicki.

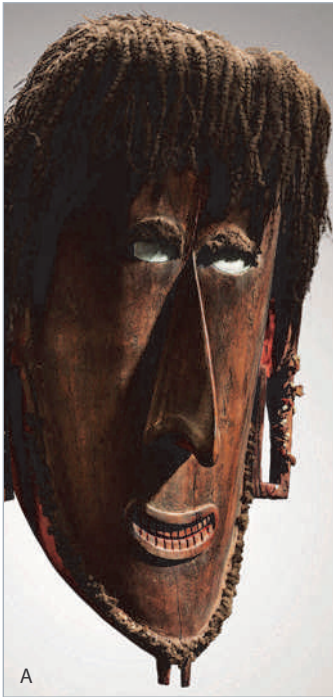
**D €277,240**

Roman art, 1st-3rd century, headless torso of the goddess Diana, white marble, h. 83 cm.

Paris, Drouot, 8 June, Millon & Associés auction house.

HD





HD

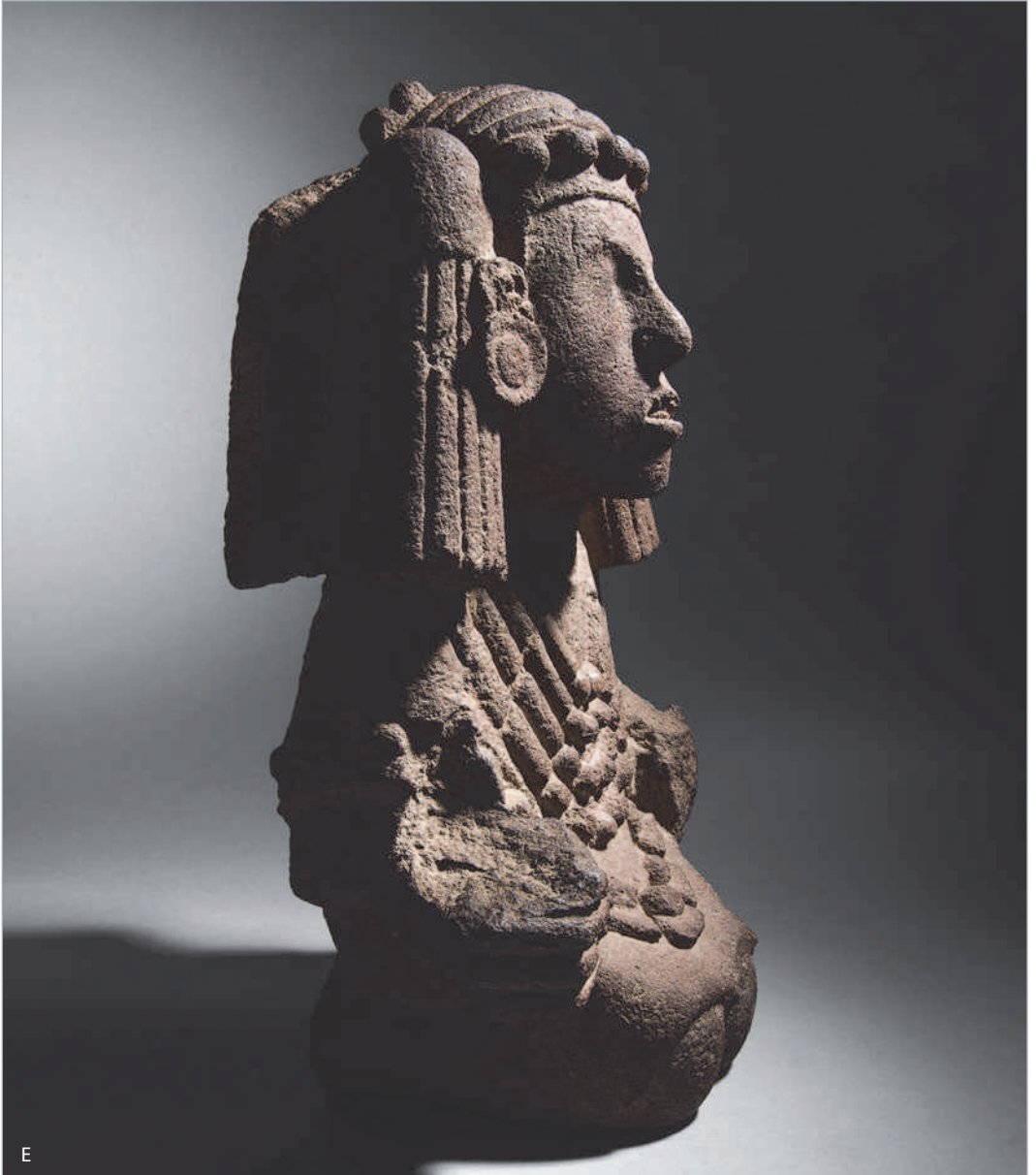
**A €1,665,500**  
Mask, Saibai Island, Torres Strait Islands, Australia  
Height: 72 cm  
Paris, 3 December, Christie's France auction house.

**B €189,000**  
Greek art, 4th century BC. Pair of ibex bracelets each made with a gold leaf: ibex heads formed with a conical gold leaf worked freehand  
L. 7,8 cm - 64 and 65 g.  
Paris, Drouot, 30 May, Pierre Bergé & Associés auction house. M. Kunicki.

**C €237,500**  
Sculpture of bison, 12th to 14th centuries, stone, pigments and turquoise.  
Paris, Drouot, 1 June, Eve auction house.

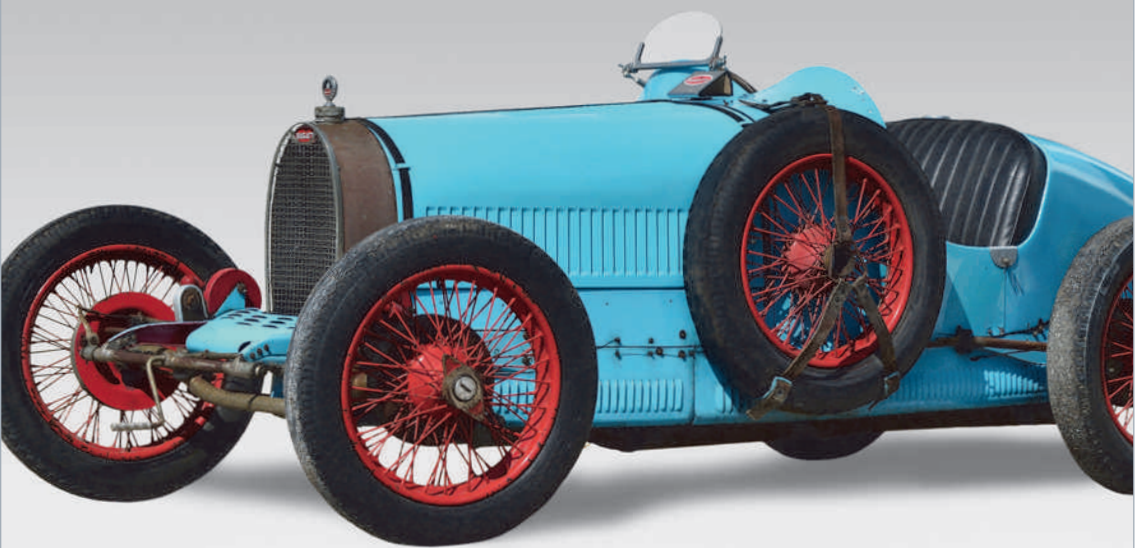
**D €212,500**  
Ivory Coast, Senufo people, end of 19th century or early 20th century. Female figure sitting on a wooden stool with black patina. H. 56 cm.  
Paris, Drouot, 3 June, Binoche et Giquello auction house. M. Dulon.

**E €562,500**  
Aztec culture, Central Mexican Plateau, recent postclassical, 1325-1521, Chalchiuhtlicue, water goddess, grey andesite with traces of cinnabar, H. 42,5 cm.  
Paris, Drouot, 19 June, Binoche & Giquello auction house.



E

# AUTOMOBILES



A



B



C



D



E



F



**A €920,000**

1927, Bugatti type 37, 1500cc Sport, "Tecla 4", chassis 37291, engine 192.

Fontainebleau, 14 June, Osenat auction house.

**B €152,500**

Hispano-Suiza H6 from 1925, n° 11263 chassis, engine n° 301284.

La Trinité, 3 February, Hôtel des ventes de Nice Riviera auction house. M. Pluton.

**C 1,624,000**

1963, Ferrari, 250 GT/L "Lusso" Berlinetta, original V12 engine.

Paris, 4 February, RM Auctions.

**D €70,000**

Renault type x1, 1, Labourdette body, n° 27 chassis, around 1907.

Chassieu, 8 November, Osenat auction house.

**E €1,897,500**

Aston Martin DB5 cabriolet, 1965, one of 39 original left-hand drive cars.

Paris, 5 February, Bonhams France auction house.

**F €612,440**

1939, Citroën, traction 15/6 cabriolet.

Fontainebleau, 15 March, Osenat auction house.

**G €2,010,880**

Maserati A6G 2000 Grand Sport from 1956.

Paris, 6 February, Artcurial, Briest, Poulain, Tajan auction house.



G



# CURIOS



**A €131,240**

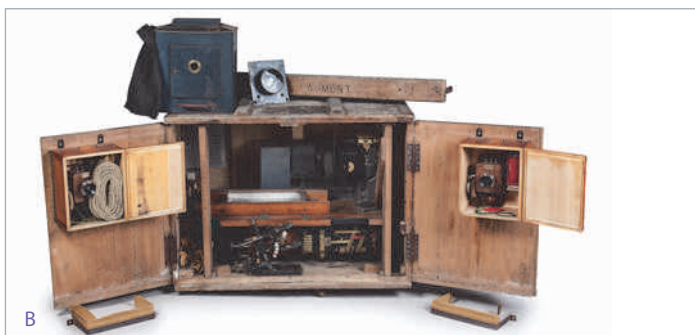
Section of helical Eiffel Tower staircase, 1983, Origin, collection of Guy Béart.  
Paris, Drouot, 21 March, Coutau-Bégarie auction house.

**B €1,24M**

Gaumont chronomegaphone, 1912, equipment for talking films with sound amplifier, contained in four boxes, numbered 11-005.  
Montbazon, 7 June, Rouillac auction house.  
A world record for a piece of cinema.

**C €43,400**

Louis Blériot type XI, "1909 Channel crossing" plane.  
Paris, Drouot, 2 July, Morand & Morand auction house.



**D €162,500**

Gibeon, Namibia, entire meteorite, 110 kg, 55 x 35 cm, extra-terrestrial object.  
Paris, Drouot, 7 December, Lucien-Paris auction house. MM. Labenne, Turner.

**E €312,480**

Morocco, Fez, 14th century, by Muhammad ibn Qasim al-Qurtubj, brass astrolabe, diam. 25.2 cm.  
Drouot, Drouot, 2 February, Tessier - Sarrou & Associés auction house. Mr. Turner.



HD



E

Waistcoat, 1730-1739, England .







# MAGAZINE



# Heading for Europe

The Victoria & Albert Museum needs no introduction – and its new rooms, devoted to Europe from 1600 to 1815, only add further lustre to the image of an institution rightly considered the world's greatest museum of art and design. "It's the most universal," says Olivier Gabet, the director of its Paris counterpart. "Its collections are truly phenomenal. It's the Musée des Arts Décoratifs de Paris with a bit of the Louvre, Guimet and d'Orsay museums and the Bibliothèque Nationale de France thrown in for good measure!" Throughout its history, the British institution has constantly expanded its collections, improved its presentations, and lavished care on setting and content alike. In 2001, it began a huge transformation project called FuturPlan. The second phase of alterations culminated in the opening of the Europe rooms on 9 December. This redeployment of the 17th and 18th

century collections cost some £12.5 million. "These new galleries are a major development in our ambitious programme to renew the architecture of the V&A for the 21st century and, at the same time, re-examine and represent our collection for our visitors," says the museum's director, Martin Roth. Olivier Gabet considers that "the V&A's policy of systematically rethinking its collections has set the tone for every institution of this kind, like the Arts Décoratifs de Paris, Vienna's Museum of Applied Arts and the museums of Prague and Hamburg". This new presentation involves a chronological circuit through seven rooms, punctuated by thematic sequences dedicated to key subjects, like "collecting in the Cabinet" and "enlightened thought in the Salon". The questions of luxury, power, the city and trade are explored within this narrative, adding to visitors' understanding of this period. The museum has also some undeniably informative period rooms. We can admire the Paris cabinet of Antoine Megret de Sérilly, Treasurer General in the War Ministry, illustrating the refinement of Neo-classical interiors. Faithful to the motto of its first director, Henry Cole, that "the museum should be a schoolroom for everyone", the approach is deliberately educational, based on intelli-

## TO READ

"The Arts of Living Europe 1600 - 1815",  
Elizabeth Miller & Hilary Young, 208 pages, 2014, £25.



Nautilus Shell, possibly engraved by Jean Bellequin (Johannes Belkien), possibly Amsterdam, the Dutch Republic, about 1620.





"Neptune and Triton" by Giovanni Lorenzo Bernini (1598-1680), Italy, circa 1622-23.

gent mediation. "We don't expect our visitors to have prior knowledge of the history of art," says curator Lesley Miller, "so we describe the historical movements (Baroque, Rococo and Neo-classical) before taking visitors into areas that highlight different aspects of a period's lifestyle: from war to world trade; from fashion to the widespread consumption of hot drinks; from the court of Louis XIV to the Empire style under Napoleon. We are also keen to show the continuity existing between these periods and our own, particularly in terms of the development of power and global markets, ideas of comfort and private life, and the promotion of fashion and its programmed obsolescence." To support its approach, 25% of the items displayed by the museum consists of hitherto unseen objects (either newly-restored or recently-acquired) that did not feature in the former presentation dating from 1972, like the costumes. It has swelled its collections with numerous pieces, such as an impressive Venetian table made in around 1686, possibly to celebrate the reconquest of the port of Nafplio during the war between the Venetian Republic and the Ottoman Empire. This has pride of place in a room dedicated to Europe and the world: a sequence that illustrates a Baroque art nourished by trading with Asia and the Americas. This presentation emphasises the European dimension in the museum's project for new hangs, which began in 2009 with the Mediaeval and Renaissance galleries, after a powerful display of the British Galleries and British Art Deco. There is a decided spotlight on France, mainly through the collection of the businessman John Jones: the jewel in the V & A's crown. In 1882, Jones bequeathed it a collection of over a thousand objects and furniture items celebrating the 18th century in Europe, including some French masterpieces such as a Boulle marquetry armoire: an exquisite piece of Parisian cabinetmaking from around 1700. For Olivier Gabet, "it is fascinating and paradoxical to see how England, a country on the very outskirts of the continent, makes the art of Europe as a whole shine out through one of its key institutions".

**Stéphanie Perris-Delmas**

Victoria and Albert Museum, Cromwell Rd, London, United Kingdom, daily 10.00 a.m. - 5.45 p.m.; Fridays 10.00 a.m. - 10.00 p.m.

[www.vam.ac.uk](http://www.vam.ac.uk)





# New Realism, late recognition

New Realism, new ways of perceiving reality". In 1960, Pierre Restany gave birth to New Realism through the almost mathematical formula quoted above. It appeared again in the preface to the catalogue for an exhibition held at the Apollinaire Gallery in Milan, featuring Arman, François Dufrêne, Raymond Hains, Yves Klein, Jean Tinguely and Jacques Villeglé.

## A short history of New Realism

This preface, the Constitutive Declaration of New Realism, was published on 16 October 1960. On the 27th, the artists in the exhibition, together with Martial Raysse and Daniel Spoerri, met up at Yves Klein's studio and signed the manifesto. After all, a birth requires a birth certificate... There followed a stormy history, generally considered to have ended in 1970. The group first exhibited in November 1960 at the Paris Avant-Garde Festival, then from July to September 1961 in Nice, where the New Realism

Festival began. A second manifesto was drafted between May and June 1961, entitled "40° above Dada". This led to the departure of Yves Klein, who did not agree with Restany's insistence on the Dadaist aspect. The movement was then joined by César, Mimmo Rotella, Niki de Saint Phalle and Gérard Deschamps, and finally Christo in 1963. In 1962, the artists took off for New York, to the Sidney Janis gallery for a show, "The New Realists", where they were presented as the nascent forerunners of an artistic approach that only found its full expression in Pop Art! In 1963, at the San Marino Biennial, they held their last exhibition apart from the movement's anniversary in 1970 in Milan, which featured various exhibitions and action performances.

## Awareness of a collective singularity

The Europe of the Fifties and Sixties was marked by the "Trentes Glorieuses" (the thirty-year post-war boom), typified by rapid industrialisation, the prolific spread of images and burgeoning



**€2,163,998**

Yves Klein (1928-1962), "Untitled Monogold", (MG 26), around 1960, gold leaf on panel 51,5 x 44,8 cm. French record for the artist. Paris, Drouot, Millon & Associés, 4 April 2012.





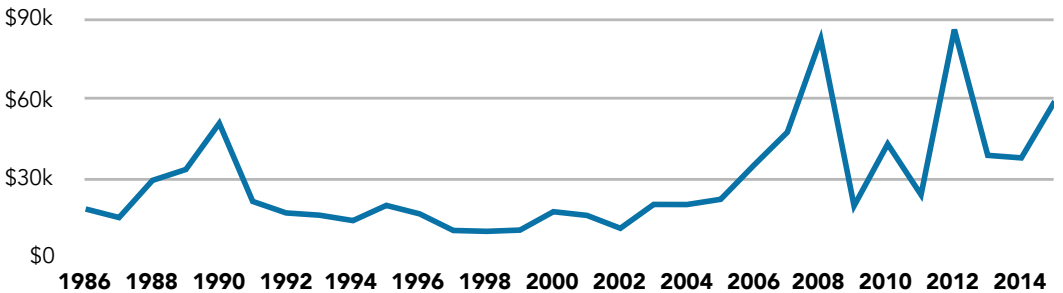
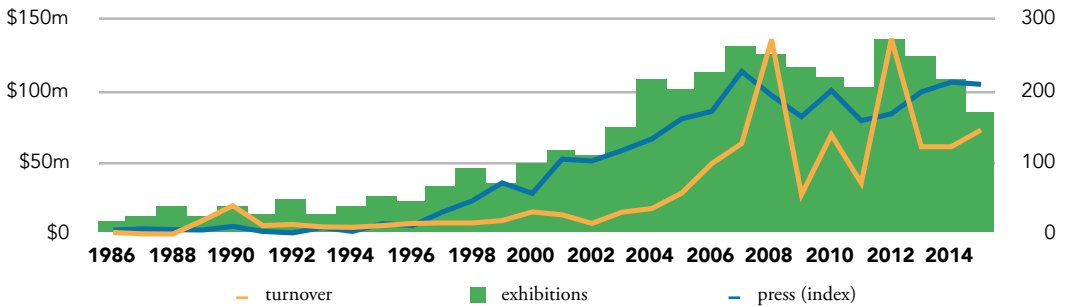
€172,260

Tetsumi Kudo (1935-1990), "Your portrait", 1964, mixed media and sales voucher collage with miscellaneous objects in a Plexiglas box.

75.5 x 69 x 13 cm.

World record for the artist.

Paris, Drouot, 24 and 25 October, Digard Auction auction house. Maître Frassi, Cabinet Perazzone-Brun.



consumerism. In art, these years gave rise to profound questioning, marked by a redefinition of artistic movements ranging from the New Wave to neo-Dada by way of the new novel. America and more particularly New York, became the epicentre of art. In 1964, Robert Rauschenberg was awarded the Golden Lion at the Venice Biennial, and New York "stole the idea of modern art". "On Thursday 27 October, the New Realists became aware of their collective singularity," wrote Restany in the movement's manifesto. What precise singularity was this? Despite their widely-differing formal language, the New Realists used a similar method for appropriating the real, which Pierre Restany defined as the "poetic recycling of urban, industrial and advertising reality".

The New Realists swallowed and digested images of mass culture, and above all appropriated the objects and materials of this fledgling consumer society, as witness the accumulations of Arman and Deschamps, the compressions of César, the lacerated cinema posters of Jacques Villeglé and Raymond Hains, the extravagant, composite machinery of Tinguely and the "snare-pictures" of Spoerri. Martial Raysse even went so far as to say that "Prisunic super-markets are museums of modern art"!

### Late recognition

Unlike American Pop Art, its distant cousin, New Realism was not really recognised until the late 1990s.



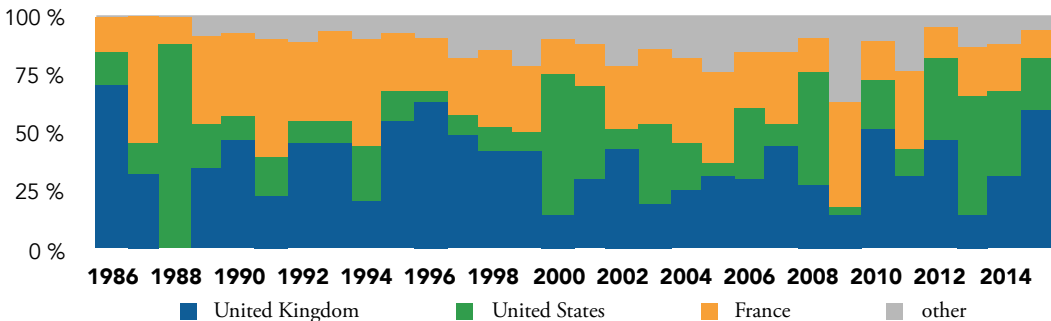
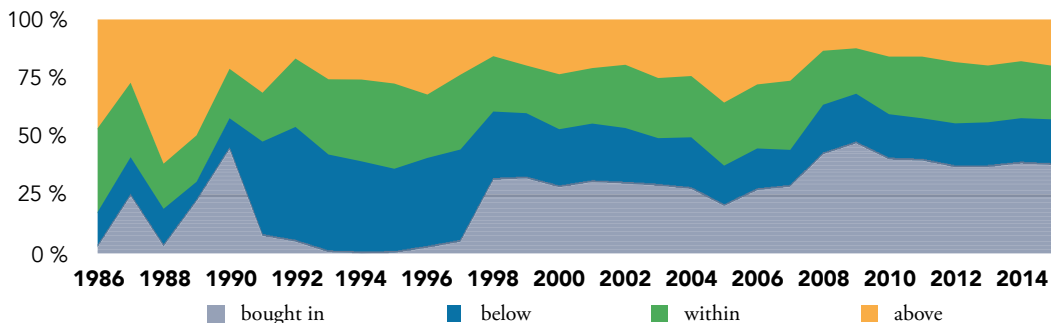


**€349,990**

Niki de Saint Phalle (1930-2002),  
"La Sirène", 1983, sole piece, polyester  
resin painted by the artist, framework  
by Jean Tinguely, 90 x 240 x 90 cm.  
Paris, palais d'Iéna, 6 December 2012,  
Pierre Bergé & Associés auction house.







It took the Musée d'Art Moderne de la Ville de Paris until 1986 to stage its first retrospective on the movement, and the MAC in Nice until 1997 to organise the exhibition "De Klein à Warhol. Face à face France/États-Unis". Yet paradoxically, the artists gained institutional recognition, with retrospectives dedicated to Rayssé, Klein, Tinguely, Spoerri, Hains, Niki de Saint Phalle and César between 1981 and 1997 in Paris. As regards the market, New Realism was first promoted by galleries. In France, the Smagge gallery opened in 1990, and was quick to exhibit the "poster artists" Dufrière, Hains and Villéglé, while the George Philippe & Nathalie Vallois gallery laid on shows for Arman in the Nineties, and

presented the exhibition "New Realism" in 1997. Until 1999, America played a small role in the market (12% of the turnover between 1986 and 1999), while demand was at its highest in France and the UK. The only exception was in 1988 with America's multiple records in New York, when Christo's Brite green store front (project) (1965) sold for \$195,000 and Jean Tinguely's Motor-cocktail (1965) for \$145,000.

### Is America exhuming the New Realists?

At the turn of the millennium, the situation changed with an upsurge in the New Realists' market. Between

2000 and 2008, the number of works put up for auction doubled, and the average price of lots increased considerably (an average of \$48,492 between 2007 and 2010 compared with \$17,700 in 2000). In 2005, Vienna's MUMOK hosted the "New Realism" exhibition. In 2007, the Galeries Nationales at the Grand Palais staged another, "Le Nouveau Réalisme", and in 2010 the Museo Nacional Centro de Arte Reina Sofia followed suit with "Nuevos Realismos: 1957-62". Although in museum terms the movement is still mainly represented in Europe, the market is taking on a distinctly American tinge. Between 2008 and 2015, the US accounted for nearly 34% of the New Realist turnover at auction, with the UK at 26% and France at 17%. This situation is explained by a time-honoured technique used by Sotheby's and Christie's: dispersing the finest pieces in the New York Post-War and Contemporary Art sales of May and November. New Realists garnered 80% of the highest prices in this way.

### Klein, the driving force of the New Realists

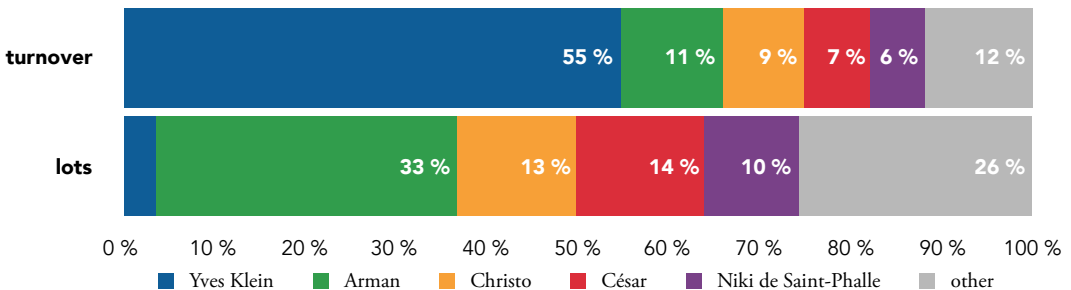
And which artist provided the movement with its ten highest bids? Yves Klein, generating 55% of the turnover with 4% of the lots. The market is avid for New Realist artists, and Klein's name has the merit of being identifiable – and identified. The peaks in the market in 2008, 2010 and 2012 were all due to records for the most famous of the New Realists. In 2008, Sotheby's (New York) sold "MG2" (1962) for \$21

million: triple its estimate. In 2010, Christie's sold "Anthropométrie Le Buffl'e (ANT 93) (1960) for \$11 million, and in 2012, Christie's (London) knocked down "Le Rose du Bleu" (RE 22) (1960) for \$36 million – Klein's record.

### Drouot, a natural marketplace for the New Realists

Understandably, Drouot is still a natural marketplace for the New Realists. Between 2000 and 2015, more than 5,600 lots were sold there for a total of €85.3 million, with €15,094 as the average price per lot sold. In value, this represents 10.4% of the market for that period. There have been some pleasant surprises for French auctioneers over the last few years. In 2012, at the sale of the Dotremont collection, Millon auction house sold a Klein monogold for €2,1 million. On 24 October, Digard Auction sold a historic piece, the "Déclaration constitutive du New Realism" (in Klein's handwriting) for €95,000 after a high estimate of €15,000. This transaction, which took place during the sale of the Pierre and Jojo Restany collection (totalling €1.15 million), was one of the highlights of the year. Today, the New Realists are all well-known, and often achieve the highest prices for French artists at auction. However, the vitality of their market is still largely dependent on Yves Klein, and records are mainly achieved with the top British and American auction houses.

Art Analytics





# Contemporary Chinese art

This booklet, presenting a small selection of works, is designed to enlighten our incomprehension when looking at contemporary Chinese creations. Through a few works chosen for their visual impact and expression of national cultural basics, we help you to crack the cultural code, because images made in the Chinese mould cannot be analysed without studying the specific features of this society and its languages. What system can we use to decipher the works? Several aspects come into play: myths and legends, historical events, the current political and social situation, and formal sensibilities like the choice and effect of colours and materials. And then the characters contained in the works need to be translated, together with the play on words, consisting of homonyms, which involves cerebral connections impossible for

those unfamiliar with Chinese. This contextualisation is further complicated, because China belongs to a globalised society. New forms are emerging, borrowed from both the West and a tradition that is reinventing itself. Interactions are involved, mingling areas and epochs according to very different systems of historicity. As in the West, questioning these images inevitably means deconstructing the discourse established by the history of art. Because the works are part of a kaleidoscopic imagination, their interpretation is also fragmented. So let us take you on a journey of discovery.

## Qiu Jie, "BB and Mao"

With its naked desire and black humour, the work by Qiu Jie (b. 1961) features BBs and Marilyns with bodies adorned or sometimes nude. A man accompanies them. His head is that of a "cat": mao in Chinese. The homonym is obvious. Here it designates the Great Leader – or even the octogenarian. Which he was. A subject that long remained taboo, but was ever-flattering to the unbridled yang energy of the country's male ego, was that Mao Zedong was a womaniser.

## NOTE

The series continues in the next issue with Cai Guo-Qiang, "Footprints of history" and Zhang Huan, "Family Tree".

HD



Courtesy of Art Plural Gallery, Singapore

Qiu Jie, "BB and Mao",  
2012, oil on canvas,  
110 x 150 cm, private  
collection, Malaysia.

Yan Pei-ming, "Landscape of Childhood", 2009, polyptych, dye on fabric, 200 x 300 cm per flag (consisting of 34 likes and 34 masts). View of the exhibition "Landscape of Childhood", Ullens Centre for Contemporary Art, Beijing, 2009.



It was said that he died of syphilis. All kinds of superstitions are associated with the cat: for example, its pupils indicate the hours, and its washing announces the imminent arrival of a stranger. They say that in Canton, during the famine caused by the Great Leap Forward (1958), it was sacrilegious to eat cats: it would have harmed the very integrity of the head of state. Then came a period of relative de-maoisation. "No matter if a cat is white or black, provided that it catches the mouse," said Deng Xiaoping. And here is the mouse. It is no accident that it wears a yellow blouse, or has blonde hair. In China, yellow is the colour of eroticism. The reforms went hand in hand with the emergence of licentious imagery. With the degenerating morals of the ruling classes and the loosening social fabric, the epoch readily plunged into a hedonism that was sometimes reinvented – as we can see in the association of the strange duality of two figures, contemporary with each other, with the small pagoda painted in the background by the artist. Should we see an allusion to two famous novels of the imperial period, *The Plum in a*

*Golden Vase (Jing Ping Mei)* and *The Dream of the Red Chamber (Hong lou men)*, full of risqué descriptions of men's and women's sordid behaviour? In contrast with Western literature of this genre, bodies are neither good nor evil. Here, sex is taken like a medicine. Transgression, then, but without metaphysics. In this age of globalisation, the painter seems to say that sex in China thus becomes the fulfilment of a blonde dream.

### Yan Pei-ming, *Landscape of Childhood*

Dozens of banners bearing portraits of children flap in the breeze of the humming fans installed by Jérôme Sans, the curator at the time of Beijing's Ullens Centre for Contemporary Art, at the request of the artist Yan Pei-ming (b.1960). Images animated by the air current, as the endless lament of a poem bewitched by the wind would be. Feng in Chinese is far more than an onomatopoeia with powerful tones. It simultaneously designates "wind", "change" and even "madness".





© Yan Pei-Ming © Photograph: André Morin

It is also a practice of humiliation as ancient as the art of war, which involved “returning” the bodies of enemies “to the wind” (*feng liu*), without burial. Here, although a portraitist, the artist breaks away from framework and frame to show not an external reality but a subject that endlessly haunts his generation: being young at the time of the Cultural Revolution. Thousands of “educated youths” (*zhiqing*), labelled as “bourgeois” by Maoist ideology, disappeared, flags flying, into the depths of the countryside where the authorities deported them. The most fortunate returned after ten years of forced labour. Others did not. Their families are still looking for their bodies. Exploring the space of this installation is a kind of a ritual and poetic justice, as symbolised by the deliberately inverted flagpoles, as though to emphasise the extraordinary character of this event. It is contemporary with us because it consists of grieving and suffering that no joy can extinguish. A black episode. This is the dominating colour. In ancient China, black represented the North and its unlucky connotations;

perhaps empathy on the part of the artist with his Shanghai comrades, sent to the northern regions of the country to undergo endless re-education sessions. In literary tradition, it was also the colour of heroes and men of honour. The Peking Opera often featured generals with black-painted faces, ready to face danger at the cost of their lives. The figure of Bao Gong, the Judge of Hell, is also black, as is that of the first dynasty in ancient Chinese history: the Xia. Was it not said that Mao Zedong in turn founded the first dynasty of the Communist era in China? Within the closed doors of this reserved space, Yan Pei-ming poses wordless questions. Originally, the artist was going to surround these figures with landscape paintings on the walls. The project would then have had a very different meaning. Did he want to celebrate in this way the memory of the children who tragically died the previous year in the Sichuan earthquake? A sensitive subject, which he probably decided against in order to honour all these victims, united in a shared memory.

Emmanuel Lincot

## MEETING

# Betsy and Robert Feinberg

The story began in 1972, when Betsy and Robert Feinberg went to a Japanese art exhibition at the Metropolitan Museum. To remind them of it, they spent two dollars on a poster showing the arrival of 18th century Portuguese travellers in the Land of the Rising Sun. On the advice of Betsy's sister, Amy Greenberg Poster, they decided to buy some original works, which at the time cost barely more than a reproduction. It was the start of a project lasting nearly forty years. Robert Feinberg had always nurtured a love of knowledge after working as a chemistry researcher at the universities of John Hopkins in Baltimore and Rockefeller in New York. He immersed himself in Japan's culture and history to get a better feel for its art, deepening his knowledge still further with numerous trips to Japan, and through his collection, assembled a huge artistic landscape of the Edo period

(1615-1868). Robert had had two lives. He was a teacher and researcher at the University of Rockefeller in New York, then gave up the job in 1976 to take over the industrial paint firm Duron Paints & Wallcoverings, created by his father on the East Coast. After that he married Betsy, who was a teacher for blind children. For nearly half a century, the couple shared their enthusiasm for dance, music, museums and above all for Japan. They went there every year, seeking out further additions to their collection. When Robert sold his company in the 2000s, he began to make even more trips, endlessly exploring the Japanese world. In 2013, he and his wife decided to donate nearly 300 works to the Harvard Art Museums. Having obtained a PhD in chemistry in 1965, Robert Feinberg had glowing memories of his years of study at Harvard; as he said, it was a life-changing experience. As well as their donation, the couple also founded and sponsored – to the tune of \$2 million – America's most important academic centre dedicated to Japanese art: the Feinberg Art Study Center, which moved into new premises designed by Renzo Piano in late 2014. That year, the couple loaned their collection to the Musée Cernuschi for the exhibition entitled "Le Japon au fil des saisons".

## NOTE

"Le Japon au fil des saisons", 60 pages, 80 illustrations Price: €35, edited by Christine Shimizu.

[www.harvardartmuseums.org](http://www.harvardartmuseums.org)





**Maruyama Okyo** (1733-1795),  
"Peacock and peonies", vertical roll  
(kakemono), Harvard Art Museums,  
donated by Robert S. and Betsy G.  
Feinberg.





Sakai Hoitsu (1761-1828),  
"Ivy-covered path on Mount  
Utsu", two-panel screen,  
Harvard Art Museums,  
donated by Robert S. and  
Betsy G. Feinberg.

**Your sister, Amy Greenberg Poster, was a young curator in the Brooklyn Museum's Japanese art department. What part did she play in the start of your collection?**

**Betsy Feinberg:** When she found out the price of the poster we had bought at the Metropolitan, she said we could buy an original for the same amount. That was true for the Edo period, which was not very popular at the time. She was the main driving force, because she set up our first contact. Thanks to her, we went to see a specialist dealer in Manhattan and began to buy some major pieces. When we first went to Japan, she put us in touch with various curators, particularly in Kyoto.

**Your collection is a very comprehensive illustration of all schools in the Edo period. Why did you go for such a wide spectrum?**

**Robert Feinberg:** If you study Franz Hals, for example, you want to know which artists he was in contact with, so you can reconstruct the cultural context. The idea of a school arises from the fact that painters were used to working together. They would exchange works between themselves, and these often have a more spontaneous style. So you find connections between the painters of Kyoto and Tokyo. The context explains the similarities.

**B.F.:** To start with, that period didn't really interest us very much. Like the Japanese themselves, we preferred older, Indian ink drawings on paper, which were highly influenced by Chinese art. Unfortunately, the best works of this kind had not been around in the market for a long time.

**What were your criteria for choosing, and how did your tastes change?**

**R.F.:** It took ten years to get a real feel for prices. Meanwhile, our tastes have certainly changed, but quality has always been a priority. And in forty years we have learned to judge this, after seeing and memorising a large number of works, sometimes by a single master.

**Have you ever come across fakes?**

**R.B.:** No, with one exception: a roll supposedly by Suzuki Kiitsu: a very beautiful painting of a young boy in a mountain landscape. A researcher came to look at it, and has

since found the original, now in a museum in Japan. The gallery owner suggested sending it back, but the copy was of such high quality that we kept it, and he just adjusted the price. It's part of the collection donated to Harvard, because I thought it could interest students from a learning point of view.

**Do you buy in the USA?**

**R.F.:** Not really, because there's only a limited market there. Americans don't sell their collections. They donate them to institutions, so works don't reappear on the market, apart from a few sold separately. The quality isn't so good there, either. We have mainly bought our pieces in Kyoto and Osaka. For a long time, Japan lived cut off from the outside world, and art lovers are rare beyond its borders, apart from a few Chinese.

**B.F.:** You have to travel. We don't buy on sight of a photo – which the Japanese never send, in any case. Every trip means contacting galleries by post and setting up appointments in advance. They are still very attached to human contact. They have a very singular concept of galleries, which are very small, and hardly visible in the street. If dealers don't know you, they first of all drink tea with you in order to find out what you like, and then they show you a few fine pieces, but never everything. In a way, it's a bit like a military campaign.

**Is the market speculative?**

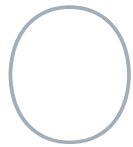
**R.F.:** Not at all. Collectors covet beauty without considering the price index. As pieces become scarcer, prices soar. In the past you could easily buy fine pieces for eighty dollars; now you pay a hundred thousand, and that change has come about in only 40 years. In 2014, a pair of screens went for over a million dollars.

**You are also patrons of a research centre at Harvard.**

**R.F.:** Yes, this was inaugurated in November 2014, in a building designed by Renzo Piano, who remodelled, enlarged and modernised the former layout. The public can visit it in the morning, but the students have 24/24 access, and above all, they can study originals. It was crucial for us to support teaching and help to disseminate Japan's culture and history beyond its borders.

Interview by Geneviève Nevejan

# Avant-garde jewellery



On 25 September 2015, the Jean-Emmanuel Prunier auction house staged a sale in Paris that largely paid tribute to modern jewellery. Several world records were set, and some magnificent bids obtained, confirming the rosy health of this still-young market.

## Sculptural jewellery sets

The International Exhibition of Industrial and Decorative Arts, which opened on 29 April 1925, was like a bomb in the artistic landscape, shooting Paris to the front of the world stage. Vitality was at its peak, and jewellers, too, were part of this movement eagerly speeding towards the future. Several trends emerged from this flourishing creativity, setting devotees of luxury against the harbingers of the modern world. In 1929, a group founded the UAM (Union of Modern Artists). These artists, architects, and decorative artists

from various backgrounds were united by a single watchword: to disseminate aesthetic knowledge to as many people as possible. Raymond Templier, the association's secretary, bore witness to the part played by the jewellers in this vein. He was followed by Jean Després, Jean Fouquet, Gérard Sandoz and Jean Puiforcat. Their work was oriented towards simple, geometric forms and an architectural aesthetic influenced by scientific progress. They were inspired by contemporary life, not the past, striking out along a completely new path, and abandoning precious stones for less costly gemstones and materials never hitherto seen in jewellery. They produced astonishing combinations, where diamonds rubbed shoulders with lacquer and coral, gold joined forces with silver and ivory, and chrome-plated metal and even stainless steel made an appearance. All this contributed to the look of the new, emancipated woman of the Roaring Twenties. And these were the creations highlighted at the sale on 25 September,





**€514,600**

Suzanne Belperron (1900-1983), set consisting of a drape necklace and wide articulated bracelet in white gold, entirely paved with cabochon diamonds in closed settings, c. 1935, gross weight: 136 g (necklace) and 163 g (bracelet).

Paris, Drouot, 17 December 2014. Drouot Estimations auction house. Cabinet Serret-Portier



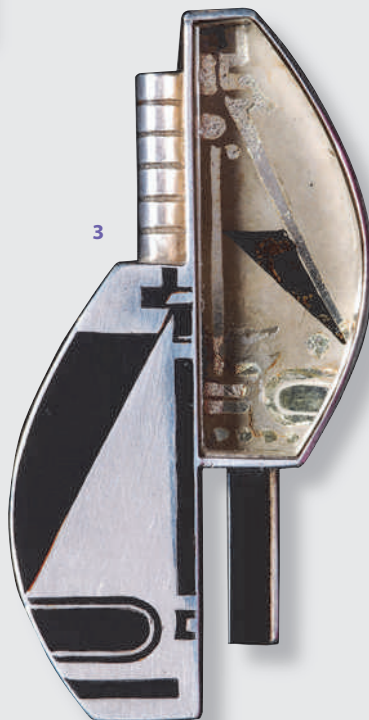
1

## READING

"Bijoux art déco et avant-garde", edited by Évelyne Possémé and Laurence Mouillefarine, co-published by Les Arts Décoratifs/Norma Editions, 2009.



2



3



4

garnering some splendid bids. The modernist jewellery of Jean Després was roundly acclaimed, with a world record at €317,500 for a gold and silver cuff bracelet (see photo 1). Earrings by Jean Dunand (€55,880), a rock crystal necklace by Jean Puiforcat (€35,560) and a necklace in precious wood by René Robert (€27,940) – a designer relatively unknown up till now – amaze us with their trail-blazing spirit! The sale also included another kind of object by Raymond Templier – the most extremist of all, nicknamed the “architect of jewellery”. This was a cigarette holder with colourful geometry, simultaneously bold and sober. His aesthetic is embodied in a cuff bracelet auctioned by Thierry de Maigret in November 2014: a piece of unrivalled elegance in silver and black

lacquer making play between matt and shiny, which achieved an arresting €124,000.

### The feminine touch

Two women played a skilful game in this masculine world: Jeanne Boivin and Suzanne Belperron. The Boivin company was founded in 1890 by René Boivin, a young designer of 26, who bought three jewellery workshops on the strength of a family inheritance. His wife Jeanne, sister of the great couturier Paul Poiret, introduced him to an artistic milieu in which he thrived. His jewellery reflected the Cubist and Art Deco movements, with a pronounced leaning towards antique pieces. He produced jewellery that he himself

**1 - €317,500** Jean Després (1889-1980), cuff bracelet in silver and lacquer, gross weight 125 g. Paris, No 9 Rive Gauche, 25 September 2015, Jean-Emmanuel Prunier auction house. **2 - €124,000** Raymond Templier (1891-1968), bracelet in silver and black lacquer composed of modernist links, c. 1929, gross weight 110.80 g, 19 x 3.4 cm. Paris, Drouot, 26 November 2014, Thierry de Maigret auction house. Vendôme Expertise: Mr. Vion. **3 - €85,090** Jean Després (1889-1980) and Étienne Cournault (1891-1948), brooch with two masks in silver and lacquer, glass painted by Étienne Cournault, total weight 30 g. Paris, No 9 Rive Gauche, 25 September 2015, Jean-Emmanuel Prunier auction house. **4 - €48,450** Jean Fouquet (1899-1984), gold pin with a motif in onyx set with a central diamond, highlighted with coral motifs, c. 1927, gross weight 23.2 g. Neuilly-sur-Seine, 13 December 2013, Aguttes auction house.





described as “barbaric”. One of his trademarks was the oval setting on round stones, giving them even more relief. After his early death in 1917, Jeanne took over the reins. She took on a young graduate of the Ecole des Beaux-arts in Besançon, Suzanne Vuillerme. Their association lasted nearly 13 years and produced a series of truly striking jewellery – some of the most innovative of the Art Deco period. The amount of rings,

brooches, pendants and clip earrings they produced was a feat verging on the extraordinary. They particularly liked hardstones, which were carved, then inlaid with precious stones. The results were dazzling, with ultra-feminine jewellery sets featuring an iconic starfish. Suzanne, now Belperron, stormed out in 1932, and joined the company of Bernard Herz, a pearl and stone dealer who gave her complete freedom. A true artist free from all material constraints, she continued to develop her spontaneous style, making play with matching tones, daring to combine the transparencies of crystal and diamond, and mounting irregular-sized cabochons with gemstones. This fluid ease made her extremely successful: all the world’s elegant women flocked to her door, ranging from Josephine Baker to Elsa Schiaparelli, and from Wallis Simpson, the wife of the Duke of Windsor, to Diana Vreeland, the unrestrained editor-in-chief of the American magazine *Vogue*. Given this glittering context, how did her name gradually fall into obscurity over the years? It regained its lustre at sale of the Duchess of Windsor’s jewels in 1987, and since then, everyone has gone wild for her work. Karl Lagerfeld, who sports her rings, paid tribute to her in the Chanel fashion show of spring 2012, while Catherine Deneuve, no less, sings her praises in the press, and ever-higher, more scintillating bids follow on in turn. The sale of jewellery from her personal collection garnered a spanking €2.7 million on 14 May 2012 (Sotheby’s, Geneva). At Drouot on 17 December 2014, this set in paved cabochon sapphires finally went for €514,600: further proof of this recognition.

Anne Doridou-Heim

**5 - €81,600** Suzanne Belperron (1900-1983), pair of clip earrings and ball ring in yellow gold set with turquoises and sapphires, maker’s mark of Groène and Darde, gross weight: 19 g each, h. of clips: around 3.5 cm each. Neuilly-Sur-Seine, 24 June 2015, Aguttes auction house. **6 - €22,610** Raymond Templier (1891-1968), “Bee” brooch, ornamented with an oval cabochon in emerald and yellow gold, signed. Saint-Amand-les-Eaux, 7 October 2012, Thomas auction house. **7 - €125,160** Jean Fouquet (1899-1984), clip-cum-pendant in platinum and white gold, composed of a motif in onyx and an emerald and diamond ball, c. 1925-1926, with matching onyx and emerald necklace. Paris, Drouot, 4 December 2013, Beaussant-Lefèvre auction house. Cabinet Serret-Portier. **8 - €83,848** Suzanne Belperron, platinum ring containing a square, faceted emerald surrounded with gold, paved with antique-cut diamonds, made c. 1930 for the designer by the Groène & Darde workshop. Paris, Drouot, 4 April 2014, Mica (Wapler).

# 1928

That year, Jean Després' thirty jewellery and silverware pieces were rejected by the Salon d'Automne, considered too "modern" by the organisers.

6



7



8



