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UPCOMING AUCTIONS



12月18日 御制千手观音唐卡

苏富比拍卖行将在巴黎举办亚洲艺术专场。为此，该行汇集了一系列被画古玩珍品，其中包括一件康熙年间的御制鎏金五尊佛像唐卡（左图）。这件1765年乾隆时期的御制千手观音唐卡（右图）。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，按估价从高到低将看到张大千1939年作的山水图估价35 000至45 000欧元。值得一提的是，黄宾虹对中国传统绘画在现代的复苏起到了重要作用。



17日 年间

Metzau-Badinin 拍卖行将在德累斯顿拍卖中心古玩精品。这件御制唐卡是法国皇室的收藏品，其背面刻有“大清乾隆御制”字样。雕漆工艺是当时中国艺术的精髓。估价30 000-40 000

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、长寿、富贵。如意在古代是一种只有所有这些吉祥寓意的物件。常作为送礼佳品。如意所用材料的珍贵程度一般也和其主人的社会地位紧密相连。图上是清初如意以青绿玉石制成。是塔桑拍卖行 (Tajan) 12月17日巴黎拍卖会的一件精品 (估价30 000-50 000欧元)。当日将会上拍的还有两只乾隆年间黄玉镶嵌法蓝花丹灵芝纹四方瓶 (估价20 000-40 000欧元) 和一只乾隆年间白玉螭臂 (估价8 000-12 000欧元)。

12月19日 来自中国北方

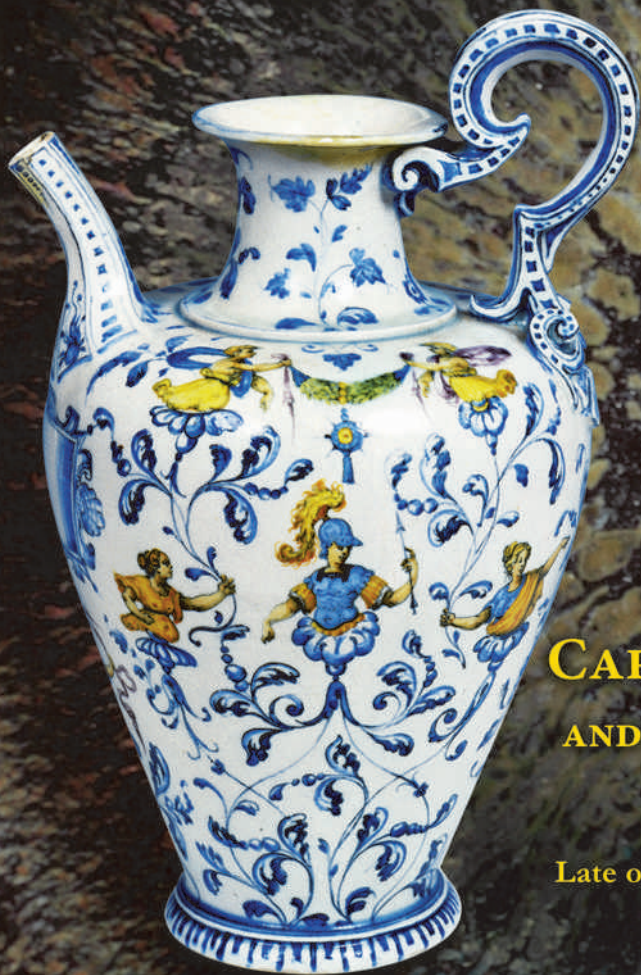
瑞士罗曼艺术博物馆在巴黎举行10周年庆典。为此，该行精选了一批珍品上市，其中包括一对乾隆年制青玉螭臂如意 (估价10万-15万欧元)。本次还将上拍的另一件古玩精品是图上是清13世纪铜和漆木雕观音坐像 (估价20万-30万欧元)。观音作为佛教菩萨之最早期于相像。传入中国后备受尊崇。成为最流行的神像形象之一。在中国可以追溯到女神志生、动自然的观音等身像。体现了南宋艺术对晋人玄学方面的早期探索。在10-14世纪间，观音的形象和传统在中国北方普遍流行开来。

Stéphane Perin-Delouis



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EDITORIAL



Stéphanie Perris-Delmas
EDITORIAL MANAGER

Spring has been particularly gloomy this year. And the weather isn't the only reason, as various scandals have shaken the little world of art, usually so unobtrusive. After the affair of the possibly fake Cranach in the Liechtenstein collection, the one involving 18th century furniture erupted in June, casting suspicion on a whole network of experts, galleries and a highly prestigious institution. Whether or not a coincidence, at the same time Paris saw a conference on expertise initiated by the Compagnie Nationale des Experts which, for lack of a legal status for the profession, called for a code of ethics. Meanwhile, the exemplary Comité Professionnel des Galeries d'Art could rejoice in the publication of its own: a praiseworthy initiative in a sluggish context, to say the least. But the bright spell didn't last long... On 23 June, the UK's departure from the EU clouded the future of art professionals still a little more. What effect will Brexit have? Should we fear further revelations of fakes? See you in September after the summer break for further exciting adventures!

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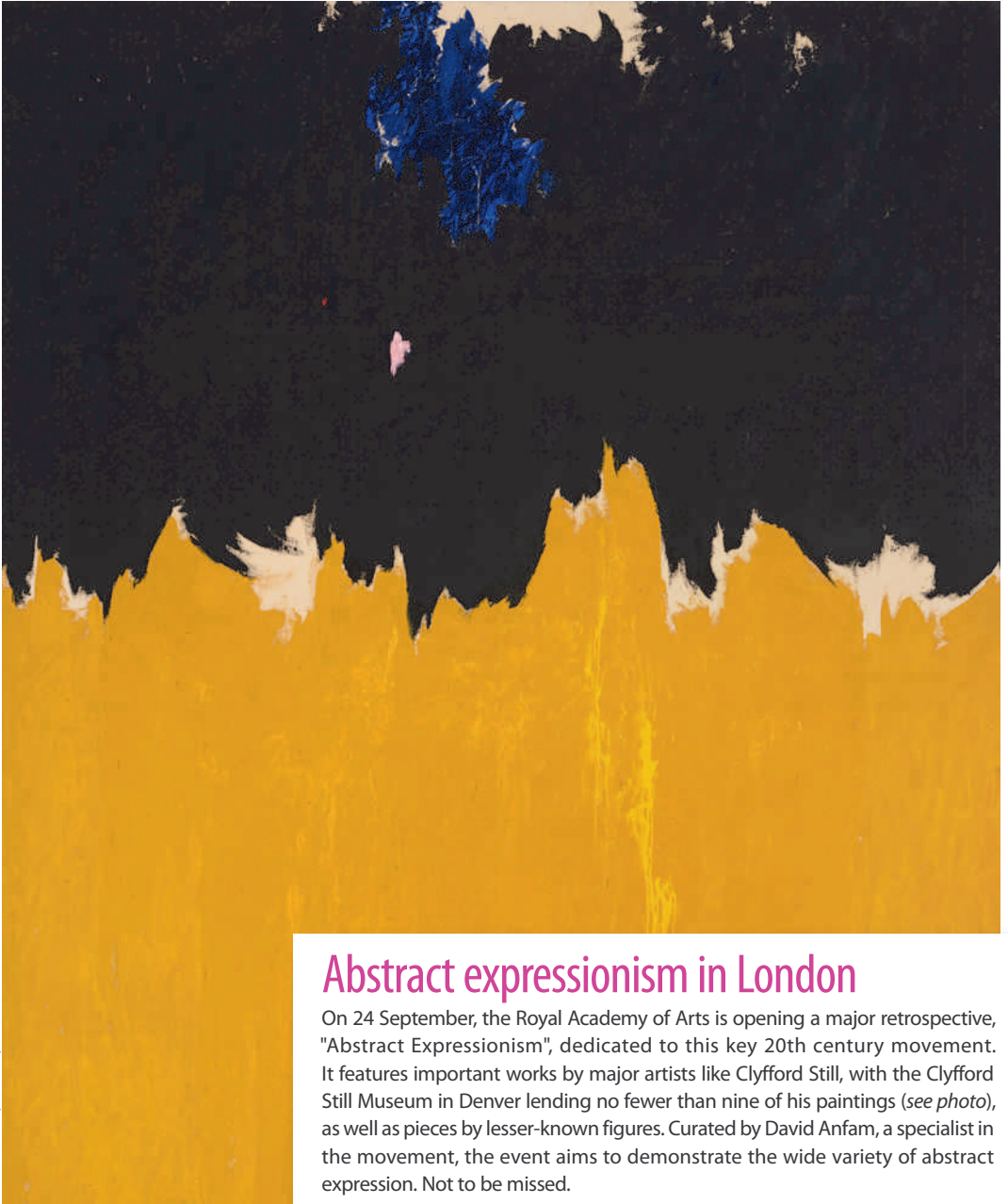
© Photo courtesy Cleveland Museum of Art

A Chinese artist at Versailles

Chinese artist and performer Huang FengRong is appearing at Versailles with the exhibition "L'ami américain: les Français et l'indépendance américaine" (1776-1783) staged there until 8 October. The artist will be presenting his interpretation of Eugène Delacroix's painting "Liberty Leading the People" from 5 to 23 July.

Ofika figure for Cleveland Museum of Art

The Cleveland Museum of Art, which already boasts some 45,000 objects, is swelling its collections further. The American museum has announced several acquisitions in various fields, including Japanese art (a lacquer box from the Momoyama period), the decorative arts (a table centerpiece by René Lalique) and the ethnic arts, with this Ofika figure from the Mbole people in the Democratic Republic of the Congo.



Abstract expressionism in London

On 24 September, the Royal Academy of Arts is opening a major retrospective, "Abstract Expressionism", dedicated to this key 20th century movement. It features important works by major artists like Clyfford Still, with the Clyfford Still Museum in Denver lending no fewer than nine of his paintings (*see photo*), as well as pieces by lesser-known figures. Curated by David Anfam, a specialist in the movement, the event aims to demonstrate the wide variety of abstract expression. Not to be missed.

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Graphic novels return in the autumn

From 28 to 30 September, the city of Angoulême is hosting the first graphic novel "National Meetings" with Jack Lang as honorary president. The programme includes a round table with experts, gallery owners and collector Philippe Boon asking whether the art market is a "mirage or a new frontier."

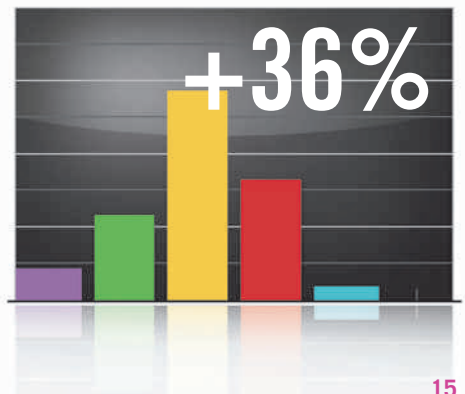


Acquisitions by the Musée du Louvre

These two marble weeping figures are joining their "pendant" at the Musée du Louvre, which recently acquired them for €5,025,500 at a Christie's sale in Paris. They come from the funeral procession of the tomb of Jean de France, the Duke of Berry; their fabrication was begun while he was still alive and supervised by Jean de Cambrai.

Biennale des Antiquaires

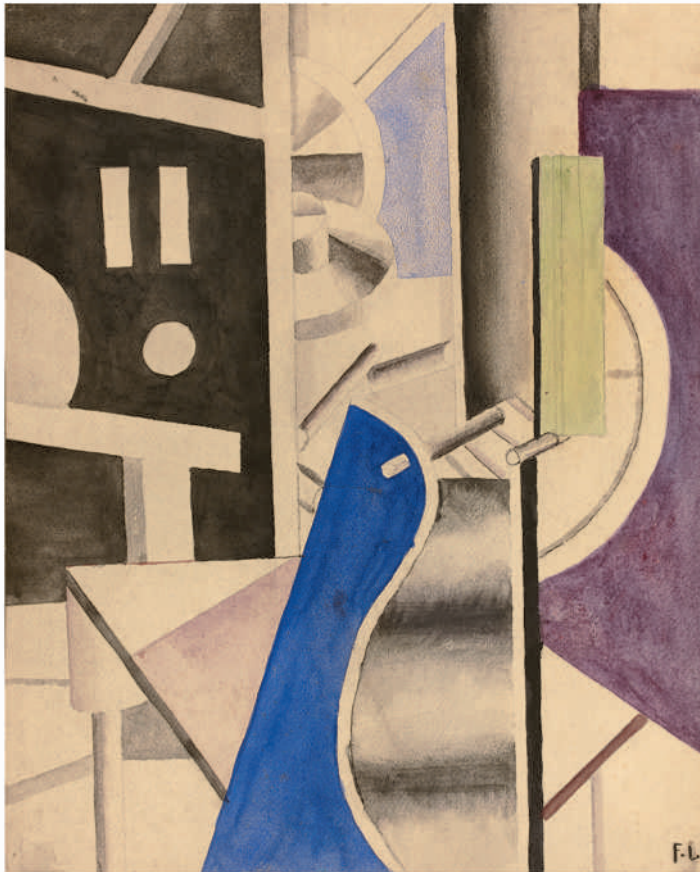
As we remember, the critics fustigated the excessive presence of major jewellers at the prestigious Biennale des Antiquaires. For its 28th edition, opening on 10 September, this imbalance has been corrected, because 117 antiques dealers and galleries will be taking part, and only four fine jewellery houses. The occupation rate of the fair by the main stakeholders will thus be 87%. For the record, there were only 63 art dealers at the previous edition, given that this year the number of exhibitors has increased by 36%. The stage design will be by Nathalie Crinière, who was in charge of deploying the Pierre Bergé/Yves Saint Laurent collection for the historic 2009 sale at the Grand Palais.



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Fernand LÉGER (1881-1955), Dans l'usine, Study for "Le Moteur", December 1918.



Amedeo MODIGLIANI (1884-1920), La frange,
Renée Jean (Mme Renée Kissing), circa 1916



Pierre-Auguste RENOIR (1841-1919)
Poissons, circa 1912

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The Van Gogh Museum in Amsterdam has treated itself to a remarkable painting by Jules Bastien-Lepage, "The Grape Harvest", bought at the last edition of the TEFAF in March this year at the Dickinson Gallery stand. So what's a Bastien-Lepage doing in Van Gogh's homeland? Like Van Gogh, this eulogist of naturalism was fascinated by the rural life, illustrating it without a trace of sentimentality.

© Van Gogh Museum, Amsterdam

Ben Janssens Oriental, Axel Vervoordt, Didier Claes and Jean-Luc Baroni have said they will attend the first edition of TEFAF New York, which opens on 21 October, and features 94 renowned galleries.

€192 million

It is the product sold at Drouot this first quarter. The hotel sales recorded no less than 10 world records. Stable balance sheet!

New appointment

Relations between the Centre Pompidou and China are set fair. After receiving donations from a number of Chinese collectors, the Paris institution has now appointed Yung Ma as curator, in partnership with the K11 Art Foundation of Adrian Cheng. In 2015, this young collector donated a work by Enli Zhang to the Centre Pompidou.



Courtesy of Yung Ma



Collectors

On 13 and 15 June, the Artnet News Index unveiled its list of the World's Top 100 Art Collectors. The top five, now sporting two new names, are largely international. First place is still held by Russian oligarch Roman Abramovich and his companion Dasha Zhukova. A newcomer is second: American billionaire Paul Allen, co-founder of Microsoft. Yet another new arrival lies in third place: Mukesh and Nita Ambani, representing the biggest fortune in India. The Philippines are still present with the young Robbie Antonio, although he is now fourth, followed by the French couple Hélène and Bernard Arnault; in 2015, Antonio and the Arnaults took second and third place, respectively. The outgoers are American: Bill and Maria Bell and Peter Benedek.

To be in or not to be



Pierre Valentin, founder and director
of Constantine Cannon.

© Constantine Cannon LLP

They're out. On 23 June, the British voted for the UK to leave the European Union. The violence of the debate, the aggressiveness and the death of a member of Parliament, together with the deep geographic and demographic divisions revealed by the results, have left the government and the British people at sea. Pierre Valentin is the founder and director in London of the law firm Constantine Cannon. He himself is a specialist in the art market, Chairman of the Board of the World Monuments Fund Britain, founder of PAIAM (Professional Advisors to the International Art Market) and a board member of the Artists' Collecting Society, the British equivalent of the ADAGP for the management of income from resale rights.

What's the state of mind of art market professionals in London a few days after the referendum?

Most of them are in a state of shock. We didn't expect this result. However, the message from the

3,8 %

3.8 % between "in" and "out" voters,
i.e. 1,269,501 votes.



View of London.



"L'Enlèvement d'Europe (1750)"
Jean-Baptiste Marie Pierre,
Dallas Museum of Art.



auction houses is nonetheless optimistic, if only to safeguard the contemporary art sales taking place in the next few days. For the British Art Market Federation, it is still too early to assess the effect of the UK's exit from the EU on the British art market – which intends to maintain its no. 2 position in the global market.

What about collectors, particularly expatriates?

They're worried. We can expect some foreign collectors to leave the country. The xenophobic and positively racist attitude that emerged during the pre-referendum political campaign sent shivers down the spine. From this point of view, the economic consequences of Brexit could be disastrous. Many collectors are businessmen and women, who are wondering how the UK will manage economically outside the EU.

What are their concerns?

Firstly, the unknown. Secondly, the fact that no one knows how long this uncertainty will last. The London art world is full of French, Italians and Germans. Will they be able to stay in Britain? From a practical point of view, everyone is wondering about the tax implications, particularly as regards VAT. And will public grants to museums, art schools and cultural projects be reduced still further after the long lean period that began with the 2008 financial crisis?

What European regulations might change after the referendum?

Ones concerning the export of cultural property, for example – VAT, resale rights, rules against money laundering, consumer protection, data protection, the execution of English court decisions in EU countries, rules on competition and many others. Initially, the UK could adopt European regulations lock, stock and barrel, and then sift through them afterwards. That could take years. There will probably be a leaning towards liberalism, in view of encouraging trade. Resale rights could be one of the victims of these decisions.

Is that the government's priority?

We must remember that at present, four governments sit in the UK: Westminster, Edinburgh, Cardiff (Wales) and Belfast (Northern Ireland). The English government's priority is to find a replacement for David Cameron and start exit negotiations with the rest of the EU. Obviously, the art market is not a major preoccupation.

On the strength of its ecosystem, could the UK eventually become a tax haven for art?

It's possible, but not very likely. Tax havens are no longer in vogue. The English regime favourable to non-domiciled residents is probably doomed. Foreigners who live in the UK but keep their fiscal domicile in their native country are only taxed on income generated in the UK, in return for paying the state a relatively high annual lump sum contribution – unlike the British, who are taxed on their global revenues. This tax regime is highly advantageous to wealthy foreigners... but very controversial. The majority who voted for Brexit were retired people and the less well-off. The next British government will find it hard to sell a system that favours the wealthy, and wealthy foreigners at that.

If the British art market loses ground, what other markets could gain from that?

New York, by a long shot. In Europe, Paris could be the main winner if the French government seizes the opportunity and deregulates the art trade. If France doesn't grab this opportunity, Germany probably holds a strong hand. But whatever happens, New York will be the out-and-out winner.

What impact could the present considerable volatility of currencies have on the activity of dealers and auction houses?

Volatile exchange rates are short-lived. There is no reason why they should go on fluctuating once the situation has stabilised. On the other hand, a weaker pound could have a positive effect on auction sales in London, as foreign collectors would "virtually" pay less.

Isn't that rather paradoxical when you think that leaving the EU chiefly arose from a desire to close up?

Yes and no. Many people think that once the UK is outside the EU, the British spirit of enterprise could rise again. It is true that European institutions do not encourage entrepreneurship, and often put the brakes on it. In this sense, some see leaving the EU as a willingness to open up.

Is London threatened as a gateway to the European market for American companies – Internet platforms, art loans, etc.?

That seems inevitable to me, and it's very worrying. For many American companies, the UK means access to the EU. This door will close if the UK leaves Europe's institutions. The main beneficiaries will be Ireland, and then Scotland if it leaves the UK, as everything seems to suggest. We will be seeing a wave of investment in Ireland first of all, then Scotland. England will really lose out.

Is Brexit now inevitable?

The British referendum was a serious political error. Its result is an aberration. It was partly due to the current tough economic situation – the result of the Blair and Brown governments' disastrous management of the economy. It is also the expression of the ignorance and obscurantism that continues to reign in the rural areas of England and Wales. But that's not the worst of it. Brexit is the very visible symptom of a sickness in Europe – and that's not as obvious. The danger is that Europe's leaders, driven by their just ire, hasten to show the UK the door. That would be a considerable mistake – the sort made by doctors who treat the symptom but ignore the disease. I hope that Europe's governments will sit down at the negotiating table with the UK and find a solution that enables it to remain a full member of the European Union, maybe making a few concessions in order to facilitate a new British referendum sometime in the next 12 months. Europe's future depends on it

Interview by Pierre Naquin

"In Europe, Paris could be the main winner if the French government seizes the opportunity and, deregulates the art trade."

Pierre Valentin



View of London.

© Anthony Delanoix

UPCOMING AUCTION

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An abstract collage background featuring various textures and colors. It includes a large, light-colored circular shape in the center, a dark vertical strip, a blue rectangular section at the top left, a blue circular shape at the bottom left, and a purple textured area on the right. The overall composition is layered and artistic.

UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS

W

France

Dubuffet, Van Velde and Hantai'

3 JULY

The selection of abstract and contemporary art at Versailles (Versailles Enchères) once again features works by artists constantly searching for new modes of expression and rejecting academic references. In this respect, the Sixties overflowed with avant-garde works. While Jean Dubuffet, the first theorist of Outsider Art, had been exploring the meanders of spontaneity for many years, the 60-year-old still managed to innovate. As he said, "Interpreting the world does not preclude other readings and layouts than the ones we have held good up until now. The cycle of works I have called *L'Hourloupe* is this sort of undertaking." Cross-hatched in blue and red on a white background using a technique inspired by automatic telephone doodling, his "Jeune Chien bouclé" of

1962 dates from the beginning of this cycle – the artist's longest. This painting still contains a hint of the previous aesthetic of "Paris Circus", used as a backdrop for the mad dog. An iconic transition work, this gouache and collages on paper will be on offer at €200,000 to €250,000. So will an abstract composition painted two years later by a eulogist of lyrical abstraction, Bram Van Velde: an existential work where impulse is primordial and colour a vehicle. To quote the artist, a painting is "something in you that must become visible, it's a struggle." Meanwhile, in a very different approach from the angst that gripped Van Velde when he confronted himself, Simon Hantai' made use of method, as witness one of his first "pliages". Here his folding technique created a luminous stained glass window with glowing yellows, reds, whites and blacks (€50,000/60,000). This 1960 work started off the series of *27 Mariales*, completed in two years. As their name indicates, they refer to the mantle of the Virgin, which the artist had admired in a painting by Piero della Francesca.

Sophie Reyssat



Jean Dubuffet (1901-1985), "Jeune Chien boudé (EG.5)"; 1962 (31 July 1962), gouache and collages on paper, initialed and dated on the bottom right, 50 x 67 cm. Estimate: €200,000/250,000.

François Rabelais (1483-1553) - Salvador Dalí (1904-1989). "Les Songes drolatiques de Pantagrue", Geneva: Celami, 1973. Portfolio of 25 plates as unfolded sheets, 75.5 x 53.3 cm. Estimate: €4,000/5,000.



HD

>

Dalí and literature

5 JULY

So much has been said, written and fantasised about Salvador Dalí! Less familiar is his relationship with literature and the great classics, and his own role as a writer. When he was young, he became friends with Federico Garcia Lorca, whose first play *El maleficio de la mariposa* (*The Butterfly's Evil Spell*), 1919-1920, staged the impossible love between a cockroach and a butterfly: a decidedly Dalian subject. Choosing painting as his artistic path, Dalí went to Paris and joined the Surrealists, a literary movement, providing illustrations for his friends' books and the new edition of *Chants de Maldoror* (1934). The following year, Les Editions Surréalistes published his book *The Conquest of the Irrational*. His disagreement with Breton soon led to his expulsion. In 1939 Dalí published a Declaration of the Independence of the Imagination and the Rights of Man to

His Own Madness and, in the US, where he moved during the war, he took a fresh interest in the cinema, providing drawings for Walt Disney decors, as well as screenplays. During the Forties, he produced illustrations for English-speaking editions of Cervantès' *Don Quixote* and Montaigne's *Essais*, and watercolours for Dante's *Divine Comedy*, which he began in 1952 and continued until 1963, the date it was published by Les Heures Claires. A well-informed reader, Dalí sought to interpret the unconscious images of the text. The artist also illustrated Pantagruel's kingdom, *Utopia*. During his wanderings, the good-natured giant meets the sublime and the horrific, virtues and vices. Taking mediaeval prints as his starting point, Dalí created his own "songes drolatiques" or comical dreams (Salle Favart. Ader auction house. Mr. Busser). Anne Foster

Jean Desprès

6 JULY

Jean Desprès' parents ran a gift shop in Avallon (Yonne). It lay in a rich, picturesque region he was always very fond of, and where he kept a studio: a way of returning to his roots, with their simple, rustic forms and admirable handwork. When he obtained his school certificate he was apprenticed to a Paris silversmith, a friend of his father's. This was in 1905. Paris was bubbling with avant-garde movements, particularly in Montmartre, where Picasso and Braque were experimenting with a new kind of painting. The young Desprès was drawn to jewellery design, and worked in silver, enlivening it with coloured semi-precious stones. When called up during the 1914-1918 war, he was sent to work in aviation, a technical

section where he designed engines. This provided the first mechanical inspiration for his silverwork, as with the paintings of Léger. During the 1926 exhibition, at the Salon des Indépendants, the critic Maximilien Gauthier emphasised his rejection of fake Louis XVI and a fanciful pseudo-Japanese style, and praised him for the clean lines of his work. In his workshop he made vases, serving and shaped pieces, and canteens of cutlery, like the one here (Drouot-Estimations auction house). The chain bracelet motif on these pieces acted as his signature. You just need to look at mechanical pieces in a different way to appreciate their beauty: this is Jean Desprès' message.

Anne Foster



Jean Desprès (1889-1980), cutlery of canteen in silver and silver-plated metal, hammered handle model with an applied chain decoration, 12 places, c. 1950, in a varnished mahogany cabinet. Estimate: €25,000/30,000.

7 JULY

Joaquim Tenreiro: Brazilian design

On this side of the Atlantic, the designer Joaquim Tenreiro is not exactly a household name. The sale staged by the Piasa auction house in Paris will thus be a good introduction to the creations of this pioneer in Brazilian modernism. Trained by his cabinetmaker father, Tenreiro naturally veered in this direction, but went for more avant-gardist lines. He left his native Portugal for Brazil, where his collaboration with the architect Oscar Niemeyer greatly furthered his recognition as a designer. This 1947 three-legged chair embodies Tenreiro's uncluttered aesthetic, its sculptural lines evoking certain seats made by primitive ethnic groups. Here the chair's beauty and originality lie in both its simplicity and the refinement found in the details. The use of five different wood varieties contributes to the elegance of the model, of which very few were made. The one here, estimated at €120,000/160,000, comes from the collection of Carlos Correia Guedes Gondim, director of GMACO, a public building sector firm with which Tenreiro worked.

Stéphanie Perris-Delmas



A 4-AUCTION

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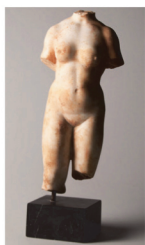
At Espace 4-AUCTION,
2 Rue du Congrès - Nice



Jean METZINGER (1883-1956)
Le bocal aux poissons rouges
Oil on canvas, signed "Metzinger"
on the bottom right.
1926,
73 x 100 cm



Jean METZINGER (1883-1956)
Le toit de la maison au champs de choux
Oil on panel signed on the bottom in the
middle. On back, on left: ref. 844
1914-1915
41 x 37.7 cm



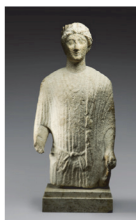
Marble torso of Venus (BM),
Marble. Orangey patina.
H: 42 cm
Provenance: former P.Y.
Becker collection in the
1960s. Equivalent: Capito-
line Venus type, Woburn
Abbey, Bedfordshire, GB.



Bernard BUFFET (1928-1999)
Le Soir
Oil on canvas signed "Bernard
Buffet" on the top right and dated
"59".
52 x 66 cm



Mazarine
Commode in red tortoiseshell
vener and brass "en partie"
(light on dark) marquetry.
Gilt bronze ornamentation.
Louis XIV period
84 x 120 x 65 cm



**Fragmentary Kouros
statue (AA)**
Fine limestone
Cypriot Art, Kition, circa 480
BC.
H. 55 cm
Provenance: former collec-
tion of the Vicomte du Dres-
nay, French Ambassador
in Athens during the 19th
century. Former Jeanine &
Jacques Nabon collection,
Blois.

PUBLIC EXHIBITION AT ESPACE 4-AUCTION

From 20 to 23 July: 10 a.m. to 7 p.m.;

24 July: 10 a.m. to 12 p.m.

Online catalogue - Live auction
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Experts:

Archaeology

- Bianca MASSARD for the lots (BM) - Tel. + 33 6 20 60 98 70

- Cabinet Ancient Art Expertises for the lots (AA) - aaexpertises@gmail.com

Furniture and artwork - Guy KALFON - Expert at the Paris Court of Appeal - Tel. + 33 6 25 37 14 92

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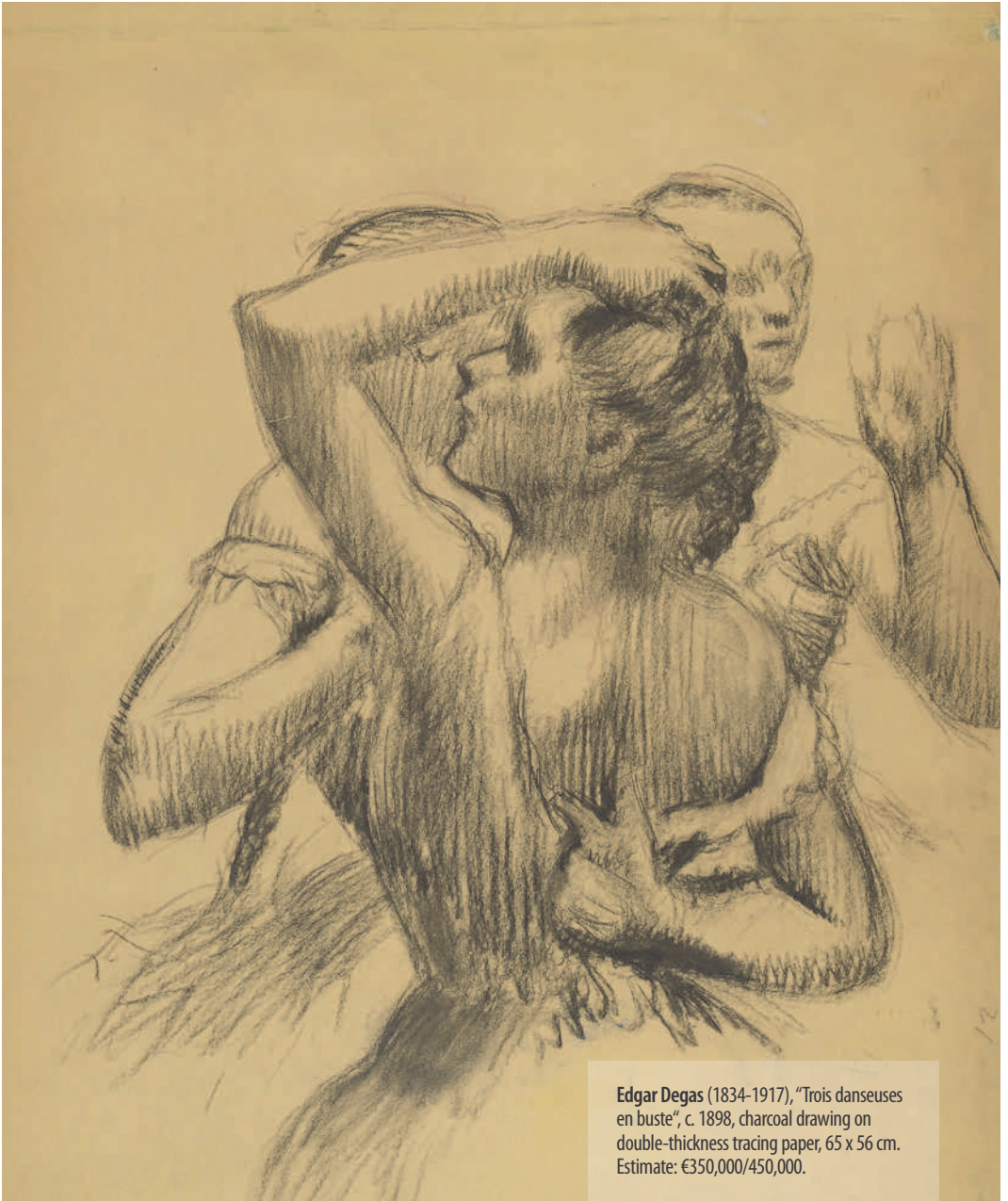
A rediscovered Degas

10 JULY

As announced in a press release on 9 May: "Restitution by Audrey Azoulay, French Minister of Culture and Communication, of a Degas drawing plundered in 1940, thanks to the research carried out by Généalogistes de France". Found in 1951 in a cupboard in the former German Embassy, occupied since the Liberation by the departments of the Ministry of Foreign Affairs, it had been entrusted to the Drawings Department at the Louvre while its owner was sought out. This turned out to be Maurice Dreyfus, whose heirs have now become the owners of the drawing, which they will be selling in Fontainebleau on 10 July (Osenat auction house). The drawing carries the stamps affixed after the artist's death, duly recorded in Frits Lugt's *Les Marques de collections de dessins & estampes*, together with the reference "Atelier ED. Degas", dating from the removal of seals from his studio in December 1917, and the stamp "Degas"

applied to the works featuring in the sale of his estate over the next two years. The overall total for these dispersions (FF10,827,828, just behind the Doucet sale) had already set a record for a studio's sale. These "Trois Danseuses en buste" appeared in the second sale, staged at the Galerie Georges Petit in 1918. They were bought for FF3,900 (€632,638 at the current value) by the dealer Jos Hessel, who sold them to Maurice Dreyfus. Today, its new owner will have to pay some €400,000... The young women were immortalised in around 1898 and are linked with a pastel belonging to a series of four (reproduced in the artist's catalogue raisonné), which is the same image in reverse. They illustrate the painter's fascination with dancers' arms, raised and often curved in accentuated, eloquent positions that make them a truly speaking expression of movement – Degas' great obsession.

Sophie Reyssat



Edgar Degas (1834-1917), "Trois danseuses en buste", c. 1898, charcoal drawing on double-thickness tracing paper, 65 x 56 cm. Estimate: €350,000/450,000.

René Lalique, "Fougères",
green glass bottle with moulded
stylised fern decoration, appliqué
medallion of a woman in a green
glass reserve, press-moulded
rectified stopper with identical
decoration, marked "R. Lalique"
under the base, 1912 period, h. 9 cm.
Estimate: €12,000/18,000.



René Lalique

A perfume can be a work of art, as can its bottle... Personifying an essentially intangible fragrance and giving it shape was a small revolution introduced by René Lalique. In the early 20th century, the French glassmaker and jeweller used his art for the benefit of perfumery. His meeting with François Coty would be decisive. For him, he designed the bottle of "L'Effleur", an admirable piece embellished with a woman symbolising the immaterial perfume escaping. The collection being sold by the Besch Cannes Auctions house, assisted by expert Bernard Gangler, is largely focused on the designer. The group, built up over twenty years, contains pieces dating from the first period (and thus the most precious), like the white glass mould-blown "Flausa" bottle designed for Roger & Gallet in 1913 (€9,000/16,000). Lalique decorated this ovoid bottle with a half-naked woman. For Christie Mayer Lefkowitz, author of "L'art de René Lalique", "Flausa is one of the most beautiful images created by the artist: a poetic vision expressed in the purest style of the Fontainebleau school". Lalique took on numerous collabora-

17 JULY

tions. In 1909, he was commissioned by the L.T. Piver company to design a bottle for "Scarabée", a creation that appropriately took the form of a beetle, here on offer with its 1911 leather box embellished with gold letters (€9,000/15,000). A year later, he designed the "Fougères" bottle. Its shape is relatively simple – rectangular with rounded sides –, and is ornamented on each side with a medallion of a ravishing bust of a woman in profile, probably the artist's wife, Alice Ledru (*see the photo*). For Molinard, in 1928, he revived the principle of the bottle with a central plaque, which he had abandoned, and dreamed up "Le Baiser du Faune": an enchanting ring-shaped bottle, offered here in its silk-lined box with fastener (€19,000/25,000).

Stéphanie Perris-Delmas

Léger becomes Léger

23 JULY

It is December 1918; the war is over, and the armistice has been signed. Life forcibly yearns to move on, but the mental and social trauma and the "men with broken faces" refuse to disappear. Léger, like his French colleagues, had joined up and fought. He knew that he could no longer paint as before. Considered one of the Cubist "Musketeers" alongside Braque, Gris and Picasso, he was already different. His Cubism was more abstract; what interested him was the "contrast of forms", a title he gave to a series of 1913 paintings. The previous year, while exhibiting in the Salon d'Automne at the Grand Palais, the artist heard through the partition the sound of preparations for the Aviation Show, due to follow on: "I left enormous grey, dreary surfaces, pretentious in their frames," as he recalled in 1923, "for beautiful metallic objects – hard, permanent and useful, in pure local

colours... The geometric power of the forms dominated it all." The guiding idea behind his work was already forming – the object, and sometimes the machine, would ensure man's future through its perfection, liberating him and serving as a fixed point. He visited the Aviation Show, and stopped dead before the engines and propellers with Brancusi and Duchamp. Duchamp exclaimed: "Painting is finished. Who could do better than this propeller? Tell me, could you?" Léger, the painter of the post-war generation, replied, "We have to do as well as that, or better." From then on, the object became omnipresent in his work, as here in this watercolour and pencil of December 1918, now up for sale in Deauville with the Aguttes auction house alongside a Renoir ("Still Life with Fish", €100,000/150,000), and a drawing by Modigliani (€60,000/90,000).

Anne Foster



Fernand Léger (1881-1955), "Dans l'usine, étude pour "Le Moteur", December 1918", watercolour and pencil, 35 x 28 cm. Estimate: €120,000/150,000.

PREPARE FOR THE UNEXPECTED

⁽¹⁾ SIBIRIAN TIGRESS €20,000

⁽²⁾ COMPOSITION, GEORGES VALMIER €70,000

⁽³⁾ COFFEE TABLE, JEAN DUNAND €81,000

SOLD BY DROUOT

(1)



(2)



(3)



23 JULY

Panerai Radiomir Rolex: in combat mode

Let's not skimp on the superlatives: in terms of crowning achievements, this timekeeper is legendary. Connoisseurs will recognise the Panerai Radiomir Rolex ref. 3646, designed for the Italian army and also used by the Germans during World War II. No call to display the brand here, as its military purpose implied anonymity. The Florence-based Italian company Panerai produced this diver's watch with a movement by Rolex, a brand that has always striven to make its models ever-more waterproof. In 1936, Panerai worked on a prototype for the Italian army using a luminescent material that showed the time clearly in the depths. Equipped with a very large cushion-shaped face, it functioned down to a depth of 100 m. These performance results were improved still further after the war. Its qualities and reliability made it a legendary watch, which is why a new edition is released nowadays. The one here is an original model from around 1940: an extremely rare piece estimated at €50,000/60,000. It will be sold in Deauville by the Aguttes auction house at its summer jewellery and timepiece sale.

Stéphanie Perris-Delmas

Contents of a château

23 AND 24 JULY

Five kilometres from Dax, in Aquitaine, rises the Château de Saint-Pandelon, once the summer residence of the town's bishops. Built in the 14th century, the castle has been altered several times since then. When the Subes discovered it in 1965, it was love at first sight. Jacques, a descendant of the celebrated wrought-iron craftsman Raymond Subes, worked tirelessly with his wife Françoise to restore this fine residence to its former glory: an inspiration in the region. Herself a painter, Françoise Subes unearthed the old wallpapers that once covered the walls. These have given the place fresh charm, like the Napoleon III boudoir and the bedroom with an Indian bed. Tastefully furnished with a sense of unity, the bishops' château enters a new phase of its history on 23 and 24 July, with the dispersion of its entire contents in an on-site sale run by the Coutau-Begarie auction house.

As well as several delicate 18th century wallpapers and a wealth of furniture and objets d'art, including a precious dish from Urbino attributed to the "Milan Marsyas" painter (€50,000/60,000), enthusiasts will find a tempting selection of 17th and 18th century paintings, like this still life by Adrien van Utrecht of 1640. An Antwerp painter famous in the genre, he excelled in the representation of game, vegetables and food, and his works are now in leading museums like the Louvre, the Amsterdam Rijksmuseum and the Getty. A "Basket of Grapes" by Francesco Codino (€12,000/15,000) features alongside two paintings of garlands of fruit, attributed to Frans Snyders, also in the bedroom with English wallpaper. The "mediaeval" bedroom contains another still life, this time by Bernardo Polo, aka the "Pseudo Hiepes", active in Zaragoza in the 17th century, whose works were highly popular in his time. The small ivory-enhanced ebony cabinet seen in this painting is also found in two of a series of five pictures by the painter, now in a private Madrid collection. As we can see, the lords of Saint-Pandelon had a fine nose for beautifully composed inanimate objects...

Stéphanie Perris-Delmas

Adriaen van Utrecht (1589-1662),
"Still Life with Swan on an Entablature",
oil on canvas, 103 x 145 cm (detail).
Estimate: €30,000/40,000.



Stopovers in Monaco

FROM 17 TO 28 JULY

Summertime on the Rock is a bit like Cannes but without the festival – or at least, without the films. This leaves the rich people, the fast cars and the luxury jewellery... Everything glitters in the sun, that's for sure! Several auction houses now specialise in these jet set events. **The Monte Carlo saleroom** (HVMC) is opening the proceedings on 17 July, continuing over the next two days with its jewellery sale at the Café de Paris. The menu features not only a fine sample of precious stones, but also the jewellery box of Arlette Katchen, wife of pianist Julius Katchen. She was, incidentally, also a netsuke collector. The lion's share of this collection of some thirty pieces is by the

Geneva jeweller Gilbert Albert. The well-heeled can linger over a transformable river necklace in platinum and white gold, presented in its original case by Daguzé of Nantes. Its estimate is €500,000/800,000. The three diamond tassels decorating it each contain a central sapphire, two with cushion cuts (8.44 ct and 7.64 ct), and one with a rectangular cut (15.7 ct). This will compete with a platinum ring ornamented with a navette-cut diamond (10.53 ct) and embellished with two pear-cut diamonds (colour D, clarity VS1), estimated at €500,000/600,000: a little more than a plain platinum ring by Cartier sporting a rectangular diamond of 5.03 ct, colour D, clarity IF, expected to



River necklace in platinum and white gold, consisting of draped rows of diamonds embellished with three diamond tassels, each containing a central sapphire, original case from the Daguzé company, Nantes.
Estimate: €500,000/800,000.
Monaco, 17,18 and 19 July, Monte Carlo saleroom (HVMC).



Rolex,
Pre-Daytona,
James Bond,
ref. 6238
Monaco,
18 July, Artcurial.

make between €280,000 and 350,000. From 18 to 21 July, it is the turn of the **Artcurial** auction house to present its jewellery in the Hôtel Hermitage for its 11th edition in Monaco. Will it beat its last year's total of €7M? With this in view, it has certainly not skimped on its programme. Ladies, you can fall for a pair of drop earrings in white gold and diamonds, each ornamented with an intense natural yellow diamond (10.08 ct and 9.45 ct), at a mere €420,000/480,000, or set your heart on a yellow gold ring with a cushion-cut sapphire, estimated at €500,000/600,000. Gentlemen, you can choose between 33 vintage watches collected by a former racing driver, including a James Bond Rolex Pre-Daytona, reference 6238... It was worn by the actor George Lazenby, who played 007 in

"On Her Majesty's Secret Service" and was bought by the production accountant after the film. It also comes with a photograph of the actor and the purchase invoice, dated 23 October 1968, from Bucherer in Switzerland. On 20 July, further delights await the ladies at the Hermès vintage sale. They will be able to snag Kelly and Birkin bags in various colours and materials together with items by the



Aston Martin DB5 Vantage, 1964.
Estimate: 700,000/900,000.
Monaco, 21 July, Boule Auctions.




couturier Franck Sorbier. But expensive passions are not an exclusively female prerogative. For example, on 21 July, in the Fontvieille marquee, **the Boule Auctions company** is lining up fifty or so prestige automobiles including a celebrated James Bond car, the 1964 Aston Martin DB5 Vantage. "An exceptional car that has not come on the market for over thirty years", as we read in the sale catalogue. Its price? Plan

for around €800,000: double the cost of a Porsche 356 Speester Pré-A, its younger by ten years. The company continues on 27 and 28 July in the Winter Garden and Trianon saloons of the Hôtel Hermitage with a collection of jewellery and watches by leading timepiece makers, including Patek Philippe, Breguet and Rolex. Summertime in Monaco certainly weakens the resistance!

Stephanie Perris-Delmas







AUCTION RESULTS

FIND AUCTION RESULTS ON THE INTERNET

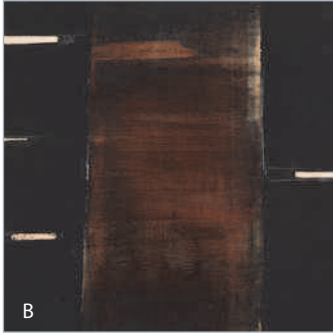
W

In France

HD



A



B



C



D

A €343,750

Alberto Giacometti (1901-1966), "Grande feuille, version fine", a floorlamp designed in 1933-1934 and produced in around 1936, bronze proof with a shaded brown-gold patina, cast by Rudier, h. 150,5 cm. Paris, Drouot, 8 June, Ader auction house. Mr. Eyraud.

B €437,500

Pierre Soulages (b. 1919), "Peinture 102 x 81 cm, 30 mai 1981", oil on canvas, 102 x 81 cm. Paris, Drouot, 15 June, Ader auction house.

C €456,980

Stepped ring in platinum set with a rectangular faceted sapphire surrounded by six baguette diamonds. Paris, Drouot, 23 May, Kalck & Associés auction house. Mr. Stetten.

D €720,000

USA, Map of New York and its surroundings, 1781. Position of the combined army camp at Philipsburg from 6 July to 19 August 1781, pen and ink with watercolour highlights, manuscript maps in 14 sections mounted on canvas and folded, 48 x 103 cm. Montbazou, 13 June, Rouillac auction house.



17th century Flemish school,
Studio of Peter Paul Rubens,
"The Judgement of Paris",
Cradled oak panel, 49 x 64.5 cm
Paris, Drouot, 10 June, Ferri auction
house. Cabinet Turquin.

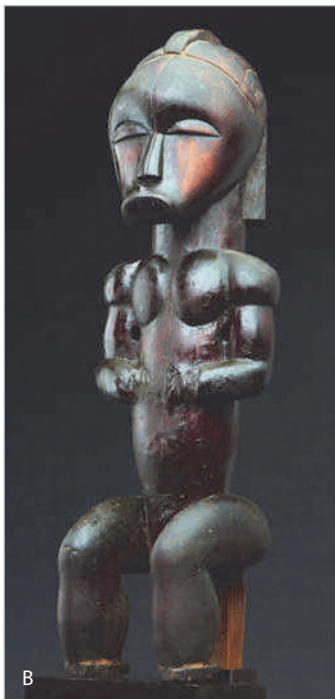
€1,844,640

We were expecting Narcissus; we got Priam's son... By garnering the spanking sum of €1,844,640 after a fierce bidding battle by telephone, this cradled panel of "The Judgement of Paris", attributed to a 17th century Flemish school of Peter Paul Rubens' studio, showed a substantial connection with the master of the Dutch Golden Age. Furthermore, as indicated by its description, the painting has the same measurements and variants as a sketched version considered as by his studio now in the collections of the Gemäldegalerie Alte Meister in Dresden. It can also be compared with a much larger painting (144.8 x 193.7 cm), this time described as by Rubens and his studio, dating from 1632-1633, now in the National Gallery in London. There are some differences between the sketch and the final version. In the former – and in the

panel presented on Friday – the Paris's hand holding the apple is lowered, not raised, and his left leg is raised, while his foot is resting on the ground in the London painting. Lastly, the three satyrs in the top left of the panel are definitely present: they disappeared later on. These details, together with the pictorial quality of the group of the three goddesses, clearly impressed the bidders and the buyer (the international trade) – who perhaps noticed others. They were also mentioned by the expert, who had consulted the Rubenianum committee in Antwerp, but did not receive an answer confirming his hopes. The Ludwig Burchard Corpus Rubenianum, a catalogue raisonné more commonly known as the Rubenianum, was begun in 1963, and is still unfinished today.

Anne Doridou-Heim



**A €722,800**

Attributed to Juan van der Hamen y León (1596-1631), "Portrait of a Young Halberdier", oil on canvas, 136 x 93 cm.

Paris, Espace Tajan, 15 June, Tajan auction house. Cabinet Turquin.

B €524,983

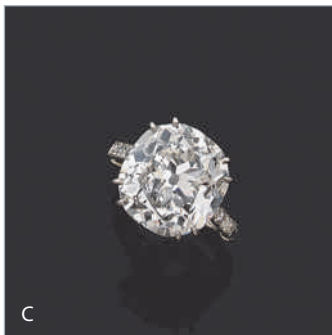
Gabon, Fang people, Byeri reliquary figure, hardwood with oozing patina over the entire body, h. 42 cm.

Paris, Drouot, 1 June, Auction Art Rémy Le Fur & Associés auction house. Mr. Mangin.

C €421,600

Cartier, ring in 850-thousandths platinum, with central antique-cut cushion diamond, surrounded by eight small round diamonds, also antique-cut. Signed "Monture Cartier". Gross weight: 7 g.

Nantes, 14 June, Couton-Veyrac-Jamault auction house.

**D €232,610**

Willem Janszoon Blaeu (1571-1638), terrestrial and celestial globes, Amsterdam "1602" [after 1618], consisting of 12 engraved, hand-coloured gores mounted on a papier maché sphere, with an Arctic icecap added to the terrestrial globe, diam. 23 cm, h. around 38 cm.

Paris, Drouot, 8 June, Pierre Bergé & Associés auction house. Ms Le Bail.

E €1,143,000

Louyse Moillon, "Basket of Damsons", signed and dated on the bottom right Louyse Moillon/1629, oil on panel, 40.5 x 52.5 cm.

Paris, 16 June, Sotheby's.



HD



E



HD

A €324,000

Delahaye 135M of 1939.
Fontainebleau, 19 June, Fontainebleau. Osenat auction house.

B €202,000

17th century Flemish school, follower of Frans Pourbus the Younger, "Portrait of Isabelle of Bourbon", oil on canvas, 75 x 58 cm.
Paris, Espace Tajan, 15 June, Tajan auction house. Cabinet Turquin.

C €250,000

Head of the goddess Aphrodite, late Hellenistic/early Roman period, marble, h. 34 cm.
Paris, Drouot, 15 June, Collin du Bocage auction house. Mr Aspa.

D €169,880

Nicolas Gagliano, violin, made in Naples c. 1750-1760, carrying the label of Nicolas Gagliano, 352 mm, maple and spruce.
Vichy, 7, 8 and 9 June, Vichy Enchères auction house.

Jean-Baptiste Perronneau
(vers 1715-1783), "Portrait
d'Aignan-Thomas Desfriches",
1751, pastel, 60 x 50 cm.
Paris, Drouot, 8 June,
EVE auction house.
Cabinet Turquin.



€412,500

Jean-Baptiste Perronneau and Aignan-Thomas Desfriches were both born in 1715, the year Louis XIV died: a date that decidedly marked the arrival of the 18th century. They studied painting together with Charles Natoire, and developed their artistic friendship further during frequent stays in Orléans. The city's Musée des Beaux Arts recently pre-empted Perronneau's pastel portrait of his friend for the tidy sum of €412,500, thus setting an absolute world record for the artist (*source: Artnet*). Desfriches, the eldest of a wealthy bourgeois family of Orléans, wanted to be an artist... But although his father let him "go up to Paris" to improve his painting, he rapidly summoned him back to take over the family business. Aignan-Thomas founded a sugar refinery in 1755, and devoted his free time and part of his fortune to collecting pastels, which his daughter later bequeathed to the drawings collec-

tion of his home town. Orléans also owes him its first non-paying drawing school, founded in 1786, and its Museum, created in 1797. His friend Perronneau paid him a fine tribute by immortalising him with a sheaf of drawings under his arm (his own or his contemporaries' works?). Perronneau was one of the great 18th century pastel artists, and the sometimes unfortunate rival of Maurice Quentin de La Tour, although he achieved recognition at the Salon of 1753 with two portraits now in the Musée du Louvre (of two artists, incidentally: Jean-Baptiste Oudry and Lambert Sigisbert Adam). Here he has produced a particularly fine portrait, depicting the keen intelligence of Desfriches through his lively, lucid gaze – that of the genuine humanist and enlightened mind so particular to the 18th century. The master and his model have made a truly fitting return to Orléans.

Anne Doridou-Heim



Louis XIV period, c.1690. Eight-legged Mazarin desk in Boulle marquetry of pewter, copper and exotic wood "en partie" (light on dark) on an ebony background with Bérain-style decoration, 89.5 x 166 x 83.5 cm. Paris, Drouot, 27 May, Coutau-Bégarie auction house. Mr. Godard Desmaret.

€256,229

The description written by the expert, Godard Desmaret, indicates that this desk can be compared with the one reproduced in the reference book by Alexandre Pradère, *Les Ébénistes français de Louis XIV à la Révolution* (Paris, published by Le Chêne, 1990). This specificity and the very singular quality of its ornamentation took it all the way up to €256,229, multiplying its low estimate by 10. The Mazarin desk was invented in the reign of Louis XIV, probably around 1670-1680 – thus long after the Cardinal's death (March 1661). Its type was defined right from the start: it featured two side pedestals with three drawers, each standing on four feet, joined by a stretcher, featuring a drawer in the centre of the apron over a section with a door, which here opens onto concealed drawers, like a cabinet. The particularly rich decoration produced with the technique perfected by André-Charles Boulle (1642-1732) combines refined "en partie" marquetry (i.e. light on dark) in pewter, copper and

exotic wood on an ebony background. It is ornamented with grotesques, bouquets of flowers, foliage and leaves based on the drawings created by Jean Bérain the Elder (1640-1711) and Alexandre-Jean Oppenordt (1639-1715): the two most famous ornamentists of the Louis XIV period, who collaborated closely together, as can be seen from many drawings. In 1670, Bérain was appointed to the Cabinet des Planches Gravées du Roi, founded by Colbert six years earlier. From then on he produced an immense number of drawings and decorations for festive court events, royal shows, furniture, panelling, opera sets – and funerals. When he took up the theme of grotesques (developed under the Fontainebleau school) and added his highly personal imaginative touch, he created a style that took on his name. This Mazarin desk was the jewel in the crown of a sale of furniture and objets d'art, with a broadly classical tone.

Anne Doridou-Heim



A

A €155,000

Sèvres porcelain factory, 1859, ewer in upturned "Dieterle" form, decorated with copper enamelled in blue monochrome highlighted with white and gold, gilt aluminium mount, h. 58 cm.

Montbazon, 12 June, Rouillac auction house.

B €162,495

Maurice de Vlaminck (1876-1958), "Le Pont de Médan", oil on canvas, 60 x 73 cm.

Paris, Drouot, 1 June, Auction Art Rémy Le Fur & Associés auction house.



B



C

C €168,896

Jacques Antoine Marie Lemoine (1751-1824), "Portrait de Jean-Honoré Fragonard", black pencil, stump and white chalk highlights on beige paper, 32 x 22.5 cm.

Paris, Drouot, 3 June, Mathias, Baron-Ribeyre & Associés, Farrando auction houses. Mr. de Bayser.

D €126,700

Egypt, late period, early 26th dynasty, stela with the name of the highest of the elders from the portal of the temple of Hathor Pa-di-sena, limestone, 110 x 34.7 cm.

Paris, Drouot, 25 May, Pierre Bergé & Associés auction house. Mr. Kunicki.



HD

D

Kitagawa Utamaro (1753? - 1806), *Hidden Love* (Fukaku shinobu koi) from the *Poetic Anthology* series: the section on love (*Kasen Koi no bu*), print with mica-tinted background, signed, with the stamp of the publisher, Tsutaya Juzaburo; on the back, the stamp of the collector, Guy Portier. Paris, Drouot, 21 June, Beaussant-Lefèvre auction house and Christie's France auction house. Ms Jossaume.



Over €42 M

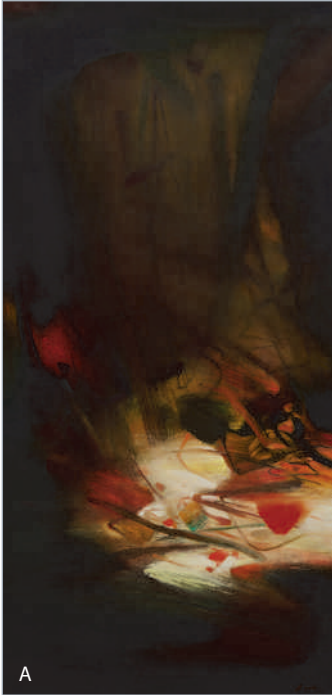
Asian Art week took place under rosy auspices in 2016, registering over €42 M on the French market: a speciality dominated by the €2.9 M obtained by an Imperial album in Toulouse, and a world record for a Japanese print from the Portier collection, sold at Drouot for €745,800.

€745,800

Announced as the star event of Asian art week, the sale of the Portier collection by the Beaussant-Lefèvre auction house, in partnership with Christie's, with only 90 numbers, more than fulfilled its promises when it totalled €1,511,525. On Tuesday 21 June, Drouot, hung with bright yellow cloth, had all the vibrancy of a great day. After a brief moment of justifiable emotion and a reminder of this family's importance in terms of the knowledge and dissemination of Asian art, the bidding battle began. This was carried out mainly by telephone in front of a large audience, and as noted by Christie's specialist G eral-dine Lenain, it marked a red-letter day: the return of Japanese art collectors to Paris. "They came in person; we hadn't seen them for ten years." The market has moved over to the US and Japan in the last few years,

so this sale reaffirmed the French capital's strong position. The print entitled "Hidden Love" agreed to reveal itself for a healthy sum: €745,800, garnering not only a world record for its creator, Kitagawa Utamaro (1753?-1806), but also a world record for a Japanese print. The previous record had been held since 5 November 2007 by one of Hokusai's landscapes, "Red Fuji", from the Bob Moore collection, sold in London at Christie's for \$600,049. The portrait of the actor Tanimura Torazo playing Washizuka Happeiji, despite his terrifying look and intense gaze, did not succeed in scaring off would-be takers. Here Toshusai Sharaku (active 1794-1795) produced a marvellously lively work, only stopped in its tracks by a background in poor condition... at a spanking €101,000, nonetheless.

Anne Doridou-Heim



A

HD



B



D



C

A €69,000
 Chu Teh-chun (1920-2014), "Autumn", 1978, oil on canvas, 196 x 98 cm.
 Paris, Drouot, 9 June, Kapandji-Morhange auction house, Lombrail, Teucquam auction house. Mr. Privat, Cabinet Perazzone-Brun.

B €180,000
 China, 16th century, Buddha in gilt bronze, h. 47 cm.
 Montbazon, 13 June, Rouillac auction house. Cabinet Portier & Associés.

C €153,600
 Chine, dynastie Qing (1644-1911), imperial seal from Cixi empress, jade nephrite, 9,5 x 6,7 x 14,2 cm.
 Paris, Drouot, 24 juin, Massol auction house.

D €337,875
 Le Pho (1907-2001), "Jeune fille à l'éventail" (Girl with Fan), Ink and colours on silk, 51 x 40,5 cm.
 Paris, Drouot, 6 June, Aguttes auction house.

E €242,250
 China, 18th-19th century, Jade group of a family of rams, 10 x 16 cm.
 Paris, Rome V.V. 7 June, Delon-Hoebanx auction house. Mr. L'Herrou.

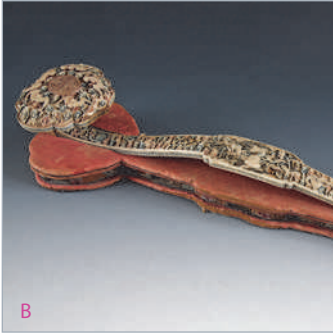
F €583,440
 China, 18th century, paintings mounted on scrolls showing Asura, the Buddhist demi-god and Dhrtarastra, the Heavenly King of the East, among clouds.
 Paris, Drouot, 22 June, Magnin-Wedry auction house. Cabinet Portier & Associés.



E







B

A €1,583,120

China, Qing dynasty, Kangxi period (1662-1722), statue of Maitreya, gilt bronze, h. 51 cm.
Paris, Espace Tajan, 20 June, Tajan auction house.
Ms Papillon d'Alton, Mr Ansas.

B €51,660

China, Qianlong period (1736-1795), Ruyi sceptre, polychrome and gilt ivory, 41 cm long.
Cannes, 16 June, Azur Enchères Cannes auction house. Maitres J. Pichon - T. Noude-Deniau,
Ms Papillon d'Alton, Mr Ansas.

C €50,000

China, Zhou dynasty (1028-256 B.C.), Zun-shaped vase in bronze with brown-green patina and taotie mask decoration, h. 25.3 cm.
Paris, Drouot, 10 June, Ader auction house, Cabinet Portier & Associés.

D €48,032

Utagawa Hiroshige (1797-1858), oban tate-e from the series "100 Views of Edo".
Paris, Drouot, 17 June Thierry de Maigret, Cabinet Portier & Associés.

E €28,520

China, Qianlong period, 18th century, perfume-burner enamelled on copper with Famille Rose decoration, enamelled plaque marked "Da Qing Qianlong Nianzhi" on the base, 41 x 25 x 17.5 cm.
Melun, 18 June, Maitres Jakobowicz & Associés.
Ms Papillon d'Alton, Mr Ansas.



C



E

F €43,000

China, Qianlong period (1736-1795), cucurbit-shaped bowl, pale celadon nephrite, l. 13.5 cm.
Montbazon, 13 June, Rouillac auction house.
Cabinet Portier & Associés.

G €110,880

Japan, late Momoyama/early Edo period, early 17th century, Namban chest in black-lacquered wood with gold subjects inlaid with mother-of-pearl, 128 x 91 x 52 cm.
Fontainebleau, 18 June, Osenat auction house.
Mr L'Herrou.



D



F

HD

G





A



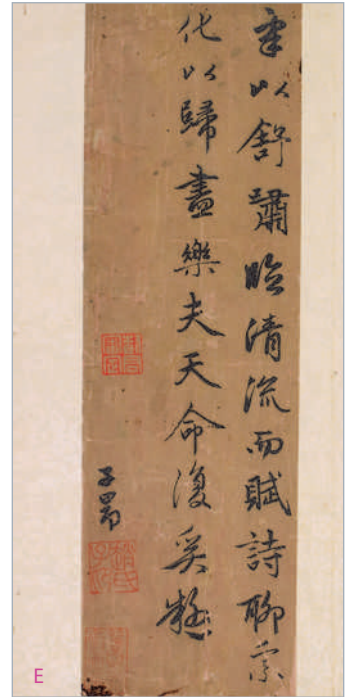
B



C



D



E

HD

A €618,800
 China, 18th century, Kangxi period, four-armed Manjusri, gilt bronze, h: 26.5 cm. weight: 3,294 g. "Xuande" mark incised on the period base.
 Nice, 14 June, saleroom of Nice Riviera auction house. Ms Papillon d'Alton, Ms Ansas.

B €347,200
 China, Qianlong period (1736-1795). Rectangular baluster form vase in carved zitan, gilt bronze and cloisonné enamels, h. 60 cm.
 Toulon, 25 June, Toulon auction house sale room, Maître Maunier. Cabinet Portier & Associés.

C €834,000
 China, Qing dynasty, Qianlong period (1736-1795), Locana Buddha in bronze with partially gilded brown patina, h.: 37 cm.
 Toulouse, 18 June, Marc Labarbe auction house. Ms Papillon d'Alton. Mr Ansas.

D €385,500
 Pair of red lacquer stands, Xiangji, China, Qing dynasty, Qianlong period (1736-1795), 88.5 cm.
 Paris, 21 June, Christie's.

E €1,443,000
 Attributed to Zhao Mengfu, poem by Tao Yuanming in running style calligraphy, album of ten leaves.
 Paris, 23 June, Sotheby's.



China, Qing dynasty, Qianlong period (1736-1795), "Zhi Gong Tu" volume 4, album in ink and colours on silk consisting of twenty-six double-pages, with illustrations of twenty ethnic groups, texts in Manchu and Chinese, 39 x 34.2 cm
Toulouse, 18 June, Marc Labarbe auction house. Ms Papillon d'Alton. Mr Ansas

€2,940,000

This was one of the great sales in the week focused on Asia, fulfilling all hopes on 18 June in Toulouse under the hammer of the Marc Labarbe auction house. It was an auction that attracted numerous Chinese buyers both in the room and by phone, motivated by the excellent pedigrees of various lots. The sale finally totalled €4,380,000. The uncontested star of the afternoon, the Zhi Gong Tu manuscript produced for the Qianlong emperor (1736-1795), accounted for a sizeable proportion, as it soared all the way up to €2,940,000. The title of this illustrated work created for documentary purposes, Zhi Gong Tu, can be translated as "the tribute bearers". Marked as number 4, it was

part of a series that probably contained 8 to 12 volumes. Its first two double-pages feature the three indispensable Imperial stamps: the "Great Seal of a Son of Heaven having achieved a rare longevity from time immemorial, in the room of the Five Happinesses for five generations", the "Great Seal of the Eight Signs for the choice of a successor by an octogenarian", and lastly the "Garden of Perfect Brightness", suggesting that it was produced in around 1790, and came from the Summer Palace. Each of the next twenty double-pages, painted in ink on silk, shows a couple from the minority ethnic groups on the borders of present-day Guangdong and Guangxi.

Philippe Dufour

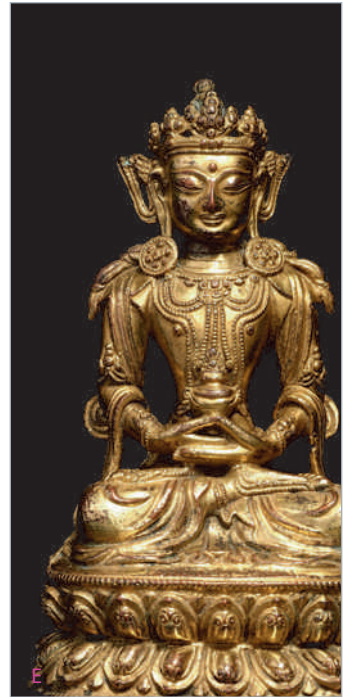




B



C



E



D

A €496,000

China, Ming dynasty (1368-1644), statuette of Marici in bronze lacquered in gold and red, h. 79 cm. Toulon, 25 June, Toulon auction house room, Maître Maunier. Cabinet Portier & Associés.

B €287,500

China, Ming dynasty (1368 - 1644), statuette of Guanyin in carved wood with polychrome traces, seated in rajalilasana on a double lotus, the right hand in dhyana mudra, with half closed eyes, H. 51 cm.

Paris, Drouot, 24 June, Auction Art & Remy Le Fur auction house. Cabinet Portier & Associés.

C €125,000

China, Qing dynasty, 18th century, statuette of Vaishnavana, gilt bronze, h. 17 cm.

Paris, Drouot, 20 June, Daguerre auction house. Mr Delalande.

D €51,200

Rectangular low table in zitan and huang huali wood, apron carved with a small cord holding four Bi discs, China, Qing dynasty, 93 x 33.5 x 32 cm.

Paris, Drouot, 21 June, Gros & Delettrez auction house. Ms Papillon d'Alton. Mr Ansas.

E €101,474

Statuette of Amitayus, gilt bronze, Sino-Tibetan, 5th century, former Dupin collection.

Paris, 21 June, Artcurial auction house. Mr Delalande.

F €36,400

Edo period (1603-1868), 17th century, Hagi kilns, rounded "rinari" shaped chawan in stoneware, pinkish-beige glaze with numerous spots, the wavy border containing restorations in gold lacquer, the interior with green traces of tea deposit, h. 9.6 cm, diam. 11.5 cm.

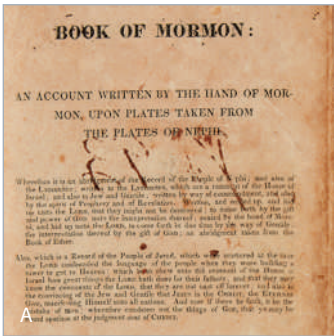
Paris, Drouot, 21 June, Beaussant-Lefèvre and Christie's France auction houses. Ms Jossaume.



F



In the world



HD

A \$52,500
The Book of Mormon, first edition, Palmyra, NY, 1830.
New York, 21 June, Swann Auction Galleries.

B 790,400 CHF
Chu Teh-chun (1920-2014), "Une obscure clarté III",
oil on canvas,
Genève, 15 June, Hôtel des ventes de Genève.

C 56,83 MCHF
The Oppenheimer Blue, set with a fancy vivid blue
rectangular-cut diamond, 14.62 carats.
Geneva, 18 May, Christie's auction house.

D £1,205,000
Helene Schjerfbeck, "The red haired girl II",
1915, 37 x 36 cm.
London, 25 May, Sotheby's auction house.

E €700,000
Hermann Max Pechstein, Stormy Weather at the Baltic
Sea (Sunlit waves), oil on canvas, 1919,
62,5 x 89 cm.
Munich, 24 June, Ketterer Kunst Auctions.

£38,509,000

The latest results recorded in London seem to confirm the prognostics of economist Clare McAndrew, who, when interviewed in our columns, predicted that the market would shrink at the high-end. And indeed, the Sotheby's evening sale of Impressionist and modern art only garnered £103,280,000 compared with £178,590,000 last year. The auction house featured only 27 lots compared with 50 one year earlier. As we know, in 2013 the same auction house totalled £105,939,000 at its spring sale, i.e. an amount similar to this year's but with 71 lots. So this drop is entirely relative for Sotheby's. However, it is more obvious for its great rival Christie's, which a day later, only registered £25,612,500 for the 24 lots in its Impressionist and modern art sale, compared with £71,461,000 last year (almost three times less). Sotheby's has thus played its game well this year. With museum quality pieces, at least – for two paintings, a Picasso and a Modigliani, alone accounted for 79 % of the sale's success. Also worth noting: thirteen lots topped their estimates, including Alberto Giacometti's "Portrait of Diego", knocked down for £1,325,000 (twice its high estimate), an appetising "Still Life with Apples" by Paul Gauguin, which fetched £3,397,000, and a lithograph of the celebrated "Scream" by Edvard Munch, carried off by a European collector for €1,805,000. But to return to our two stars... The portrait of Fernande by Picasso dates from the summer of 1909, a period when he was staying at Horta in Spain with his companion, which was also one of intensive work, generally considered crucial in the development of Cubism. Knocked down for £43,269,000, it now takes seventh place in the artist's price record, also posting a world record for a Cubist work (*Source Art Net*). Meanwhile, the delicate portrait of Jeanne Hébuterne, painted by Modigliani only a few days before his death, garnered £38,509,000: the fourth highest price for a work by the Italian artist. As well as representing the muses of the two artists, these two paintings are both to feature in major London events: "Picasso Portraits" at the National Gallery in October, and the Modigliani retrospective at the Tate Modern in 2017. The institutional rubber-stamp, in short.

Stéphanie Perris-Delmas



Amedeo Modigliani (1884 - 1920), "Jeanne Hébuterne (Au Foulard)", signed Modigliani, 1919, oil on canvas, 92 x 54 cm (detail). London, 21 June, Sotheby's.



MAGAZINE



European Art fair Monaco

A red-letter event this summer is the European Art Fair in Monaco, which will soon host a number of superlative beauties on the Rock. So cultivate that Riviera spirit between 20 and 24 July! How to put it... Here, Old Master paintings are like the Riva mahogany boats that cruise off the Fairmont Hotel at midday: shiny and chic. Just like the women on the Rock, who defy all superlatives. Creatures with dizzying cleavage, like Pre-Raphaelite beauties, walk up and down the Bay of Monaco on the arms of finance magnates and captains of industry. The ultimate meeting place for art

and money, the Rock is certainly pushing out the boat this July. So there will be a lot of sparkling jewellery, with a lot of big bling... Monte Carlo is really dazzling. Because as you can see, on the Riviera, even rhyme is rich. The principality – which has never lacked for anything, certainly not style – is preparing to bring together all the bigwigs in art dealing. What's it all about? If you haven't yet received your invitation, we can just tell you that the Côte d'Azur's most exclusive event will be taking place between 20 and 24 July, at the Grimaldi Forum. This is where all the Gatsbys of the world (whose yachts retreat each year to Port Hercule after an exhausting week at Portofino) meet together to celebrate the marriage of the hyper-luxury resort with aesthetics. If you are one of them, a high-flying collector or inspired art lover, you'll be aware of the very imminent opening of the European Art Fair: the sixth edition of a gathering of excellence. For those who don't remember, we'll just mention that the previous events were known as the "Point Art Monaco", an ungraceful title created in 2004 to replace the "Biennale des Antiquaires de Monaco". It has now been renamed the EAF. After your afternoon detox in the

WORTH KNOWING

European Art Fair Monaco, 20 to 24 July, open from 3.00 to 9.00 p.m., late-night opening on 22 July until 10 p.m. (preview by invitation on 19 July). Grimaldi Forum, 10 Avenue de la Princesse Grace, Monaco.

www.eafmonaco.com

W



Arnaldo Pomodoro
(1926), "Sphere", 2002,
bronze, diam. 30 cm,
copy no. 8/8.

The Grimaldi Forum in Monaco,
in the Larvotto district.



Courtesy of Grimaldi Forum Monaco / Benjamin Vergely ou J.C. Vnaji



immaculate white surroundings of the Thermes Marins, and three Spritzes on the terrace of the Café de Paris, you will grace one of the hyppest events in the international calendar with your presence. A paragon of Monaco taste, the fair is combining Old Masters and modern art this year, as well as fine jewellery, with the first-time participation of Jewels of the World, a travelling fair heavy in carats, which appeared at the Four Seasons Hotel in Baku this May. The golden rule – one might say – for all visitors who pace this class one stage is don't keel over! The jewellery is to die for; meanwhile, the "great genres," in both the fine and decorative arts, have a judiciously-chosen (though often pricey) offer overseen by an organising committee that includes Marietta Vinci-Corsini, Adriano Ribolzi, Alfredo Pallesi and Louis Toninelli: Italian names with a familiar ring to regulars of the Maastricht TEFAF and the Florence Biennial. So considerable vetting is involved, focused on the high-end market with some thirty ultra-specialised exhibitors who regularly supply the Louvre, the New York Metropolitan and the Pinacoteca di Brera in Milan. A summery shopping spree, where visitors can gape at a panel of "The Benediction of Christ" by the Venetian artist Alvise Vivarini at Maison d'Art, or gasp at a Swedish basin in red porphyry from the quarry at Bredvad, with finely chased bronzes attributed to Ludwig Mangeot, at Adriano Ribolzi. Although not everything is impressive, and if one does not hesitate at the turning of every aisle, it has to be said that the whole scene looks pretty good. The Antiques section will probably contain the most nuggets; a dense throng of rare (and thus extremely expensive objects) can have the most susceptible teetering on the edge of Stendhal's syndrome. One major question concerning the next five or ten years is precisely what place Monaco intends to occupy in the upper market segment, alongside seaside mega-fairs like the ones in

TO SEE

Summer exhibition, "Francis Bacon", from 2 July to 4 September, also at the Grimaldi Forum.



Courtesy Galerie G. Sarti (Paris)

Giovanni Cambiaso (1495 - 1577/79 ?
and Luca Cambiaso (1527 - 1585), "The Holy Family
with the Young Saint John the Baptist", oil on panel ,
101.5 x 122 cm, around 1550.

Hong Kong, Miami, Rio and Singapore. What is at stake along the Paris-Rome axis, and how influential will Monaco's art trade prove? For Renaud Siegmann, the fair's brand-new director, well-known for his highly successful general curatorship of the first two Marrakech Art Fairs in 2010 and 2011, the answer is clear. A dedicated observer of the emerging scenes in China, Brazil, Bahrein and Russia, this curator, once a UNESCO partner and cultural engineer for the Scottish Executive in Edinburgh, says that "there are nearly 50 million millionaires throughout the world, of whom around

600,000 buyers place an average of 10% of their secure long-term assets in art works – i.e. only 2% of the international collector population, some of whom, not only Russians or Italians, are often residents of Monaco." That says it all... The man is eager, ambitious and doesn't beat about the bush. Very, very quickly, we grasp the aim of this attractive business: to make this fair, with its Grimaldian elegance, what the Grand Prix is to mechanical sport in the art market: a prestige circuit in the spirit of the Grande Corniche..

Gilles-François Picard

3 QUESTIONS FOR... RENAUD SIEGMANN

Director of the European Art Fair of Monaco

"Fine Art, Antiques and Jewellery"... Is this the winning combination on the Riviera this summer?

With around 30 carefully selected exhibitors, EAF Monaco as ever aims to refocus its general programme on the world's top dealers, having built up a solid reputation in terms of Old Masters and modern Art, objets d'art, collectors' pieces and fine jewellery. At the height of the Monegasque summer, EAF Monaco hopes to open up a refreshing outlook on "classified" art – and when we talk about "classified", like "museum" quality art, we think of the great genres in the fine arts – painting, sculpture, drawings, period furniture and jewels of the mind...

You are taking over as director of the fair for this edition. In what spirit?

Firstly, it's a great honour for me to be able to work for a fair under the patronage of S.A.S Prince Albert II of Monaco. Secondly, it's a privilege to have been asked by its organising committee, in connection with its four historic members, to oversee the running of this sixth edition. For the rest, I have every confidence in the future of EAF Monaco.

What goal have you set for five years' time?

As regards the current coming-together of the art market and hyper-luxury resorts, the highly successful establishment of mega-fairs from Hong Kong to Miami seems to point to a winning recipe on the Riviera. So in five years' time, we aim to be one of the world's top five fairs, while continuing to celebrate beauty, curiosity and a taste for the aesthetic.

Interview by G.F. Picard



Art Basel is doing well...

1 1 a.m., Tuesday 14 June. Grey skies and driving rain greeted the Chanel outfits and smart suits of the Premium VIPs - the very crème de la crème - queuing on the Messeplatz for the preview of Art Basel. This image should be stressed: the world's leading contemporary art collectors and professionals turned up in Basel in a sluggish market. Sluggish for several reasons, because this 47th edition of Art Basel opened in a decidedly tense context, boding doubt rather than business, given the migrant crisis in Europe, fear of Brexit, anxiety about terrorism, dwindling confidence and anaemic growth... All the gallery owners at the fair agreed that it was a pernicious climate. On top of all that, the art market, as

we learned in March 2016 from this year's TEFAF report, has moved into a readjustment phase – its first contraction since 2011, with sales dropping by 7% in 2015 to stabilise at around \$63 billion.

The art market kept its end up

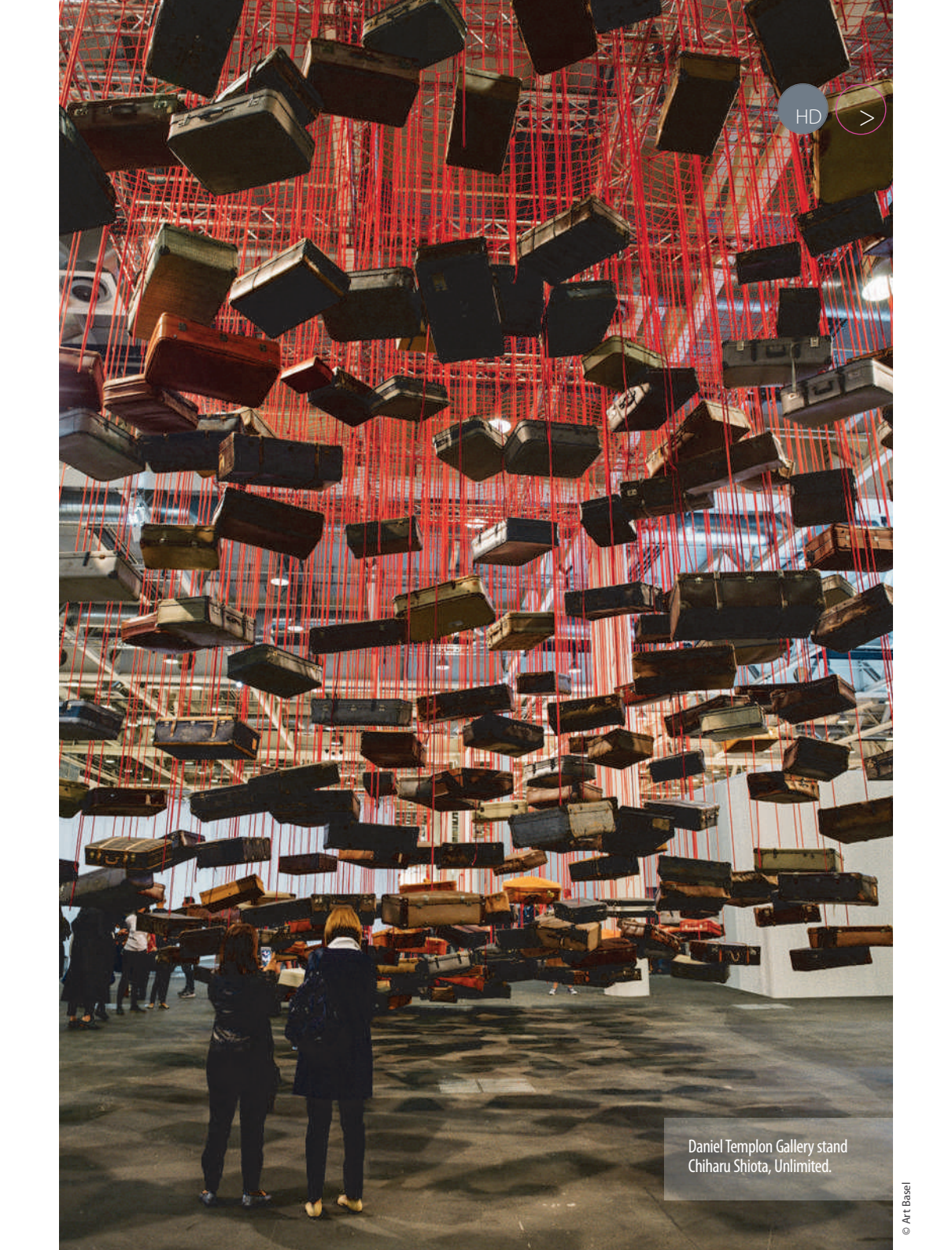
7 p.m., Tuesday 14 June. The first day of the fair ended with a sunny spell in the skies of Basel and – already – some broad smiles. No, it was not a disaster. At Basel, the art market kept its end up – and more. In barely a few hours, the Cheim & Read Gallery (New York) announced the sale of three pastels by Joan Mitchell at \$200,000 a piece; the Galerie Thomas (Munich) sold a watercolour by Emil Nolde for €250,000; Maureen Paley (London) announced the sale of “Greifbar 29” (2014) by Wolfgang Tillmans for \$180,000 and “My Mother’s Charms” (2016) by Gillian Wearing for £78,000, and Lehmann Maupin (New York, Hong Kong) sold a neon by Tracey Emin, “Feeling Sexy and Beautiful” (2015), for between £150,000 and £200,000. For its part, Sprueth Magers (Berlin, London, LA) sold “Olyka” (1973) by Frank Stella to an Asian collector for \$1.1 M, and “Untitled (Painting

TO SEE

The Fondation Beyeler's highly successful exhibition based on the idea of unstable equilibrium, featuring the works of Alexander Calder and the Peter Fischli and David Weiss duo.

"Calder & Fischli/Weiss", until 4 September 2016,
Fondation Beyeler, Baselstrasse 101, CH-4125 Riehen/Basel.





HD >

Daniel Templon Gallery stand
Chiharu Shiota, Unlimited.



Drawing 7" (2011) by George Condo to a British collection for \$650,000. "As ever, this fair assembles the very best in contemporary art," smiled Kai Kuklinski, president of AXA Art, one of the event's long-standing partners. And it's true, Art Basel effortlessly attracts superlatives: 286 carefully selected galleries, over 3,800 artists represented, and no fewer than 17,000 works on display. For gallery owner Elvira Gonzalez (Madrid), "All the trends in contemporary art are found here. There are so many collectors today that each segment has its own market." The fever spread through the entire city. "During Art Basel, the city beats to the rhythm of the fair. This profusion of exhibitions, events and shows is quite extraordinary. It makes for a truly virtuous circle," says collector Christian Langlois-Meurinne. Kai Kuklinski tells us how he sees the market: "Lately, the art market has experienced enormous volatility, and a lot of movement. But you can't describe a situation categorically without factoring in the different segments that make it up. And contemporary art is doing pretty well at the moment." It's difficult to contradict him, as the days following this first day followed the same rosy pattern. Kamel Mennour (Paris) took advantage of Monumenta at the Grand Palais ("Empires", which ended on 18 June) to present the sculpture of a snake skeleton by Huang Yong Ping, "De celui qui mange est sorti ce qui se mange" (2015). This caught the eye of a foundation, and went for €300,000. The Hauser & Wirth Gallery had an idyllic fair, notably selling not only the project it was presenting in the "Unlimited" sector, "Tomato Head" (Green) (1994) by Paul McCarthy, for \$4,750,000 but also two paintings by Maria Lassnig – "Macht des Schicksals" (2006) and "Das Traumpaar" (2004) for \$1.2 M and €550,000 –, a video by Pipi-lotti Rist, six drawings by Louise Bourgeois, a 1968 acrylic by Philip Guston, and more. The Dominique Levy Gallery (New York, London) proposed some of the fair's highest prices, selling an "Achrome" (1958-59) by Piero Manzoni for \$7 M and a 1964 Frank Stella, "Slieve More", for \$5.9 M.

A rich selection, but little risk-taking?

For collectors Florence and Daniel Guerlain, won over by the fair, "This event is by far the best in the world because the dealers are so brilliant at selecting works."



Hauser & Wirth stand.

© Art Basel

Franck Prazan (Applicat-Prazan, Paris) would not disagree – having presented "the quintessential painters of the Paris post-war school." The dealer adds: "We could not have put forward a better selection." The walls of his stand sported three superb Hans Hartungs, walnut-stain paintings by Soulages, and two great paintings by Nicolas de Staël never yet seen on the market. So huge names made for a solid edition, especially in the first level of the fair, which contained numerous pieces in the secondary market, and generally speaking more modern and post-war art than in previous editions, particularly after the revamping of the second level last year. "Art Basel is less flashy than it was a few years ago, and gallery owners are also taking fewer risks," says Bernard Chenebault, president of the Amis du Palais de Tokyo. With fears of a shrinking market, big names supplanted the "hot cakes": young artists coming to the fore.



© Art Basel

Tornabuoni Art,
Salvatore Scarpitta.

This was illustrated by the stand of David Zwirner, who in previous years exhibited works by Jeff Koons, Oscar Murillo and Michael Riedel and this year decided to go for Josef Albers, Sigmar Polke and Giorgio Morandi... Gallery owner Elvira Gonzalez (Madrid) also decided to present key 20th century artists, especially minimalists: Carl André, Donald Judd and Robert Mangold. "A fine edition, with a lively dynamic and excellent collectors. This fair was better than last year's." She gives us her views on the market: "There's no denying that it has slowed down, and is less frenetic. Collectors take longer to decide, and there are not as many impulse buys. I think this is a healthy sign. Speculation in art has always been destructive, and now the market is stabilising."

The speculation phenomenon still has resonance for Bernard Chenebault: "Today, there are some very overpriced names in art, which don't merit the heights they have been elevated to, especially here." A similar critique underlies the words of collector Alain Servais: "Prices at Art Basel are very high, particularly compared with auctions. It is true that the quality is a great deal higher here, but ..." A very telling "but". As the collector says, we need to keep in mind "that Art Basel represents well-known, conventional art." It exhibits the cream of the market and bankable artists. At Art Basel, the well-established takes precedence over discoveries. "Fairs like Basel are important, but stakeholders need to think about supporting young creation." **Clément Thibault**

50 YEARS' EXPERIENCE

DANIEL TEMPLON

Celebrating 50 years of activity in 2016,
was also present at Art Basel.

You are a long-standing gallery at Art Basel. What changes have you seen over the years?

The fair was created in 1970 by Ernst Beyeler, Trudi Bruckner and Balz Hilt. Art Basel has always been an event bringing the top dealers together. I'm extremely proud to have been part of it since 1978. The changes that have taken place with Art Basel over forty years reflect those of our business. In the past, the promotion of artists was more cultural, and built up over the long term; it was less commercial than it is today, with artists pitting their galleries against each other. We have moved from a system of cooperation between dealers to a more competitive system. Everyone had to adapt to new problems, with an art market that was now broader, more complex and globalised. It has become impossible for a gallery owner not to set up a foreign branch, as I did in Milan in 1972. These changes are natural, but dealers should continue to be those individuals who write the history of art.

This year you are celebrating 50 years in the business...

Yes, we are celebrating this event with two publications: *Daniel Templon, une histoire d'art contemporain* (Flammarion), by Julie Verlaine, and in the autumn of 2016, the gallery is also publishing a catalogue looking back over our history since 1966: an updated version of the catalogue we issued for our 40th anniversary.

What did you find inspiring about the 47th Art Basel?

Whatever they say, painting isn't dead! This idea is still found a lot in Paris, where they have talked about the hypothetical end of painting for a long time. I've always fought against the idea, which has incidentally never gone beyond the borders of France.

Interview by C.T.



Daniel Templon,
Courtesy of Daniel Templon Gallery, Paris and Brussels.



Portrait of Georges
Philippe Vallois, President
of the CPGA.

A profession's best practices

As its new code of ethics is published, the Comité Professionnel des Galeries d'Art talks about the issues of a rapidly changing profession through the voice of its president. So how does the future look for artists and gallery owners?

What's the point of a code of ethics?

Politically at least, it consists of showing what we do, the transparency of our actions, what they involve and their strict standards. The code is both a register and a list of best practices. We want to show that our profession is transparent, is governed by rules and hides nothing. I also felt it was important in the long-term, which is why we have translated the code into English, in view of drawing up a European code. Part of the agenda of the meeting of the Federation of European Art Galleries Association in Basel deals precisely with this question. For instance, a common code would ensure secure practices between galleries in different countries.

Tell us how the project came about.

The previous code, now over twenty years old, needed to be harmonised in line with changes in the sector. The people who drafted it – David Fleiss, Benoit Sapiro and Philippe Valentin, assisted by Véronique Jaeger – have done an excellent job, reflecting the characteristics of all the different players in the Committee. As well as the vital necessity of reforming a now outdated code, other factors are involved, like renewing and adding to our members, developing fairs and creating Europe-wide practices.

The code indicates gallery owners' duties towards artists and buyers. Aren't these obligations incompatible?

They just illustrate the reality of our business. We take between 5 and 15 years to establish an artist's work, while a sale is a very brief moment. Without collectors, our business would collapse. But the effort it takes to promote and disseminate the work of a living artist and the amount of time involved in this collaboration is infi-

nately longer than the buying process. Relationships with artists in terms of duration and obligations are for the course with primary market galleries, and these relations need to be codified as clearly as possible.

Of course, the code aims to respond to the sector's problems ...

I think these are mainly linked with our communication methods. An artist's success often depends on a gallery owner's work. This side of our business should be emphasised. So the Committee is aiming to raise the profession's standing, try to entice people back into galleries, and attract attention to the basic work we carry out. Galleries can't exist without artists and collectors – but without galleries there is no connection between the different players. In the end, our sector's problems are those of a small shop faced with a large supermarket. "United we stand", it's true – but it's very difficult to convince 240 unassertive individualists. In its small way, the code helps to show that our practices are extremely simple, and that relations between colleagues, artists and collectors are codified. What's more, it can be used by a judge in a dispute where there are no contractual provisions. Any gallery owners who fail to respect it can be charged by a plaintiff for non-compliance with this code, as well as possibly being excluded from the Comité des Galeries following arbitration.

Is exclusion from the Committee your sole means of applying pressure?

It's not exactly the only means of applying pressure, even if exclusion is a serious penalty for someone claiming to work within the profession. The Committee takes action in the context of arbitration. This is one of its prerogatives.

Does it stay between yourselves?

Yes and no. It has to be admitted that in disputes, the arguments of each party (artists and gallery owners) are not always easy for a judge to grasp. With a clear-cut theft, the question doesn't even arise. A complaint is filed. But in more complex situations – involving the figures for the production of a work or the costs incurred, for instance, – internal arbitration can be very useful.





CHOICES Paris, Collectors Weekend,
View of the group exhibition at the
Palais de Tokyo, 21 and 22 May 2016.



© Nicolas Brasseur

CHOICES Paris, Collectors Weekend,
View of the group exhibition at the
Palais de Tokyo, 21 and 22 May 2016.

Incidentally, it can also come from either a Committee member or an external third party. I would just add that this code does not only concern our members; its use goes far beyond our association. Professionals who are not members of our group can be bound by the code. It's the profession's trade union tool.

Price-sharing between artists and professionals is sometimes a tense business...

Today, many gallery owners tell me that "with a 50/50 division, we make nothing." This is particularly true when artists are very young. And they often change galleries once they have made a name. Then the commission rate is no longer 50% but 40%, or even less. Incidentally, the new gallery owners who then work with these artists earn more with 30% than the first did with 50%! However, I don't think it's the Committee's brief to get involved with the specific agreements of each gallery.

What is the situation with public commissions?

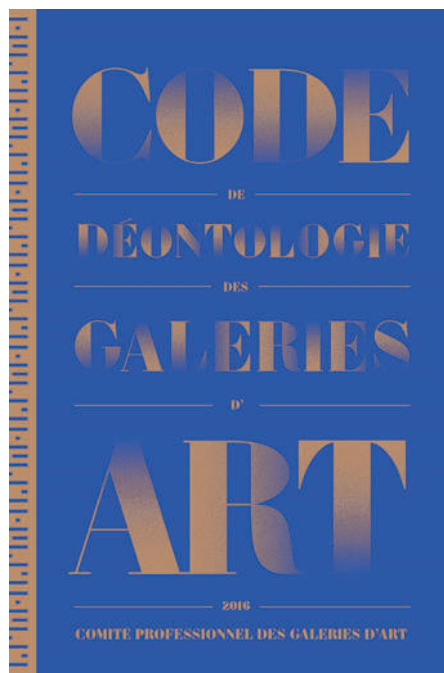
We need to standardise the relationships we have with institutions, and forget the situation, now long-gone, where the State worked directly with artists as a patron. Today, we are finding it very hard to convince public establishments, in the broadest sense, of the crucial need to work with galleries as regards purchases or public commissions. We often see works bought directly from artists without going via a gallery, and the Committee is militating against this practice, which could create antagonism harmful to everyone.

What are your plans within the Committee?

In the long run, I think we need to start up our own fair. Today, trading mainly takes place at these big international events and at auction. We need to base our model closely on the way galleries operate – i.e. staging solo shows or exhibitions in collaboration with curators, and nothing else. We have been working for several years on an alternative based on the knowledge of curators, leading critics, conservators and specialists.

How do you explain the art fair phenomenon?

The fact that it's all very easy. People are very alive to what is being said and done. In addition, the market



Code of ethics: Comité Professionnel des Galeries d'Art, printed in January 2016 by Alliances Graphiques.

has changed enormously. A lot of private foundations have sprung up over the past twenty years, like Salomon, Émerige, Cartier, Pinault and Arnault – and these great collectors, considered influencers, have little time. Incidentally, people wrongly think that a fair is a filter that immediately gives them access to excellence. I take exception to that. It is clear that the dominant Basel model has rubbed off on the others. Today, a fair aiming for excellence is far less of an anomaly. We are seeing an overall standardisation, and fairs are one of the phenomena. This is partly why I think that it could be really interesting to propose another model – a credible alternative. Surely one of the great qualities of art is freedom, and thus the freedom to show different things?

By Stéphanie Perris-Delmas

The professional code of ethics

After the publication of the code of ethics for art galleries drafted by the Comité Professionnel des Galeries d'Art (see page 89), the Compagnie Nationale des Experts opened its conference on expertise on 8 June, shortly after Bill Pallot and Laurent Kraemer were questioned by the OCBC (Office for the Fight against Trafficking in Cultural Goods). A tense atmosphere, with an auditorium full to bursting. Front and centre: the expert's status. Is this profession good for the market, and is its practice at risk? These were all questions discussed during three round tables designed to take stock of a line of work and, tangentially, "to re-establish a form of trust", to quote CNE President Frédéric Castaing.

Experts: why, and for whom?

Today, anyone can set up as an expert... The profession has no legal status and suffers from a somewhat confused public image, to say the least. This observation was the starting point of the first round table chaired by Sabine Bourgey, Vice-President of the CNE, who believes that "nothing rare or costly can be sold without an expert". Why? Despite the plethora of information produced by a

flourishing Internet, the art market is still a somewhat mysterious sphere for the public. The result is an asymmetry between connoisseurs and "laymen" that can be prejudicial to the inexperienced. "Experts are there to remedy this," says Gilles Andréani, President of the French art market observatory. Their job includes describing a work, authenticating it and giving it an estimate. "But expertise is not only a matter of *ad valorem* assignments," says Jean-Michel Renard, the only representative of the Chambre Nationale des Experts specialising in objets d'art and collectors' pieces. It also involves taking action in various fields outside the market, such as public and private collections, and collaborating with appeal courts and Customs. There are no schools for experts, but becoming a recognised professional requires many skills. These are validated by various companies of experts. For example, the CNE specifies ten years' hands-on experience, a clean police record, registration in the trade and companies register, independence and peer recognition. The three main professional associations work more or less along the same lines. Failing an official status, they offer consumers a guarantee. There are no rules for sorting the wheat from the chaff, only "the undertaking provided by any expert worthy of the name," says Sabine



VERBATIM

" Are cultural goods merchandise like any other? Do we want an international (or English-speaking) model, or a French model in the art market? Our model, which offers artworks a safe status, provides guarantees and protection for buyers, like those developed by Drouot and expertise companies. "

Jean-Michel Renard

Colonel Ludovic Ehrhart, head of the OCBC and Frédéric Castaing, President of the CNE.



Bourgey, adding, "Experts train continually; we learn on the job constantly." While the famous "eye" formed by years of practice is always crucial, the information it provides must be substantiated by various analyses. Expertise "is the art of asking questions", says Jean-Michel Renard. Professionals have to use an almost scientific methodology to provide answers backed up by a demonstration. You don't become an expert overnight.

A market guarantor

What is the difference between an expert and a specialist, and between a consultant and a business finder? This debate, chaired by Hélène Bonafous-Murat, a member of the CNE board, opened the second round table with the

idea: "The expert is good for the art market". Discussions rapidly veered towards matters concerning auctions and their auctioneer/expert duos. "Our English-speaking competitors don't have this two-person team," says Alexandre Giquello, President of Drouot Enchère. The French Commercial Code stipulates that auctioneers can use the services of an expert, whoever it may be... However, this expert must not take total control of the sale to the detriment of the auction house, which then merely becomes a service provider. According to Catherine Chadelat, President of the Conseil des Ventes Volontaires (Voluntary Sales Council): "If an auctioneer is only a hammer-wielder who lends his name to an expert or business finder, he can be penalised by the Council. The auctioneer must remain in control of the sale." In French



Gilles Andreani, President of the French art market observatory; Jean-Michel Renard, CNES expert; Sabine Bourgey, Vice-President of the CNE; Céline Lefranc, chief assistant editor of *Connaissance des Arts*; Michel Schulman, President of the *Association des Journalistes du Patrimoine*.

© Jean-Alex Brunelle

law, expertise is not a profession but a temporary assignment within a contractual framework. It is the CVV's task to monitor a proper balance between each side, and their independence. That said, as Catherine Chadelat points out, its brief is not to judge an expert's competence, which is the prerogative of expert companies. As the profession is not regulated, everyone is thoroughly aware of the need for self-regulation. Following on from this, Alexandre Giquello raised last December's introduction of a vetting committee at Drouot for exhibitions and group sales. This vetting process relies on the main committees (CNE, CNES, SFEP), the only parties in contact with the sale room, in order to avoid any conflicts, "as the role of companies is to protect its members," says Frédéric Castaing. Committees inform Drouot if they have any

doubts about an object; the saleroom warns the operator concerned, and recommends withdrawing the item. "Acting pre-emptively" is Drouot's watchword, like major international events such as the Biennale and TEFAF. "The challenge for experts is that of time and means," says Marc Perpich, a member of the CNE board.

A profession based on trust

Frédéric Castaing introduced the last round table: "Assuming liability is the expert's chief risk". The round table was devoted to the dangers of the profession – a burning question in the context of an increasingly litigious society. As an introduction, Emmanuel Lhermitte, a member of the CNE board, evoked the legal duality of the statute of limitations: five years with public auctions (from the date of the sale); five years again with private sales, but with a sliding scale over a period of up to 20 years (as from discovery of the loss). As we can see, the actual nature of the transaction makes a difference. Apart from legal liability, an expert's opinion can be contested in court by a colleague – hence the necessity of notifying any reservations, if need be, and relying on cooperation between colleagues. "Experts must agree to admit, at a given moment, that they do not know something" was a comment that often came up. They also face other threats, such as the speculative phenomena highlighted by the Aristophil affair. "The influx of cash has undermined the discipline's very principles," says Frédéric Castaing. Ethical behaviour is decidedly at the heart of the debate; opprobrium creeps in with doubt, according to Colonel Ludovic Ehrhart, head of the OCBC. He believes that "being an expert is a risky profession, true, but above all it's a profession based on trust." The solution is found in each expert's integrity and institutions' control. They are there to make the market secure. In addition, the various companies have included penalties for dishonest members in their articles of association: notification, warning, suspension and exclusion. It is their task to be reactive. In the end, all stakeholders rely on the *Fédération des Compagnies d'Experts*, or failing that, a joint code of ethics. In the face of turmoil, the profession should aspire to speak with a single voice.

Stéphanie Perris-Delmas -Sophie Reyssat



Open air art

The summer opens up a whole range of open air art in Europe, from the Maeght and Gianadda Foundations to the Middelheim and Kröller-Müller Museums and the Carl Milles estate.

The Maeght Foundations

In the early days of the Fifth Republic, an enlightened dealer, Aimé Maeght, gave shape to a wild and extravagant vision: a modern art labyrinth (without the minotaur) at the top of a hill. Meticulously conceived inside and out, this was the Maeght Foundation – an extraordinary, unique private project on the shores of the Mediterranean in a highly centralised France.

A few kilometres from there, the Musée Fernand-Léger, inaugurated four years later, became the pantheon of a whole epoch. At the opening dinner in 1964, Malraux gave it his blessing as a mandarin of culture, saying, in essence, that this was not a museum but the expression of the "loves of a lifetime". The Maeghts' enthusiasm was matched by the friendship of artists, who contributed to the project with specific or donated works, some of which went into the huge garden. Beneath the pine trees dominated by the modernist



Fondation Maeght, view of the sculptures garden

Photo Roland Michaud Archives FM - Successio Miro - Calder Foundation ADAGP

building of Catalan architect Josep Lluís Sert, visitors discover a series of delightful surprises. Miró (whose studio in Mallorca was also Sert's work) designed a stone labyrinth for the place in a decidedly mischievous vein. When you pass under Miró's concrete Arch you enter a stellar, supernatural world. Several sculptures are dotted along the circuit, like "Le Lézard" (Lizard), "La Fourche" (Fork) with its agricultural connotations, and an amusing Gargoyle fountain. He was helped by his long-standing colleague, the ceramist Artigas. Alberto Giacometti's vision is more austere. His immobile women and walking men people the courtyard/terrace surrounded by semi-circular impluviums. The premises contain a total of 35 sculptures: one of the densest concentrations of his work along-

side the Giacometti Foundation and the Zurich Museum. But while modern art forms a historical layer, the garden has had further additions over the past decades, donated by the Maeght family, foundations, associations and artists themselves. Along the path leading to the building, a Stabile by Calder, "Les Renforts", echoes the architecture of Saint-Paul-de-Vence. A view of the "Hommes de Bessines", green bronzes by Fabrice Hyber, rises up further on in a pond. Florence and Daniel Guerlain recently donated "Sagesse", a sculpture by Damien Cabanes. The singular history of the Maeghts continues in the present.

Fondation Maeght, 623 Chemin des Gardettes, 06570 Saint-Paul-de-Vence, www.fondation-maeght.com

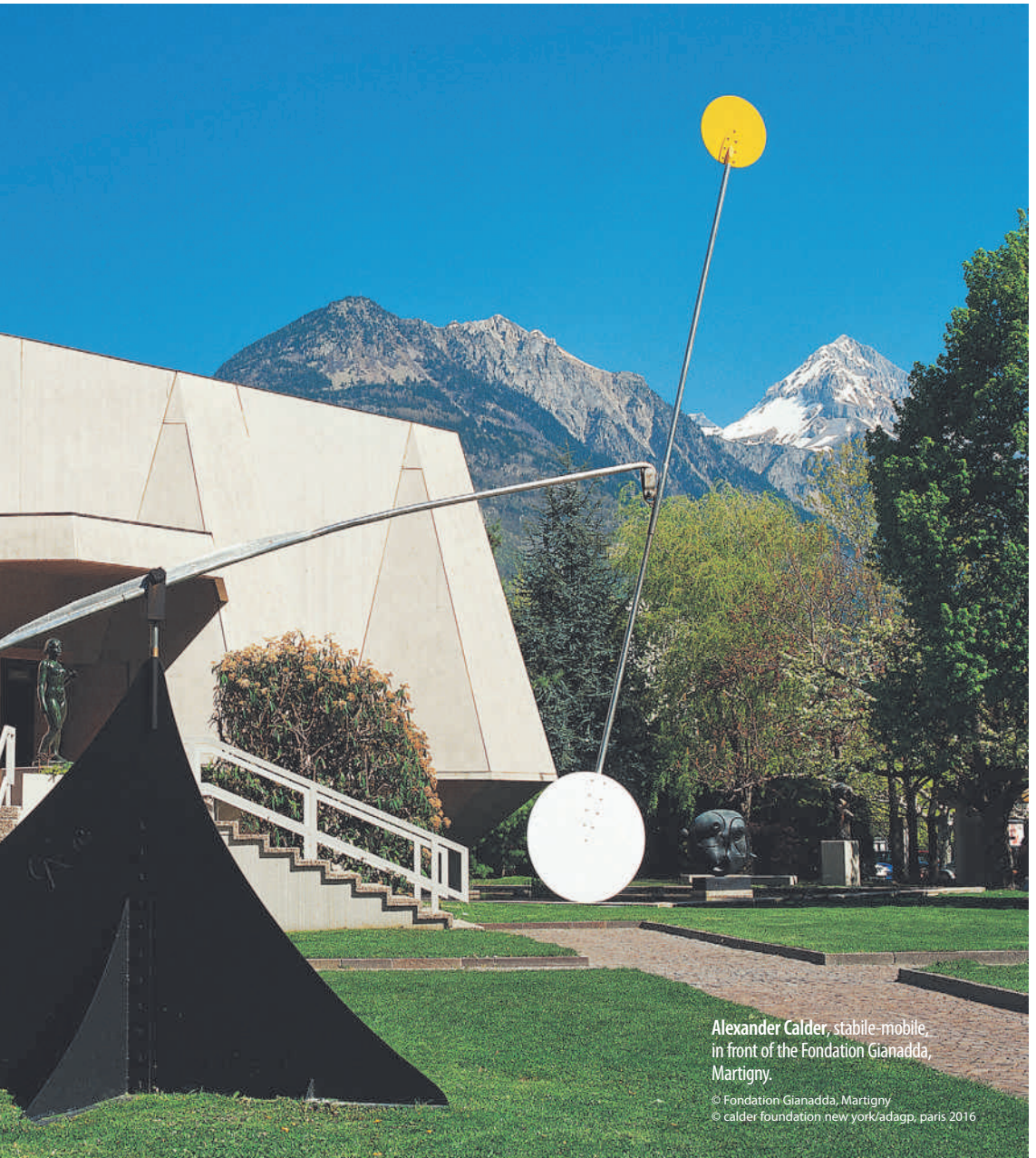


The Gianadda foundation, art beneath the peaks in Martigny

Created in 1978 by Léonard Gianadda in memory of his brother after his tragic death, the foundation was a daring move in the midst of the Swiss mountains. But it lies not far from Lake Geneva's Riviera in the heart of the Valais tourist region, close to France, linked with the Chamonix Valley by the picturesque Mont-Blanc train. To quote Léonard Gianadda: "Of all my achievements, the sculpture park is certainly one of those I am proudest of." In the late Eighties, he wanted to stage a retrospective on Henry Moore, but the gardens were considered too narrow by the British sculptor's foundation. No matter! The canny entrepreneur Gianadda managed to extend his terrain; the exhibition took place, and was a great success. Soon afterwards, the patron adopted a guiding principle, supporting a programme whereby sculptures by Swiss artists were set up on the roundabouts of Martigny, boosting its identity as a "city of art". The foundation has an international touch, with Brancusi's polished "Grand Coq IV" (Rooster) stretching up vertically, and works by Dubuffet, Calder, Niki de Saint Phalle, Maillol, Rodin and many others. Chagall designed a mosaic pavilion. A flock of sheep by Lalanne frolic in their natural element. One of the most recent purchases at auction, in 2013, was a blue and red LOVE by Robert Indiana. "Powerful, like its founder, this highly personal selection reflects the underlying desire that people should relish a moment of pleasure," wrote Daniel Marchesseau, who enabled the purchase of a bronze "Pouce" (Thumb) by César "in memory of André Fourquet". With its rare tree varieties, apricot, fig and cherry trees, abundant at the height of summer, the park with its 50-odd sculptures encourages an intimate, hedonistic conversation with the works – from which you emerge feeling a great deal happier.

Fondation Pierre Gianadda, Rue du Forum 59, 1920 Martigny,
Switzerland, www.gianadda.ch





Alexander Calder, stabile-mobile,
in front of the Fondation Gianadda,
Martigny.

© Fondation Gianadda, Martigny
© calder foundation new york/adagp, paris 2016



Middelheim, sculpture in every form in Antwerp

Glory be to Ossip Zadkine! In 1950, the Parisian artist took part in a huge exhibition in Antwerp dedicated to current international sculpture. It was such a success that Zadkine suggested that the then mayor make the expe-

rience a permanent one by creating an open air museum for it. So this is how this communal park – the amalgamation of several estates in the early 20th century – became a sculpture circuit, and the first contemporary art museum in Flanders as well. Between 1950 and 1989, it hosted twenty top-level biennials in the speciality, acquiring further works with each one. For example, a group of works by Rodin – Balzac and “L’Âge de bronze” – entered its collections early on. They can be found in the alleys of this opulent English-style garden – big enough



Middelheim, Chris Burden sculpture,
Beam Drop Antwerp, 2009.

© Chris Burden Estate - Photo Joris Luyten

to make you feel you can lose your way. Year after year, this open-air museum consolidates its historical legitimacy. The Biennials have been succeeded by thematic and panoramic exhibitions. Often artists create pieces especially for the venue, which then remain. Middelheim reflects aesthetic trends in phase with its times. Figurative statuary has given way to a broader conception, which from 1993 led to the exhibition of works by Panamarenko and the Danish artist Per Kirkeby – who built a brick construction five meters high, which visitors can

enter. The same year, Juan Munoz hung two figures in the trees. In 2010, Erwin Wurm made a "Crooked Boat" dive into the canal from the terrace of a building. A new, semi-open pavilion now provides shelter for exhibitions of contemporary sculptures that are not rain-proof. All in all, nearly 200 works recount the Odyssey of a medium that is constantly pushing out its frontiers.

Middelheim Museum, Middelheimlaan 61, Antwerp,

www.middelheimmuseum.be

W

Kröller-Müller, the jewel of Otterlo

The Kröller-Müller requires a little work to find it... This famous museum is more or less in the centre of the Netherlands, in one of its most bucolic wooded regions, and is protected by a green belt: the Hoge Veluwe national park. The museum and its sculpture park lie hidden in this forest, far away from traffic. The former was created in 1938 for the fabulous collection of paintings assembled by Hélène Müller, whose German family made a fortune in steel. The 88 paintings by Van Gogh are still its glory. The idea of adding sculptures to enliven the museum's surrounding area came from Bram Hamacher, the institution's director, aware of the medium's increasing recognition through pioneering initiatives like the Middelheim biennials in Belgium. And so the sculpture circuit was inaugurated in 1961. The principle is still highly effective: a series of large clearings that beautifully set off the works. Half a century on, the collection contains over 150 sculptures spread over 25 hectares. As you turn the corner of an alley bordered by luxuriant rhododendrons, you come across a floating form by Marta Pan, or a Jardin d'émail by Jean Dubuffet of 1974: an intriguing white architectural garden in the style of the *L'Hourloupe* series, one of his most famous. Visitors can use the staircase to enter the work (a kind of painting laid flat) and explore its curious relief. Another pathway brings another surprise: this time, a building open to the winds created by Rietveld, housing an exhibition focused on the British sculptor Barbara Hepworth. Her sinuous, wide-open forms give way to a giant steel cylinder by Bertrand Lavier, and a series of Fontana's Concetti Spaziali, like burst-open bronze spheres. Though the accent is understandably on the Dutch scene, the circuit welcomes other nationalities, with artists including Richard Serra, Giuseppe Penone and François Morellet. In the peace of the forest, this intimate meeting with works of arts is highly conducive to contemplation.

Kröller-Müller Museum, Houtkampweg 6, Otterlo, Netherlands, www.krollermuller.nl



Jean Dubuffet, 'Jardin d'émail',
1974, concrete, fiberglass
and others materials.

© Kröller-Müller Museum/Adagp, Paris 2016



Sculpture Garden, Kröller-Müller Museum, 399 pp.,
published by Nai Publishers



View of the lower terrace, Millesgården,
Stockholm.

© Millesgården



Millesgården, a gravity-defying world in Stockholm

Colonnades rivalling pine trees, huge terraces, antique divinities in bronze and marble scattered throughout a park on a hill... Are we in Italy? Not exactly. Millesgården, the estate of the sculptor Carl Milles (1875-1955) on Lidingö, one of Stockholm's islands, is more of a mirage reflected in the still, clear waters of the Swedish archipelago. Here on this sunny hillock, the fertile imagination of this international artist has created a timeless haven: the reverie of an aesthete with golden fingers. Milles experienced three periods in his sculpture: a classical legacy imbued with psychology as Rodin's assistant; his triumph at the 1925 Salon des Arts Décoratifs in Paris, with a major prize, and his turn towards modernism during a very long stay in the USA, where he received his last commission in 1951 – a fountain for the Met in New York. Far from remaining tied to a single means of expression, the sculptor experimented with wood, stone, marble, granite and white onyx. Apart from the commissions that earned him a living, he created works for the open air, based on his obsessions: man and nature. While a small part of his repertory features historical figures, his real love was antique mythology – delightfully incongruous in Scandinavia's vegetation and climate. The torso of a Sun Singer greets visitors at the top of a flight of steps worthy of the Capitol's, known as the "stairway to heaven". Poseidon, naiads and conches gush water in the fountains and basin, echoing the waves of the lake below. The refined modelling and graceful postures are reminiscent of Rodin. But Milles invented another kind of dramatic art based on motion. His statues are surprised in mid-movement. The artist defies the laws of gravity. A small dolphin, symbolising speed, carries an adolescent allegory of the sculptor, who holds a horse and a nymph in his uplifted hand. On antique columns, Milles perches a giant hand, a Pegasus in full flight, a man stretching towards the sky, attached to his mount as though by a miracle. A weightless world like this Pegasus of sculpture, exhorting us to look up.

Alexandre Crochet

Millesgården, Herserudsvägen 32, Lidingö, Sweden,
www.millesgarden.se



