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INTERNATIONAL

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JUNE 2016



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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，该行汇集了一系列亚洲古玩珍品，其中包括一尊康熙年间的御制千手观音唐卡(左图)。这两件重量级拍品的估价分别为30万-40万欧元和4万-6万欧元。绘画方面，按估价从高到低将可看到张大千1939年作竹石图、黄宾虹的一幅山水和其中一幅齐白石于1948年作的山水画(估价35 000-45 000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

Metzou-Badin 拍卖行将在布鲁塞尔艺术中心古玩精品。这件御制唐卡是康熙年间御制千手观音唐卡，精工细作，是康熙年间中国艺术的巅峰。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。祝福、长寿、富贵，如意在古代是一种具有所有这些吉祥寓意的物件。常作为送礼佳品。如意所用材料的珍贵程度一般也和其主人的社会地位紧密相连。图上是法国清代如意以青绿玉石制成。是塔索拍卖行 (Tajm) 12月17日巴黎拍卖会的一件拍品 (估价30 000-50 000欧元)。当日将要上拍的还有一具乾隆年间御制紫金铂丝珐琅花卉灵芝纹四方瓶 (估价20 000-40 000欧元) 和一件乾隆山水白玉镇屏 (估价8 000-12 000欧元)。

12月19日 来自中国北方

瑞士亚洲艺术专场在巴黎举行10周年庆典。苏富比将推出一批珍品上市，其中包括一对乾隆年制青玉观音摆件 (估价10万-15万欧元)。本次将要上拍的另一件古玩则是图上的这尊13世纪铜制弥勒佛像 (估价20万-30万欧)。观音性为慈悲菩萨之一，最早源于印度。传入中国后深受尊崇，成为最流行的神像之一。在中国可以找到众多神志生动自然的观音尊身像，体现了南朝艺术到在大文化方面的早期探索。在10-14世纪间，观音的形象和传说在中国北方地区流行开来。

Stéphane Perle-Delmas



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- PAPE CLÉMENT: 2007, 1989, 1988, 1986, 1984, 1983, 1982, 1981, 1980, 1979, 1978, 1977, 1976, 1975, 1974, 1971, 1970, 1968, 1967, 1964, 1962, 1960, 1958, 1957, 1954, 1933
- HAUT BRION: 2013, 2011, 2008, 2004, 2002, 2000, 1999, 1996, 1993, 1991, 1990, 1987, 1983, 1980, 1977, 1975, 1971, 1970, 1958, 1956, 1951, 1948
- LATOUR: 2004, 2003, 2002, 2001, 1996, 1991, 1989, 1988, 1986, 1983, 1981, 1980, 1979, 1976, 1973, 1972, 1967, 1964, 1956

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Lin Fengmian (1900-1991)

Pietà

Ink and color on paper

41 x 32 cm.

(detail)

Spécialist

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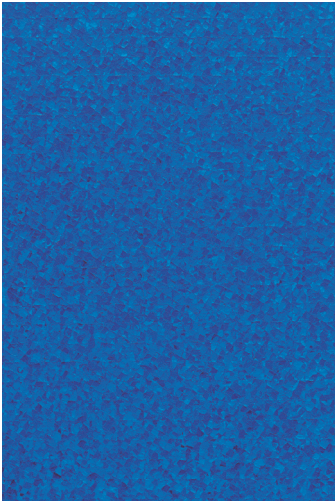
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Huang Yong Ping, all the madness of the world. The Chinese-born conceptual artist, well-known for his monumental installations, takes over the nave of the Grand Palais in Paris with an outside work linking East with West.

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This spring, sales are largely devoted to Asia, with a calendar dominated by the sale of the Portier collection, focused on Japan. Other highlights include the dispersion of the Sade family archives, and the ethnic art pieces and modern paintings of Jacqueline Loudmer.



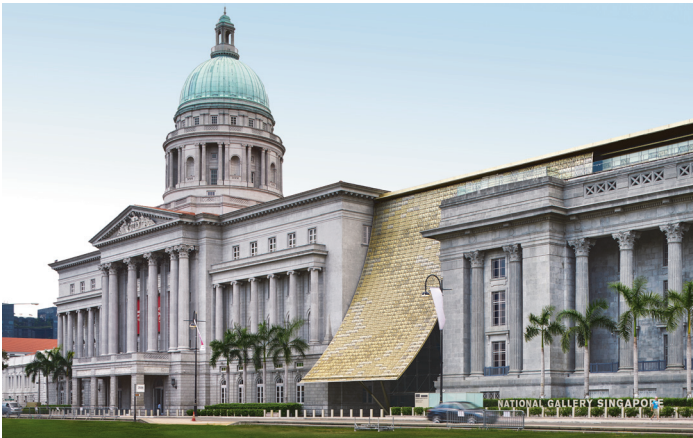


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Yan Pei-Ming: king in Rome. The Franco-Chinese painter is staging an impressive exhibition for the anniversary of the Villa Medici. A tour with the artist.

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82 ARCHITECTURE

Jean-Francois Milouin. The winner out of the 111 projects submitted in the 2008 competition for the design of the National Gallery Singapore, this impressive building was inaugurated only a few months ago. We talk to a French architect whose achievement is strangely little-known in France . . .

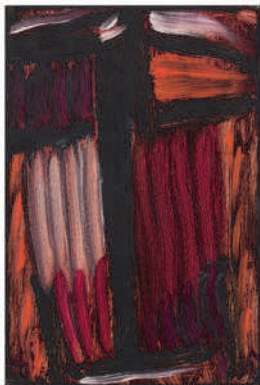
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ALEXEJ VON JAWLENSKY
Meditation Leidenschaft, 1935, oil on
paper on cardboard, 18.9 × 12.5 cm

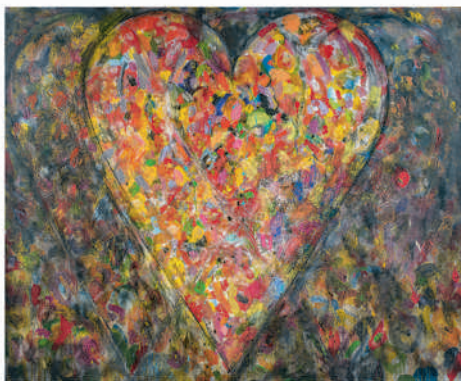


PABLO PICASSO *Femmes
fleurs*, 1948, ceramic, H: 33.5 cm



AUCTION 22 JUNE 2016 BASEL

PREVIEW 14–19 JUNE



JIM DINE *Manic Make-Believe*, 2009, acrylic and charcoal on
canvas, 152.5 × 183 cm



FERDINAND HODLER *Rhône Valley with Dents du Midi*, 1912,
oil on canvas, 66 × 89 cm



MAURICE UTRILLO *Paysage à Montmagny
(Val-d'Oise)*, about 1907–09, oil on cardboard, 38 × 47 cm



LYONEL FEININGER *Dünung II*, 1924,
watercolour and ink on paper, 26.5 × 34.6 cm



MARC CHAGALL
Le Bouquet bleu, 1974, lithograph,
76 × 57 cm



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UPCOMING AUCTIONS

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Drouot and the Portier collection

Many Drouot regulars still remember the silhouette and benevolent smile of Guy Portier (1919 - 2005). He set up his consultancy firm at 52 Rue Taitbout, where he would welcome collectors or simple art lovers, specialists and researchers alike with the same courtesy and desire to share. His love and knowledge of the arts of Japan was in his blood. His family "turned up" in Asia in 1875, when Henri Portier specialised in importing silk from China and Japan and at the same time became an avid collector of far Eastern objects, with a penchant for Japanese prints. In a few years, he assembled an impressive collection of not only prints but also tsuba, bronze, jade, ivory, lacquer, sculpture and porcelain from China. When his American subsidiary went west in 1902 and he was forced to sell a large part of his collection – 499 lots were auctioned at Drouot. After he died, his elder son Henri took over the company, and his younger son André (1886-1963), developed an expertise department in non-European arts.

The Portier firm was launched. The first sale took place on 5 June 1909, with Fernand Lair-Dubreuil as auctioneer – and a catalogue that naturally contained a plethora of Japanese prints! André's son Guy joined him in 1938, contributing his youth, spirit and passion for Japan (he spoke the language and was familiar with the country's customs). As an expert, he worked in close collaboration with Étienne Ader, who succeeded Fernand Lair-Dubreuil. It took until the Seventies for Japan, ruined by the war and taxes, to become a major economic power again. The Japanese reappeared in the international art market, becoming its leading players,

Kitagawa Utamaro (1753 ?-1806), "Deeply hidden love" (Fukaku shinobu koi) from the series "Anthology of Poems: The Love Section (Kasen koi no bu)", with pink mica ground, signed, with the mark of the publisher Tsutaya Juzaburo, the mark of the collector "Guy Portier" on the back. Estimate : €80,000/100,000.

歌撰戀之部

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and the market soared over the next twenty years. Then Thierry, representing the fourth generation of Portiers, joined his father in 1973, while his brother Émeric became an expert in jewellery and silverware. A story in four stages, like a series of Japanese prints.

The acme of a collection

The Portiers' passion for prints started with Henri, founder of the dynasty, then continued with Guy – Thierry meanwhile preferring the subtle tones of stone-ware to the finesse of paper. The works up for sale mainly come from the original collection built up by the elder Henri at the end of the 19th century, a period when all the principal Asian art collections were formed. At that time, the history of the Japanese print was developing alongside that of France, its artists, writers, historians and dealers, including Monet, Degas, the Goncourt brothers, Guimet, Burty, Gonse and Sichel. These were the people who made Paris the capital of Japonism, and raised this art of the multiple to the rank of art work. Here Hokusai was celebrated on an equal footing with Poussin, as were Utamaro and Sharaku, masters of ukiyo-e, to which the Portier collection pays tribute. "These prints were not included in the famous sale of 1902," says expert Alice Jossaume, who considers that "here, quality takes precedence over quantity." The group contains only ten or so prints – but such prints! "The Kunimasa with its hand-painted eyes (no. 2) is an extremely rare piece," says Christie's specialist Géraldine Lenain, who began her career with the Portier firm. "I was really lucky to start out with Guy. His passion was truly infectious; for example, he taught me that you find the history of a print on the back," she says. The appearance on the market of a collection like this is a sensation. "During the last Asian Week in New York, all the international collectors were talking about it. They'll certainly be coming," says Géraldine Lenain. Of course they will, because this collection is the stuff of legend: many art lovers know about it, but few have seen it. All in all, the prints have only been exhibited on two occasions: in 1980 in Paris, at the Huguette Berès gallery, and in Tokyo as part of an exhibition on Toulouse-Lautrec and Utamaro. They are remarkably fresh, as well. "Guy Portier stamped them

The Portier firm: four key dates

1909

First sale at Drouot with Maître Lair-Dubreuil: the start of a long and productive collaboration.

1922 to 1924

Sales of Charles Edward Haviland's extraordinary collections of Japanese art (14 in all).

1938

Guy Portier joins his father. In 1963, he left the family company and set up his own firm in Rue Taitbout.

1967

For the first time, the consultancy firm featured a list of estimates of the objects up for sale in a catalogue. A small revolution.



Thierry and Guy Portier during the exhibition of the Le Véeil sale in 1979.

with his collector's seal during this Japanese event," says Alice Jossaume. The group, though not large, forms a homogeneous whole – a genuine collection illustrating an exclusive taste for okubi-e, with no landscapes. These close-up pictures of actors were the speciality of Sharaku, whose portrait of Segawa Tomisaburo II as Yadorigi in the play *Hana Ayame Bunroku Soga*, performed in May 1794 (€50,000/70,000), is included. The group also evinces a real partiality for luxury editions, particularly those with mica-tinted backgrounds, made with powdered fish scale (mica), which



was rare and expensive (thus only affordable for the crème de la crème), and thus makes them unique pieces. "While backgrounds making play with different shades of grey are fairly common," says Géraldine Lenain, "white is rarer, and salmon totally unique." This makes Utamaro's "L'Amour caché" with its pink mica-tinted background an exceptional piece (lot 6, estimated at €80,000/100,000). The refinement of the hair – all the hairs are delineated individually where they grow from the scalp – also provides evidence that it was one of the first impressions, because the wood used for the engraving was not yet worn, and the lines are still clear. The same goes for the Toyokuni (lot 1), another outstanding piece in the collection. With this Portier sale, Drouot revives its history: that of the great dispersions of Asian arts that began in the late 19th century: the Philippe Burty sale of 1891, described in the Gazette Drouot of the time as "a positive triumph"; the Portier and Hayashi sales of 1902, the Charles Gillot and Pierre Barbouteau sales in 1904, and those of Louis Gonse in 1924 and 1926. During the second half of the 20th century, the auction room was also the setting for the famous Le Véeil dispersions – on 15 November 1979, the Ader Picard Tajan auction house sold Hokusai's 36 Views of Mount Fuji for FF1,450,000 (equivalent to €684,914 today) – and the saga of the Huguette Berès sales in 2010 and 2011 with Pierre Bergé. Meanwhile, the print market has moved to Japan, the UK and the USA. But on 21 June this year, it returns to Paris.

Anne Doridou-Heim and Stéphanie Perris-Delmas

Paris, Drouot-Richelieu, room 9, Tuesday 21 June, 3.30 p.m.,
Beaussant & Lefèvre, in collaboration with Christie's.
Expert: Alice Jossaume.

Toshusai Sharaku (active 1794-1795), the actor Ichikawa Omezo I as the servant (yakko) Ippei, in the play *Koinyobo Somewake Tazuna* ("The Loving Wife's Particolored Reins"), performed at the Kawarasaki theatre in May 1794; against a dark-grey mica-tinted background, signed Toshusai Sharaku ga, with the mark of the publisher Tsutaya Juzaburo and the kiwame censor stamp; collector's stamp of G.P. (Guy Portier) on the back. Oban tate-e: 33.7 x 23.3 cm.
Estimate: €40,000/50,000.



Hagi kilns - Edo period (1603-1868), 17th century Chawan (tea bowl) in stoneware, pinkish-beige glaze with numerous spots, wavy border featuring restoration work in gold lacquer. Interior contains green traces of tea. H. 9.6 cm, Diam.: 11.5 cm Estimate: €5,000/7,000.

The story of the chawan

André Portier built up his collection of chawan (stoneware tea bowls) in the Twenties, during the dispersions of the great collections that had been formed in the late 19th century, particularly those of Haviland and Gonse. The latter's name is inseparable from the knowledge and dissemination of Japanese art in France. The historian Louis Gonse, chief editor of the *Gazette des Beaux-Arts*, acted as a genuine missionary, spreading the word through numerous articles and a publication, *L'Art japonais*, 1883: a kind of Bible. We need to imagine the yawning void facing these somewhat fanatical enthusiasts. Nothing was known about these objects, which arrived by the cargo-load, and were often auctioned off in Japan, where they no longer reflected the new aesthetic. For a start, people needed to sense their intrinsic beauty before trying to understand it. This was particularly the case with stoneware objects. An integral part of the tea ceremony (a highly codified living monument in the Empire of the Rising Sun), they were produced in numerous kilns scattered throughout the country and selected with keen attention by demanding masters. Bizen pottery was recognised in the 16th century for its dark, subtle colours. The Raku kilns, which started up in 1580, produced bowls covered with a slightly glossy red or black glaze – black being particularly prized because it beautifully set off the green colour of the divine drink. The production of these small, exquisite items was protected by soldiers during civil wars. The group assembled by André Portier is one of the last surviving testimonies to the great collections of the early 20th century. An occasion not to be missed.

A. D.-H.

Drouot, the road to Asia

This spring, several events are celebrating Asian art in the saleroom. The highlights include the sale of the Portier collection devoted to Japan on 21 June (*see page 16*) and a group of Sino-Tibetan gilt bronzes from a Parisian art lover's collection (*see page 56*). As often with these Asian seasons, eclecticism is the order of the day, with works by Chu Teh-Chun, Lin Fengmian and Sanyu rubbing shoulders with Wanli period porcelains, rhinoceros horn drinking cups and objects from Korea. . . . So, let's go!

Calendar of Asian art sales at Drouot, June 2016

- **9 June**, room 12, Le Brech & Associés auction house. Cabinet Ansas and Papillon d'Alton.
 - **10 June**, room 7, Ader Nordmann auction house, Cabinet Portier & Associés.
 - **10 June**, room 13, Delorme - Collin du Bocage auction house. Cabinet Ansas and Papillon d'Alton.
 - **14 June**, room 14, Audap & Mirabaud auction house. Cabinet Portier & Associés.
 - **17 June**, room 6, Thierry de Maigret auction house. Cabinet Portier & Associés.
 - **20 June**, room 5, Daguerre auction house. Philippe Delalande.
 - **21 June**, room 15, Pescheteau-Badin auction house. Cabinet Portier & Associés.
 - **21 June**, room 9, Beaussant & Lefevre auction house. Cabinet Portier & Associés.
 - **21 June**, room 2, Gros & Delettrez auction house. Cabinet Ansas and Papillon d'Alton.
 - **22 June**, room 16, Christophe Joron-Derem auction house. Cabinet Ansas and Papillon.
 - **22 June**, room 4, Magnin Wedry auction house.
 - **24 June**, room 4, Morand & Morand auction house.
 - **23 June**, room 14, Boisgirard - Antonini auction house.
 - **24 June**, room 7, Damien Leclere auction house.
 - **24 June**, room 2, Auction Art Remy le Fur auction house. Cabinet Portier & Associés.
 - **27 June**, room 6, Tessier-Sarrou auction house. Cabinet Portier & Associés.
-



Chine, Qianlong period (1736 - 1795), pair of bowls covered in copper and enamels. On the back a blue coiled dragon. Diam. 15,5 cm. H. 11 cm. Gilt bronze mount. Estimate: €30,000/40,000. Paris, Drouot, 24 June, Auction Art Remy le Fur auction house. Cabinet Portier & Associés.



A



A 27 June

Pair of gilt bronze lanterns with chased openwork decoration of shou characters, H. 32 cm.
Estimate: €20,000/30,000.

Tessier-Sarrou auction house. Cabinet Portier & Associés.

B 21 June

China, 18th century, Qianlong period (1736-1795), part of a service of 104 pieces in porcelain with "double peacock" polychrome Famille Rose decoration featuring two peacocks perched on a rock surrounded by peonies; borders highlighted with latticework and chrysanthemum stems; service made for Joao VI of Portugal.
Estimate: €100,000/120,000.

Pescheteau-Badin auction house. Cabinet Portier & Associés.

C 23 June

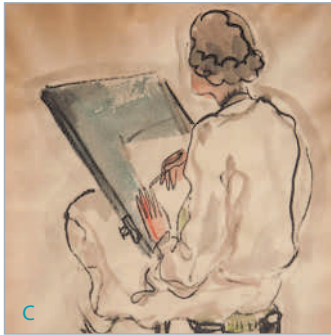
Sanyu (1901-1966), "Élève à la Grande Chaumière, de dos", c. 1928, watercolour and wash on paper. Signature and monogram on bottom right, 40 x 32 cm.
Estimate: €10,000/12,000.

Morand & Morand auction house.

D 9 June

China, Qianlong period (1736-1795), tureen in porcelain and Famille Rose enamels with peacock decoration, lid handle in the shape of a lotus bud, handles forming rabbits' heads, diam. 37.2 cm.
Estimate: €8,000/12,000.

Le Brech & Associés auction house. Cabinet Ansas and Papillon d'Alton.



E 21 June

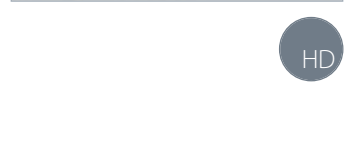
China, Wanli period (1573-1620), Fang Gu vase in white porcelain with blue underglaze decoration divided into four registers with five-clawed dragons (one claw being deliberately removed) and Phoenixes wreathed in stylised clouds above mountainous peaks surrounded by foaming waves. Central part decorated with four lion heads in relief. This vase belonged to a group of Imperial porcelains. 19th century European gilt bronze mounts, H. 82 cm.
Estimate: €15,000/20,000.

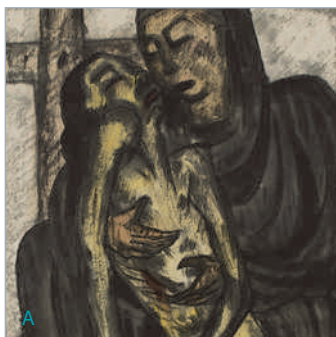
Gros & Delettrez auction house. Cabinet Ansas and Papillon d'Alton.

F 22 June

Vase with pear-shaped belly and flared mouth in blue-white porcelain; belly decorated with flowering foliage; neck ornamented with ruyi heads, foliage and banana leaves; foot highlighted with a Greek fret frieze. China, 18th century, H. 35,5 cm.
Estimate: €4,000/6,000.

Christophe Joron-Derem auction house. Cabinet Ansas & Papillon.





HD



A 24 june

Lin Fengmian (1900-1991), "Pietà", ink and colours on paper, 42 x 30 cm. Estimate: €30,000/50,000. Damien Leclere auction house.

B 10 june

China, 18th century, rhinoceros horn drinking cup in the form of a lotus leaf with three-legged toad inside, handle formed by a lotus stem on which egrets are perched, 4.8 x 10.6 cm, 60.64 g. Estimate: €8,000/10,000.

Ader Nordmann auction house. Cabinet Portier & Associés.

C 22 june

China, Jiaqing period, first half of 19th century, pair of gourd vases in bronze and cloisonné enamel with a polychrome decoration of peonies, the necks ornamented with two handles in dragon-shape. These forms were inspired by Persian pilgrim gourds. H. 38.5 cm. Estimate: €3,000/5,000.

Christophe Joron-Derem auction house. Cabinet Ansas and Papillon.

D 24 june

China, 17th/18th century, rhinoceros horn drinking cup with a detached carved relief decoration of a chiling among vines and vine leaves on each side, handle in the form of a bamboo stem. (Small pieces missing), 10 x 14.7 x 10 cm, 245 g. Estimate: €100,000/120,000.

Auction Art Remy le Fur auction house. Cabinet Portier & Associés.

E 10 june

China, 19th century, panel with decoration evoking gold-lacquered wood shelves, containing vases of flowers and furnishing objects in hardstone (green jade, white jade, serpentine and other stones) and gilt wood, base with an openwork Greek fret decoration and volutes, the lower crosspiece representing two Buddhist lions facing the sacred jewel, 168 x 125 cm (framed under glass). Estimate: €4,000 /6,000.

Delorme & Collin du Bocage auction house.

F 14 june

Utawaga Hiroshige (1797-1858), group of 35 oban yoko-e from the "Tokaido gojusan tsugi no uchi" series (The fifty-three stations of the Tokaido), signed "Hiroshige ga", publisher stamp: Hoeido, c 1831-1834, around 22.5 x 35 cm. Handwritten inscription: "Tokaido go-jin san tsughi. Les 53 stations du Tokaido. La route de la mer de l'Est, la route de Yedo à Kioto. Serie de 55 planches par Hiroshigé de Goncourt". Estimate: €20,000/30,000.

Audap & Mirabaud auction house. Cabinet Portier & Associés.



E



Fang people, magical volumes

1 JUNE

The eye is magnetically drawn to this fascinating, compact, powerful body – whose muscles, suggested only by rounded, polished volumes, tempt the viewer to touch them. We can imagine how, under the influence of hallucinogens, young Fang initiates could spend a whole night receiving revelations of their adult lives. A sacred object, the "byeri" reliquary figure (40 to 50 cm high), seated on a box, watched over the skull and bones of an important ancestor. Famous artists were called upon to make this precious item. Paul Guillaume, one of the first to defend African art, particularly liked this art form, declaring Gabon "Africa's finest school of art". Even when taken out of their ritual context, these figures retain a magical power for past and present collectors because of their highly modern aesthetic. We should imagine the figure with a crown

of feathers, giving it a majestic look. The sculptor's virtuosity is particularly evident in the curves and counter-curves of the heart-shaped face, finishing in a slightly prognathous mouth. Sold by Art Auction - Remy le Fur at Drouot, this reliquary belongs to a series of figures with half-closed half-moon eyes, as though to indicate deep interior meditation. Another spectacular, somewhat terrifying type found more frequently in the north of the country features wide-open eyes covered with slivers of copper. As we know, their function filled them with a considerable amount of "substance": when they were brought out for ritual ceremonies, they were saturated in palm oil (itself sacred), which impregnated the wood and seeped out with heat. Hence this oozing patina, which gives a human feel to byeri reliquary figures. **Anne Foster**

Gabon, Fang people. "Byeri"
reliquary figure, hardwood with
oozing patina over the entire
body, h. 42 cm.
Estimate: €100,000/150,000.





Claude Lalanne (born in Paris in 1924) and François-Xavier Lalanne (1927-2008), "Dimetrodon", 1998, topiary sculpture numbered D II 1/1, 220 x 540 x 160 cm.
Estimate: €600,000/800,000.

The tame monster of the Lalannes

1 JUIN

In 1988, the Santa Monica Arts Foundation in California launched a competition to design fountains for the 600-metre-long Third Avenue. In October, Claude and François-Xavier Lalanne were declared the winners out of the five finalists. Their project featured six monumental sculptures. Which animals are the stockiest, tallest and longest? Members of the dinosaur species. As their budget (\$450,000) did not allow for any extravagance, the couple opted for a topiary sculpture, a solution combining a structure (a stainless steel frame, with scales, heads and ends of tails in copper) and plants. Two dinosaur fountains were placed at each end of the avenue, and two large statues in the middle. Their measurements were impressive: 11 metres long by 5 m high (with the base), while the two "small ones" were a mere 6 metres long and 3 m high. This was how a diplodocus, triceratops, iguanodon, dimetrodon and two consorts

came to glitter in the Californian sun. To complete the picture and evoke a prehistoric environment, Claude and François-Xavier selected plants that referenced these distant periods. Few could resist the huge Dime-trodon, half-animal, half-plant, being sold at Drouot by the Kohn Marc-Arthur auction house. The sculptors had a great deal of fun with their creations, and that probably partly explains their success: they all have a sense of madcap joy. But the Lalannes never forgot their technical mastery, always constructing their work impeccably. In the catalogue for the 2010 exhibition at the Musée des Arts Décoratifs in Paris, Olivier Gabet summed up the couple's significance: "At the beginning of the 21st century, Claude and François-Xavier Lalanne give us something that is more than a modern bestiary, and better than a contemporary herbarium. Weaving endless natural histories for us, they offer us a golden age".

Anne Foster

The vietnamese generation

6 JUNE

Vietnam is the starting point for this sale of 19th/20th-century paintings and a few contemporary works to be staged at Drouot by the Aguttes auction house. With their slender silhouettes, peaceful faces, modest gazes and discreet poses, the women painted by Lê Phổ, Vũ Cao Đàm and Mai Trung Thứ all seem part of the same family. And it is clear that these artists of the same generation, born in around 1910, shared a similar sensibility. Embodying the country's artistic modernity, they grew up in good families, studied at the Hanoi College of Fine Arts and then moved to France. In this way they assimilated the Western aesthetic, which they subtly combined with Asian traditions – as witness the gentle intimacy between a "Mother and Child", a favourite subject with Vũ Cao Đàm (€14,000/16,000), and one also treated by Mai

Trung Thứ, who immortalised a "Woman and Child in a Flower Garden" in an attitude irresistibly recalling a Madonna and Child (€40,000/60,000). Also placing a delicate veil on the hair of his "Girl with a Fan", whose pose evokes works by the Italian Primitives, Lê Phổ demonstrates his skill by making play with transparency, to particularly virtuosic effect in her fan (€60,000/80,000). While Luong Xuan Nhi became famous for his women, the painter also stood out for his rural landscapes, illustrated here by "The Rice Field" (€20,000/30,000). Another eulogist of rural provincial life, Gustave Loiseau is represented by three pictures from between 1901 and 1908, on offer at prices between €50,000 and 80,000. Their point in common is water: a pretext for some impressionistic play with light.

Sophie Reyssat



Lê Phổ (1907-2001),
"Girl with a Fan", ink and
colour on silk, signed and
stamped on the top left,
51 x 40.5 cm at sight
Estimate:
€60,000/80,000.



Charlotte Perriand (1903-1999), bookcase with dividers, sheet steel, aluminium, wood, 150 x 140 x 33 cm. Ateliers Jean Prouvé, c. 1955. Estimate: €100,000/120,000.

Design in the feminine

Women are in the spotlight at this design sale staged in Marseille (Damien Leclere auction house), which features a succession of outstanding 20th century names. Charlotte Perriand's career took off in 1934 after six years of collaboration with the avant-gardist Corbusier-Jeanneret studio. She was one of the founders of the UAM (Union of Modern Artists). In 1914, she designed the first model of her bookcase with dividers entirely in wood, then developed it after her stay in Japan during the war, when she was invited by the Imperial Ministry of Commerce as "industrial art consultant to the Bureau of Commerce" with the task of introducing the country to Western arts and techniques. Making play with ever-more numerous modular elements, with different heights and combinations, she successfully diversified her original model in response to new requirements and changes in taste. At the same time, in 1952 she signed a contract with the Atelier Jean Prouvé in Nancy, providing designs for low-cost

7 JUNE

mass-produced furniture, including several bookcase models inspired by the arrangements of small shelves on the walls of traditional Japanese houses. For the Tunisia and Morocco residences in the Cité Universitaire de Paris, she created these bookcases with dividers and side panels, making play with contrasting materials (metal compartments and wooden shelves) and shades, which featured primary colours tempered with black, designed in collaboration with Sonia Delaunay. Perriand made further versions of these two iconic furniture items by increasing the combinations and creating hanging models, like the one here, made in around 1955.

Caroline Legrand

Desfriches by Perroneau

8 JUNE

Aignan Thomas Desfriches is an appealing figure of the Enlightenment. A canny businessman, he was also a well-considered draughtsman, whose friendships with the leading artists of his time enabled him to build up a collection of artworks that formed the basis of the museums in Orléans, his hometown. He also endowed it with a free art school. Born into a family of traders who made a fortune in sugar, the young Desfriches went to Paris to study with Nicolas Bertin, then Charles Natoire. Here he formed a friendship with the pastellist Jean-Baptiste Perroneau, which lasted for forty years, despite Desfriches' return to his native Orléans for family reasons. Perroneau travelled there to rejoin his colleague and friend, and drew the surrounding countryside. He also left behind several portraits of families

from Orléans, now in the city's museum. At Desfriches' request, he painted a portrait of his friend in 1751, followed by one of his wife, née Marie Madeleine Buffereau (reworking her hairstyle in 1772, probably to bring it in line with the fashion of the day), and then of their daughter, Perpétue Félicité, in 1768. These three portraits, the stars of an upcoming sale at Drouot (Eve auction house), come from the Aignan Thomas Desfriches collection and were passed down to his descendants. The finest pastellist of his time alongside his rival Maurice Quentin de La Tour, Perroneau here gives us a portrait full of refinement and subtlety, revealing a touching personality that emanates a genuine sweetness as well as physical beauty. The artist imbued his portraits with a psychological intensity that brought him great success within and outside France. This portrait was exhibited several times, and featured in the famous exhibition "Cent pastels du XVIIIe siècle" staged in 1908 by the Marquise de Ganay at the Georges Petit gallery. A doubly-impressive pedigree...

Stéphanie Perris-Delmas

Jean-Baptiste Perronneau
(1715 - 1783), "Portrait
d'Aignan Thomas Desfriches",
pastel, 60 x 50 cm, signed and
dated Perronneau 1751 .
Estimate: €120,000/150,00
(Portrait de Madame
Desfriches, €60,00/80,000 and
Portrait de Perpétue Félicité
Desfriches, €30,00/40,000).





Chu Teh-Chun (1920-2014),
"L'Automne", oil on canvas
signed on the bottom right,
countersigned on the back and
dated 1-5-78, 195 x 96 cm
(detail). Estimate:
€300,000/350,000.

A poetic vision by Chu Teh-chun

9 JUNE

Like his compatriot Zao Wou-ki, Chu Teh-chun worked for most of his life in France, where he moved in 1955, and where the majority of the exhibitions on his work have also been held. The two men are often compared, as their careers were similar. Both studied at the National School of Fine Arts (now the China Academy of Art) in Hangzhou – Lin Fengmian, who travelled to Europe between the wars to learn about Western painting, was the school's president at the time. Both followed the example of their master and moved to the capital in turn. However, in 1956, Chu Teh-chun set out on the path to abstraction after discovering Nicolas de Staël's work in an exhibition at the Musée National d'Art Moderne. From then on, his painting was entirely devoted to imaginary landscapes inspired by floating,

liquid worlds. Many felt that he perpetuated the tradition of the Song masters in the 20th century. His price index has undergone a meteoric rise in the last fifteen years. In the early 2000s, you could still buy one of his paintings for under €100,000 – unthinkable today! The estimate for this large painting, and recent bids prove this. On 20 November 2013, his French record soared up to €1,339,944 (Tajan) in Paris. Three days later, in Hong Kong, a painting from 1963 set a new world record at \$9.1 M (Christie's). "L'Automne", now coming up for sale at Drouot with the Lombraïl - Teuqram auction house, was painted in 1978: the year of a major retrospective at Saint Etienne. The preface to the catalogue was by Hubert Juin, who wrote the first biography of the artist.

Stéphanie Perris-Delmas

American War of Independence

12 AND 13 JUNE

The Rouillac auction house has devised a two-day programme for its traditional "Garden Party" sale at the Château d'Artigny in the Loire Valley. On 12 and 13 June, it will be selling the contents of some important residences, ranging from jewellery to historical mementoes of the American War of Independence, which will end the bidding on Monday. Americans are sure to be interested in maps of New York and its surrounding fortifications in 1781, Portsmouth, and Boston harbour (each around €10,000). These are some of the last plans still owned by the descendants of the Comte de Rochambeau, the commander of the French expeditionary force and strategist of the victory at Yorktown, alongside Washington and La Fayette. A map of the 1782 siege is also up for sale (around €1,000). To the cry of "Libertas Americana", bidding should be at around €50,000 for America's most famous medal, designed by Benjamin

Franklin and engraved by Augustin Dupré, after a drawing by Antoine Gibelin. Represented as Minerva, the goddess of wisdom, France keeps the British Lion at bay with her shield, protecting the infant Hercules, personifying America's nascent power and already crushing a few serpents. We should not forget the 300-odd lots preceding these historic pieces. The day before, famous artists like Alexandre Calder and Moïse Kislings will be celebrated – not to mention Francis Picabia, with works from the Thirties that have remained in the family of his friend Jean Martin-Roch. For example, you will need around €100,000 for the 1905 "Effets de soleil sur les bords de l'étang de Berre". Old Masters will be on the menu, naturally, with the 17th century represented by a "Still Life with Crabs and Shrimp" by Jan Davidsz de Heem (€40,000/60,000). There will also be a historicist ewer of 1859. The Sèvres Manufactory produced an

Silver medal "Libertas Americana"
by Augustin Dupré, 1781,
diam. 47,5 mm, poids : 57,6 g.
Estimate: €40,000/60,000.



enamelled copper vessel featuring allegories of Day and Night, with gilt aluminium mounts, which joined the Empress Eugénie's collection at the Tuileries Palace the year after its creation (€50,000/80,000). As previously mentioned, various specialities will be in the limelight on Monday, when the bidding opens with Antiquities and Asian art. The star piece from Asia is a 16th century

gilt bronze Chinese Buddha in the lotus position (€80,000/100,000). Gustave Le Gray's seascapes will be the other attraction of the day. Immortalised in the spring of 1857, his "View of Mediterranean with Mount Agde" in the distance is particularly impressive, with its dramatic effects of light and Romantic atmosphere (€40,000/60,000).

Sophie Reyssat



H. Doncker/G. Van Keulen,
West-Indische Paskaert,
Amsterdam, between 1704
and 1726, 80.5 x 98.5 cm
(detail). Estimate:
€40,000/50,000.

18th century sea map

14 JUNE

The Bretons certainly earned their reputation as navigators, as witness this impressive 18th century nautical map, which has remained in private hands till now. An event in and of itself! The only one of its kind, according to the experts of this sale in Nantes (Couton-Veyrac-Jamault auction house), this parchment was published by Gerard van Keulen between 1704 and 1726. It illustrates how geographical knowledge had developed since the previous century, as the publisher added a navigable route and information about the islands not present in the model he borrowed from his Amsterdam counterpart Hendrick Doncker after buying up his stock in 1693. Well known for the accuracy of his

indications, in around 1659 Doncker used the most recent data from exploratory voyages to complete the coastal lines of an illustrious model: the West-Indische Paskaert published by Blaeu in around 1630 – the first map to show North America in the Mercator projection. This map is highly significant for not only cartographers but historians too, as it provides evidence of a trade triangle, illustrated by a line that starts from Brittany, goes down the African coast to the Cape of Good Hope, then travels via Trinidad to Brazil and the Fernando de Noronha archipelago before finally meeting its French home port. A journey following in the wake of Holland's ships.

Sophie Reyssat

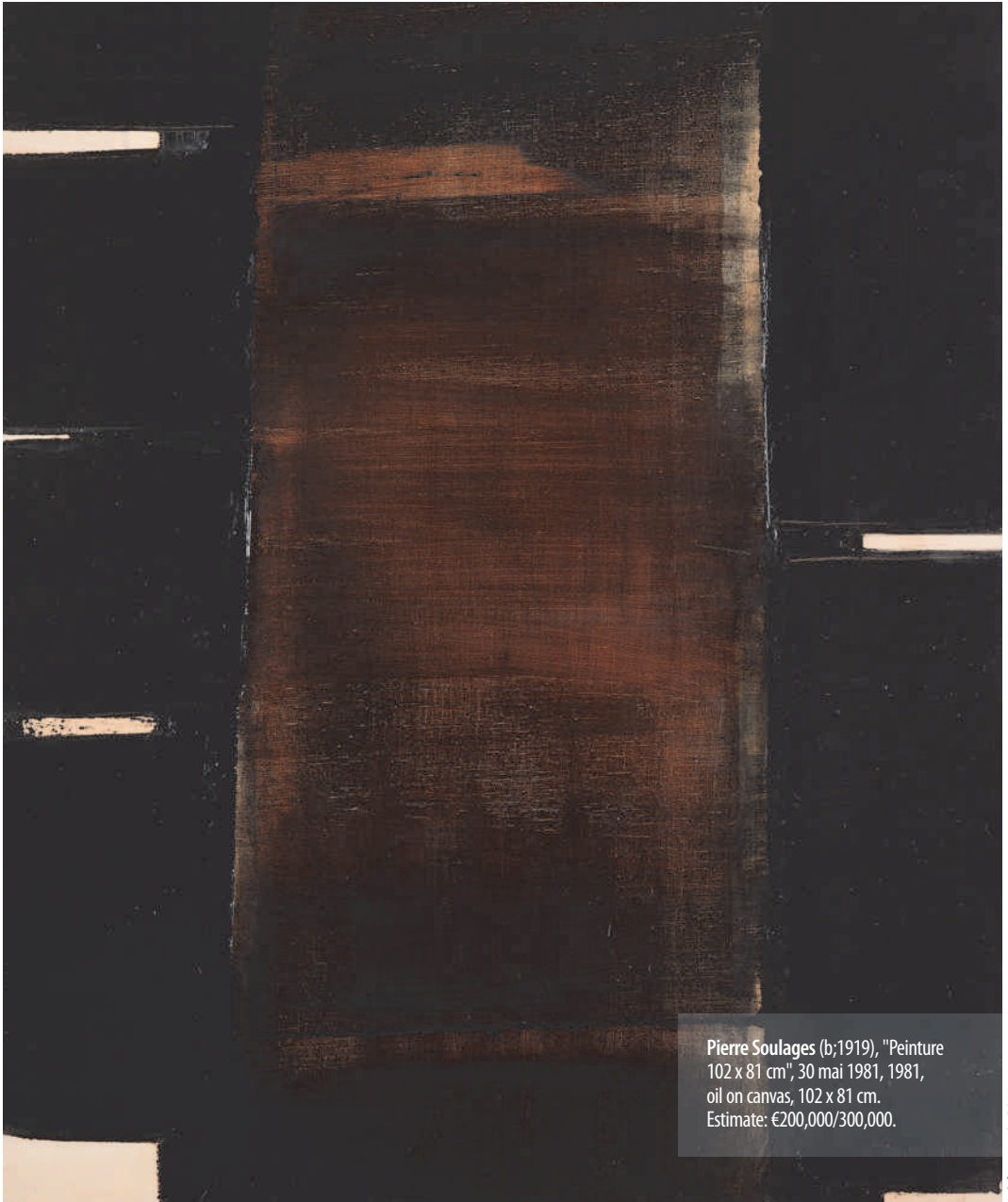
Soulages, 1981

15 JUNE

Pierre Soulages always includes the creation date in his titles; time is central to his work. As he said in 1961, "Space and time are ceasing to be the environment in which painted forms are immersed; they have become instruments of poetry in a painting." The choice of broad brushes and the increasing number and juxtaposition of brushstrokes all contribute to his work. It is from these forms that rhythm is born and light wells up. For its 1966 Soulages retrospective, the Musée d'Art Moderne de la Ville de Paris laid out a circuit in reverse chronological order. Alone in the final room, a picture from 1948 stood side-by-side with a very recent one. There was a tangible link between the two paintings. Over the years, Soulages has built up a body of work whose consistency might seem surprising, but is there nonetheless in the infinite poetry of his paintings, which seek a respectful rigour. They spring from his being like an absolute necessity, offering themselves to

the viewer's eye, which opens in response. In an interview with Georges Boudaille, the artist said, "We need to see paintings with the same freshness as we would had we never seen or known an artist's style." He remembers the landscapes and images that impressed themselves on his eye as a child – like a tar stain he saw on the hospital wall from the window of his room. "This beautiful stain had something calm, smooth and noble about it which was naturally linked with other more uneven areas, where irregularities in the material created a kind of swell that gave movement to the surface," he told Bernard Ceysson during the 1976 retrospective at the Musée d'Art et d'Industrie in Saint-Étienne. Always attentive to the surface, he takes care with his measurements, favouring rectangles that stretch out more or less, according to his feeling. By including the measurements, the title also emphasises this aspect of his creations. The painting up for sale at Drouot (Ader auction house) is like a synthesis of his paintings, with the black, the walnut stain and the white light spilling out of the spaces between them, and from their own substance as well. You can gaze to the point of losing yourself in the picture, or becoming one with it...

Anne Foster



Pierre Soulages (b;1919), "Peinture
102 x 81 cm", 30 mai 1981, 1981,
oil on canvas, 102 x 81 cm.
Estimate: €200,000/300,000.

Sade on stage

15 JUNE

The sale of the Sade family archives taking place at Drouot on 15 June, casts an unexpected light on the writer's eventful life, and also on his theatre pieces, which have remained in the shadows for too long. The 100 lots being sold by the Marquis de Sade's descendants come from the inheritance that escaped the dispersion and burning of his writings ordered at his death. They show us a very different personality from the one generally known: a Sade without sadism, you might say. The catalogue contains the texts of six plays, evoking his passion for the theatre, which never left him from the moment he discovered it at the Louis-le-Grand School to his last years in the Charenton asylum. Dotted with IOUs, this collection of letters, notes, powers of attorney, official documents and shopping lists reads like a life recounted in tiny detail. For example, it features a list of "demoiselles françaises";

91 in all, aged 15 to 45, intended for the marriage of the young Donatien. Lot 13 (€3,000-4,000) is an excerpt from the marriage contract finally signed in 1763 with Renée-Pélagie Cordier de Montreuil, whose name does not appear in the first list. Then imprisonment begins to haunt the catalogue items, when Sade was accused of poisoning, after giving aphrodisiacs to various courtesans of Marseille. Six letters from prison are to his wife, in which he expresses his hatred of his mother-in-law, who helped to get him locked up. Meanwhile, a number of bills provide a picture of prison conditions for a noble who summoned tailors, upholsterers and framers to his cell. The prisoner's library contained 600 books. Sade spent his time reading and writing – not only the erotic texts that made him famous, but first of all tales and novels full of humour, together with theatre pieces, which he had copied by secretaries. Sade wrote seventeen plays. The richest section of the

"Le capricieux"; play in one in-octavo volume, very worn green period binding, Novak.
Estimate: €30,000/40,000.

Le Capricieux

~~L'Amour et la Haine~~

Comédie

En Cinq Actes, et en Vers

Il veut, il ne veut pas, il accorde, il refuse;
Il écoute la haine, il consulte l'amour;
Il promet, il retracte; il condamne, il excuse,
Le même objet lui plaît et déplaît tour-à-tour.

x x x x

Handwritten text, likely a library stamp or a note, mostly illegible due to fading and bleed-through.

HALFWAY BETWEEN CONFORMISM AND SUGGESTION

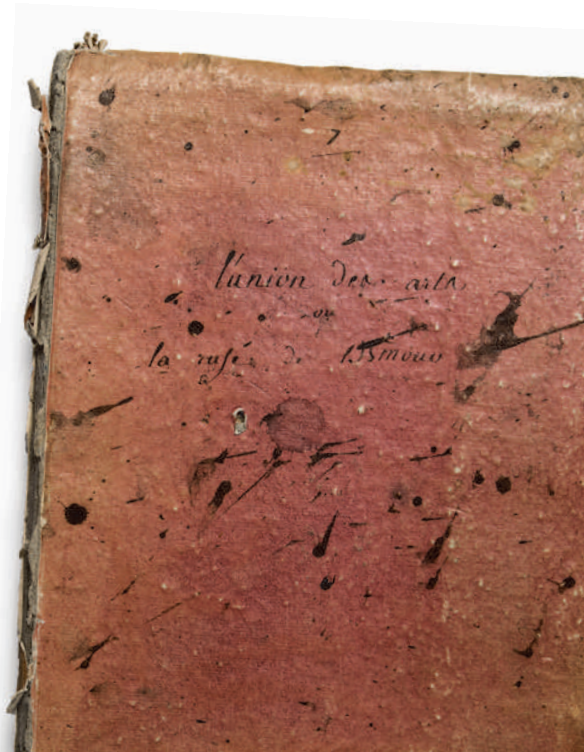
Michel Delon is a specialist of the 18th century. The editor of Sade's Complete Works in the Bibliothèque de la Pléiade book series, and curator of the 2014 exhibition "Sade, un athée en amour" at the Martin Bodmer foundation, he has also written numerous essays, including "Le Savoir-vivre libertin" (published by Pluriel) and "Diderot cul par-dessus tête" (published by Albin Michel).

What caused Sade's theatre pieces to fall into oblivion?

Sade was "discovered" by Apollinaire and the Surrealist poets, who made him the embodiment of radical transgression. They drew on the novels and the roll containing the "Cent Vingt Journées de Sodome", which had just been published for the first time in Berlin, and then Paris. They found what they knew of Sade's plays (only one of which was published during his lifetime) insipid and conventional. This was why Gilbert Lely, the first publisher of Sade's complete works from 1964 onwards, deliberately excluded this "conventional" theatre, as though the author had sacrificed himself to the tastes of his time when he was otherwise seen as a prophet untrammelled by his period. We had to wait until Jean-Jacques Brochier published four volumes of plays, thus revealing a whole section of Sade's output. In their own collection of the complete works, Jean-Jacques Pauvert and Annie Le Brun give his plays major importance.

In what way does this writing echo the fieriness of his libertine literature?

After the Revolution, at a time when the theatre became an exercise on the limits of illusion, exploring the shifting border between reality and fantasy, his plays are fascinating for the experimental nature of a style halfway between conformism and suggestion, appearance and double talk. They contain none of the erotic violence of the great anonymous novels, but we can sense the search for another reality. "L'Union des arts", in particular, is a great piece of ironic theatre, where the characters put on plays that are all variations on the situation in hand.



"L'union des arts ou les ruses de l'amour," complete manuscript, 315 pages, large bound in-quarto book.
Estimate: €50,000/60,000.

Man proposes, God disposes

16 JUNE

As gems dating from the early Middle Ages are of signal rarity on the market, this gold cross containing five rock crystal intaglios is sure to attract mediaevalists to the Piasa auction house's Mediaeval sale on 16 June. Geneva Kornbluth, one of the specialists who studied the cross, "suggests a Carolingian origin in the early 10th century for these gems, with the proviso that Ottonian craftsmen could have been inspired by Carolingian work when engraving their own crystals." The Christ in Majesty central to the cross is surrounded by the Tetramorph, a term designating the symbols of the Evangelists described in the Apocalypse: a lion for Mark, an angel for Matthew, a bull for Luke and an eagle for John. Each one, together with its Evangelist's name, is placed at the end of

each arm of a cross pattée, whose gold leaf is fixed by a riveted border with a punched decoration. According to another specialist, Claudio Lanzi, in its time the cross could have embellished the cover of an evangelistary or a bishop's pectorale, as suggested by the signs of nails used to fix it. When establishing the provenance of this sacred object, the auction house traced it back to Prince Girolamo Rospigliosi, who sold this masterpiece in 1931 to finance his extravagant lifestyle. However, until then the cross had remained in the collection of his eminent family, who had provided a Pope for Rome: Jules Rospigliosi, known as Clement IX (1667-1669). Tradition has it that this cross belonged to him.

Sophie Reyssat

Cross in gold and rock crystal
intaglios illustrating Christ in
Majesty and the Tetramorph;
Ottonian art, 9th/10th
century (without excluding
the re-use of gems from the
Carolingian period),
11.7 x 11.7 cm,
weight: 41 g. Estimate:
€300,000/400,000



"Zhi Gong Tu" imperial
album, volume 4, China, Qing
dynasty, Qianlong period
(1736-1795), 26 double-
pages, each page measuring
39 cm x 34.2 cm. Estimate:
€1,5/2M.



Zhi Gong Tu, an imperial album

China's treasures are still making some impressive appearances in the French market. For example, this very rare Zhi Gong Tu ("tribute bearers") album is sure to send collectors of ancient Middle Kingdom works into a spin, as there are only eight or twelve copies in the series commissioned by the Qianlong Emperor in the mid-18th century to record the different ethnic groups in his huge Empire. As we know, one of them, number 5, smashed its estimate (€200,000) when it fetched €7.8 M at Drouot in 2012 (Joron-Derem auction house). It also sported a choice pedigree, as it came from the collection of Florine Langweil, the famous Asian art dealer established in Paris. The album here, on offer with the Toulouse auction house Marc Labarbe, is the fourth volume. The first pages (in paper with a yellow background dotted with gold flakes) bear the same three Imperial stamps: the Wufuwudaitang guxi tianzi bao (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 Bazheng maonian zhi bao (Great Seal of the

18 JUNE

Eight Signs for the choice of a successor by an octogenarian) and the bao: the stamp of the "Garden of Perfect Brightness". Two other double-pages are enriched with calligraphy poems by Qiu Rixiu and Yu Minzhong, followed by twenty double-pages illustrating twenty ethnic groups on the borders of present-day Guangdong and Guanhxi. Each double-page shows a couple (man and woman) facing each other, together with a text in Manchurian and Chinese. These extraordinarily fresh, rich paintings illustrate the variety of clothing and physiques of the different peoples living under the Son of Heaven. With this commission, Qianlong extolled the greatness of his empire, as the Zhi Gong Tu is a remarkable testament in images!

Stéphanie Perris-Delmas

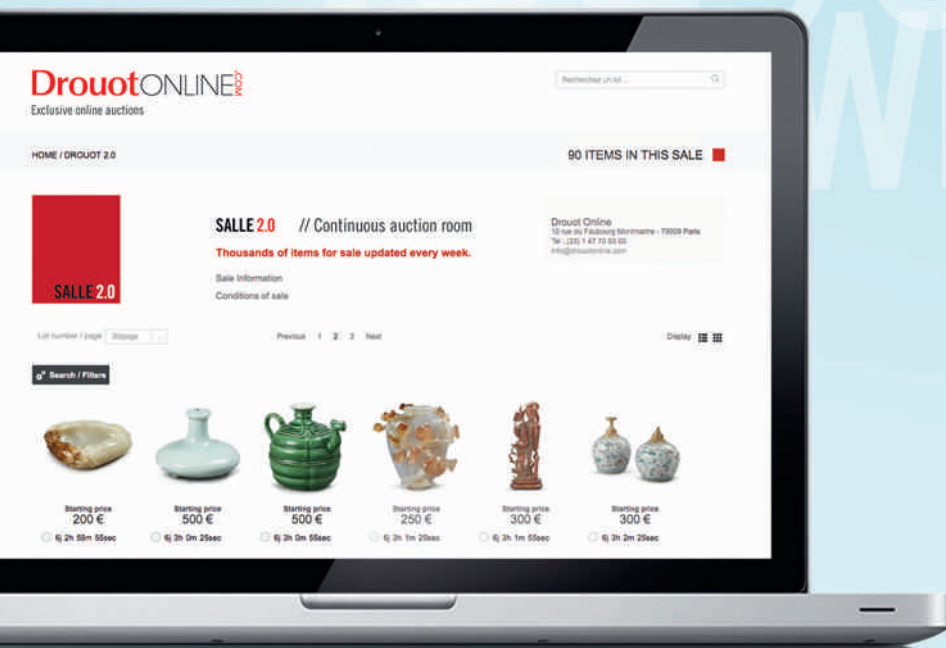
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Starting price

250 €

6j 2h 1m 25sec



Starting price

300 €

6j 2h 1m 55sec



Starting price

300 €

6j 2h 2m 25sec


D
Drouot

20 JUNE HD >

Kangxi period Maitreya

Up for sale with the Tajan auction house, this statue of Maitreya is sure to draw all eyes during this Asian spring in Paris. A goodly size, it shows the divinity in all his finery, wearing a crown and dressed like a prince. Maitreya, venerated throughout Asia, is considered the bodhisattva: the saviour who has achieved spiritual enlightenment. His right hand holds a leaf and his left two lotus sprigs, whose ramifications form a leafy corolla. The statue dates from the reign of Kangxi, the Chinese equivalent of France's Sun King. Another asset: the bronze is mercury-gilt (€150,000/250,000). **Stéphanie perris-Delmas**





Gilt bronze figure of multi-armed Avalokitesvara, China, Ming dynasty, 16th-17th century. H. 46 cm. Estimate: €15,000 / 20,000.

HD



Gold, the divine substance

20 JUNE

Buddhist gilt bronzes have been performing splendidly in the Asian arts market over the last few seasons. In March, as we remember, three 15th century Buddhas fetched €6,292,000 in Bordeaux. So this collection, sold by Daguerre Auction at Drouot, has turned up at a timely moment. It was built up over the last thirty years by a Paris collector, who is now selling ten-odd pieces at "very reasonable" estimates. Most date from the 18th century, although there is a Nepalese statuette of Sadakshari Lokeshvara from the 15th/16th century. There is a particu-

larly fine 18th century Tibetan gilt bronze statuette of Kalachakra. If he were clasping Vishvamata, this would illustrate the ideal of illumination. However, his consort has been replaced here by Vajravarahi, who only has two arms. Also estimated at €15,000/20,000 is a statuette from the Qing dynasty (18th century) of one of the four guardian kings, Vaishravana, who watches over the North. Seated on a lion, he is similar to a gilt bronze model in the Chang Foundation published in the book "Buddhist images in gilt metal".

Stéphanie Perris-Delmas

Henri Lebasque in Saint-Tropez

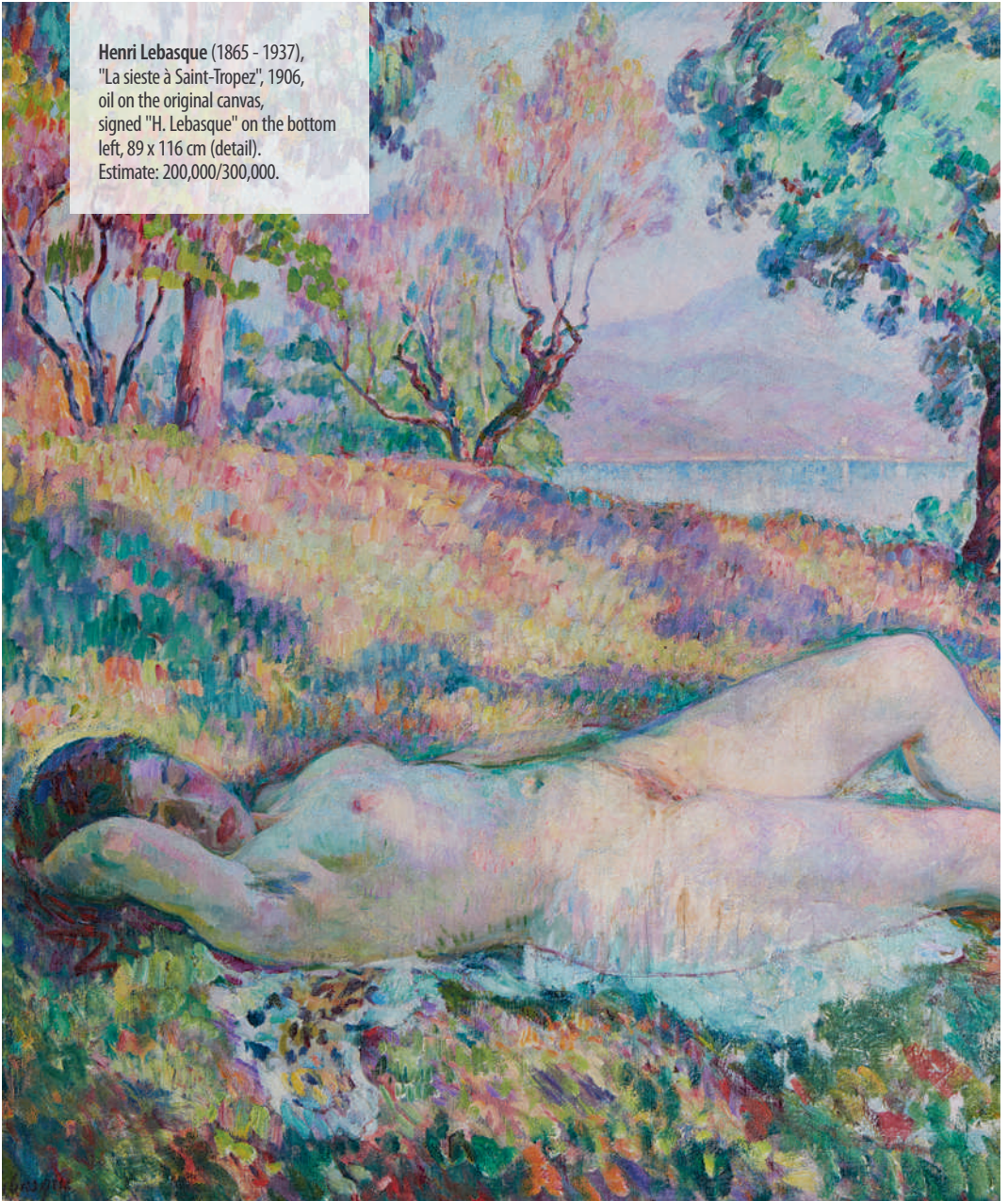
22 JUNE

The siesta provided Henri Lebasque with a perfect opportunity to paint the female nude, his favourite subject in intimist scenes. Surrounded by an iridescent nature and shimmering with light, the sleeping beauty's form takes on a Fauvist feel in a style that is still Pointillist, harking back to the years the artist spent with Luce and Signac. Its natural setting is the area around Saint-Tropez, which inspired several of Lebasque's paintings, like "Fille dans la forêt" also painted in 1906. That year, through his friend Mangin, Lebasque discovered Saint-Tropez and with it the south of France, with its light and colours. From then on, his life and work were associated with this region between Sanary and Nice, which he painted endlessly. For many years,

he lived not far from his friend Jean Bonnard. Their highly agreeable lifestyle was a joy to which both men gave luminous expression in their works. The painting belonged to the former collection of Lebasque's wife, sold at Drouot in December 1963, when a "Modèle au soleil" fetched FF13,500. On 22 June, it will be on offer with the Millon auction house, which has held the French record for a work by the artist since March 2007: "Sainte Maxime, le goûter des enfants", sold for €400,000. This "Sieste à Saint-Tropez" carries the former label of the Musées de Nice, where the artist's first retrospective took place at the Musée des Ponchettes in 1957, twenty years after his death.

Stéphanie Perris-Delmas

Henri Lebasque (1865 - 1937),
"La sieste à Saint-Tropez", 1906,
oil on the original canvas,
signed "H. Lebasque" on the bottom
left, 89 x 116 cm (detail).
Estimate: 200,000/300,000.





Seated Bamana female figure by the "aquiline nose" master, Ségou region, Mali, H. 60 cm (€20,000-30,000) and **Fernand Léger** (1881-1955), "Danseuse en jaune et bleu", 1943, oil on canvas, 61 x 50.3 cm (€100,000-200,000). Sale with no reserve price.

Jacqueline Loudmer Collection

Does a collection reflect its creator? Do the objects avidly hunted down tell of the collector's personality, with their strengths and weaknesses? The group of objects up for auction at Christie's in Paris, in partnership with Remy le Fur, suggests a strong character keen on powerful images, who might be a man or maybe even a woman, because the ethnic arts are not the prerogative of the male gender, as Helena Rubinstein showed us. Well, this collector is a woman: Jacqueline Loudmer, the wife of a star Paris auctioneer behind many a famous sale, including those of the Tristan Tsara, Paul Eluard and René Rasmussen collections. Working with her husband, Jacqueline oversaw the department of Ethnic Arts – her great passion. Mainly acquired during the Seventies, her pieces demonstrate a sure eye, as can be seen with this "Seated Bamana female figure", named the "Galibert Bamana" after the woman artist who obtained it from Nico Mazaraki, a great art lover and collector closely linked with the dealer Paul Guillaume. The figure stands out proudly in this photo alongside a 1943 work by Fernand Léger, "Danseuse en jaune et bleu",

23 JUNE

marvellously illustrating the relationship between modern and ethnic art. And the Jacqueline Loudmer collection is in fact largely devoted to the creator of "Le Mécanicien", who as we know was fascinated by these objects from the far reaches of Africa. His paintings emanate a visual force that truly resonates with so-called "primitive" works. In this sale, we can also mention a Kota reliquary figure from Gabon, a rare example of a group dominated by the figure from the William Rubin collection (the former Georges de Miré and Helena Rubinstein collections) and the seven-faced Fang Ntumu reliquary, which comes with a fine pedigree: the New York collection of Gustave and Franyo Schindler. Jacqueline Loudmer was not only a passionate collector, she was also a canny one.

Stéphanie Perris-Delmas

The Herakles of Bourdelle

29 JUNE

A guarantor of good taste, the Société Nationale des Beaux-arts show exhibited in 1910 Antoine Bourdelle's powerful "Héraklès archer", dating from the previous year. It was a resounding success, and garnered a glowing tribute from the critic Louis Vauxcelles in the daily newspaper *Gil Blas*: "The highlight of the sculpture at the Nationale was indisputably Bourdelle's Herakles shooting the Stymphalian birds." The work was commissioned from the artist by the collector Gabriel Thomas, a successful financier who was also a great art lover and patron of Maurice Denis, buying many of his works. He was also behind the construction of the Théâtre des Champs-Élysées, and had asked Bourdelle to decorate the Paris building. He discovered a terracotta figure of the hero in the

sculptor's studio, where Bourdelle was working on it, and commissioned a monumental version for his house Les Capucines at a considerable sum for the time: FF10,000 (€38,686 today). With his powerful body and muscles, Herakles, who completed the sixth of his twelve labours by killing the Stymphalian birds, owed his athletic form to Commander André Doyen Parigot, whose physical attributes inspired Bourdelle's most famous sculpture. Through a handwritten note by the artist's son-in-law, Michel Dufet, we know that the sculptor did not number his proofs during his lifetime, and that "they were only limited after his death. At that time, this first composition was declared sold out..." The one here (up for sale with Drouot-Estimations), which was bought by Louis Aubert, one of Bourdelle's friends, was the fourth study, known as the first composition. Aubert, a businessman who made a fortune in the film industry, mainly through his merger with the giant Gaumont, helped to fund the artist's museum.

Stéphanie Perris-Delmas

Antoine Bourdelle (1861-1929),
"Héraklès Archer", Eighth study called
"final intermediate model". Patinated
bronze proof, signed and titled "Alexis
Rudier fondeur, Paris", H. 62 cm.
Estimate: €100,000/150,000.





AUCTION RESULTS



FIND AUCTION RESULTS ON THE INTERNET

W



HD



A €144,000

Patek Philippe, man's wrist watch, 1952, 18 carat yellow gold, Swiss stamps on the case, leather strap, diam. 31 mm, together with its original certificate. Chartres, 22 May, Galerie de Chartres auction house. Cabinet Déchaux-Stetten.

B €112,500

Francis Picabia (1879-1953), "Untitled (La Magicienne)", 1935, oil on canvas, 54 x 65 cm. Paris, Drouot, 18 May, Ader auction house.

C €351,000

Georg Baselitz (b. 1938), "Un Giorno particolare", 2009, oil on canvas, diam. 230.5 cm. Paris, Espace Tajan, 18 May, Tajan auction house.

D €370,040

Lin Fengmian (1900-1991), "Chinese Opera" series: Female Warrior of the Yang Family, 1960, oil on canvas, 55.5 x 47 cm. Paris, Atelier Richelieu, 12 May, Fine Art Auctions Paris auction house.



€854,000

Surrealism reigned supreme at this sale in Brest devoted to modern painting. Here a symbolic work by the Czech artist Toyen (1902-1980), "Le Devenir de la liberté", was acclaimed by the resounding bid of €854,000. This roundly beat the previous record of €600,750 (including the buyer's premium) set at Sotheby's Paris in 2010 (source: Artnet) for a painting still in a Cubist style. There was a good reason for this: Toyen's paintings only appear rarely in the saleroom, while it is easier to build up a collection of her drawings. Born Marie Cermínová in Prague on 21 September 1902, she studied art, and after exhibiting her first paintings, moved to Paris in 1925, where she soon met André Breton. Toyen then joined the extremely small circle of women who supported this international movement, alongside Leonor Fini, Dorothea Tanning and Eileen Agar. In "Le Devenir de la liberté", painted in 1946, it is hard not to see an allegory of rebirth after the horror of war, after all, it shows a human silhouette covered in pea pods, some bursting and letting seeds ready to germinate fall on the ground. And in the sky, blue at last, swallows herald a new spring for humanity. On her return to Paris in 1947, Toyen became an eminent member of the group led by Breton. In the late 1940s, he organised a number of stays in Brittany, with the Czech muse as one of the most stalwart pillars. It seems that on this occasion a collector from the region, spellbound by the charms of Surrealism, discovered the mysterious art of Toyen. In any case, this work then hung in pride of place on his sitting room wall.

Philippe Dufour

Marie Cermínová, aka Toyen (1902-1980), "Le Devenir de la liberté", oil on canvas, signed and dated 1946, 165 x 65 cm. Brest, 7 May, Thierry-Lannon & Associés auction house. Mr Schoeller.



Ivory Coast, Akye, fetish statue in hardwood and gold plate, with wood, coral and glass beads, two brass rivets, slivers of coconut, polychrome plant fibres and cotton fibres, h. 44 cm.

Paris, Drouot, 19 May, Binoche & Giquello auction house.

Ms Menuet, Messrs. Caput, Dulon.

€624,800

Inspiring a battle up to €624,800, this Ivory Coast Akye statue in hardwood and gold plate was finally pre-empted by the Musée du quai Branly: a museum that hosted a magisterial exhibition last year, "Les maîtres de la sculpture de Côte d'Ivoire". The Paris institution thus continued with its policy for acquiring pieces from the Akye culture. On 7 September 2015, through the funds gathered at a gala dinner, the museum's Friends' Association had already enabled it to buy a mask that once belonged to the collections of Charles Ratton and then Hubert Goldet. The Akye belong to a group made up of fourteen populations with very few people collectively known as the "Lagoon-dwellers".

This female sculpture stands on powerful legs, with two mobile arms attached to the shoulders by two large rivets. Its importance is demonstrated by the gold plating and the care lavished on its ornaments. Beside it, in a room dimly-lit deliberately in order to enhance the statues' presence and intrinsic power, as well as Tikis from the Marquesas islands, a Nok statue, and a Mfinu head rest, no one could ignore an ivory Lega mask from the Congo (€203,200), a Guro heddle pulley (h. 20,5 cm), also pre-empted by the quai Branly at €51,250, and a Tupuva'e stilt step in wood with a dark brown/black patina from the Marquesas Islands (€112,056).

Anne Doridou-Heim

**A €100,000**

"Le combat d'Hercule et de Cacus", bronze with brown patina, h. 27.5 cm, 17th century style.
Drouot, 27 April, Beaussant Lefèvre.
Messrs Bacot and de Lencquesaing.

B €131,760

Henry Moret (1856-1913), "Le Hameau, Morbihan", oil on canvas, 32 x 58 cm.
Brest, 7 May, Thierry - Lannon & Associés auction house. Mr Schoeller.

C €95,000

René Boivin, 1932, designed by Suzanne Belperron (1900-1983), clip in platinum and white gold, moonstone cabochon, lapis lazuli, blue chalcedony and diamonds, gross weight 25.1g, 4.8 x 3.5 cm.
Fontainebleau, 22 May, Osenat auction house.

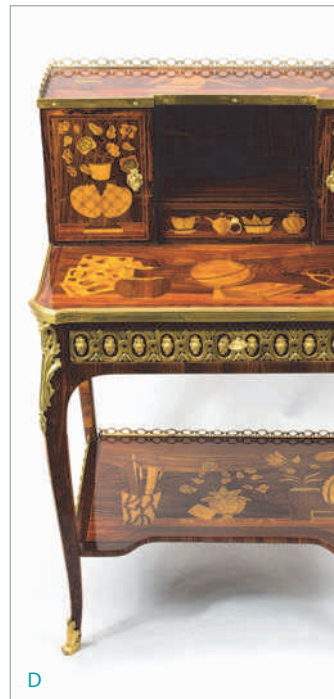
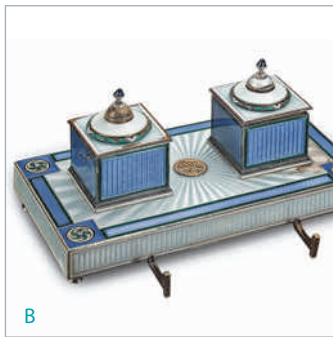


"Blue is the colour that never rocks the boat", says the historian Michel Pastoureau. And yet this consensus shade, the most popular colour with Westerners since the 18th century, caused some ferocious bidding, taking this clip to three times its estimate. The jewel had everything going for it, with subtly varied shades ranging from intense lapis lazuli to translucent chalcedony, right through to the delicate, enchanting reflections of the moonstone central to the piece. Colours may exert a subliminal attraction, but the skill combining these stones with deep blues to obtain a unified whole is entirely due to Suzanne Belperron. Barely two years after designing this piece for the René Boivin company – taken over after the jeweller's death in 1919 by his wife Jeanne –, the designer had the pleasure of seeing her jewel in pride of place on the cover of the January 1934 American Vogue. Belperron, who had recently set up on her own, was now an international figure who set the tone. Ideally suited to the new life-style of the interwar years, her clip could be worn by an emancipated woman in everything she did without getting in the way, unlike much of the jewellery of former times.

Sophie Reyssat



HD



A €76,560

Manuscript page from the funeral of the Ottoman Sultan Selim II (1524-1574) from the Sehname-I Selim Han by Seyyid Lokma, attributed to the artist Naqqash Osman, 32 x 19.5 cm.

Paris, Drouot, 18 May, Thierry de Maigret auction house. Ms David and Ms Soustiel.

B €29,645

Cartier, c. 1907. Desk inkwell in guilloché enamel on silver and vermeil, sapphires, 19 x 10 x 10 cm.

Nancy, 27 April. Audhuy - Étude du Grand Est auction house. Messrs Buffetaud, Kimmérlé.

C €42,160

Eduard Stellmacher (1868-1945), "Amphora Austria", The Bats, c. 1900-1902, ceramic proof with polychrome bat decoration sculpted in the round, h. 52 cm.

Lyon, 19 May, De Baecque auction house. Mr. Eyraud.

D €52,080

Charles Topino (c. 1742-1803) and Léonard Boudin (1735-1807), lady's writing desk with marquetry on all sides, rosewood veneering, tulip wood, marquetry wood, chased gilt bronzes, 100 x 66 x 46 cm.

Oizon, 8 May, Havin Jean (s).

E €36,660

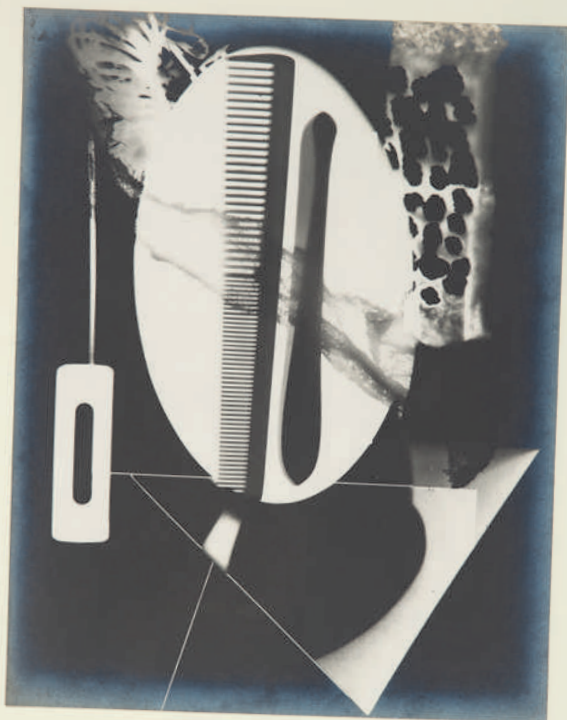
Louis XIV period (1643-1715), double louis d'or "à la mèche courte" (with short hair), 1648/4, Lyon, gold, diam. 27.8 mm, weight: 13.32 g.

Paris, 17 Rue de Provence, 3 May, Collin du Bocage auction house. Cabinet iNumis.



E

Man Ray (1890-1976), "Champs délicieux", album of 12 rayographs with a preface by Tristan Tzara (Paris, publisher not indicated, 1922), large in-4o, black half-morocco, with case. Paris, galerie Charpentier, 27 April, Binoche & Giquello auction house, Sotheby's France auction house. Mr Oterelo.



€243,000

With a total result including buyer's premiums of €5.8 M, the fifth sale of the R. & B. L. collection might seem surreal! It was simply at one with theme of this auction, which was devoted to two crucial artistic movements of the 20th century: Dada and Surrealism. And it was even totally logical given the glittering names aligned in serried ranks, which included Eluard, Magritte, Dalí and Penrose. It also involved the cover of Georges Hugnet's "Petite Anthologie Poétique du Surréalisme", acclaimed by €123,000. At €147,000, this small in-8° was beaten by "Le Surréalisme", the historic 1947 book by Marcel Duchamp and André Breton, published for the International Exhibition of Surrealism [Paris, Maeght]. An extremely rare album by Man Ray, the 1922 "Champs délicieux", consisting of 12 original rayographs, soared up to €243,000:

double its low estimate. It contains 12 original rayographs glued onto white paper, with a poetic introduction by Tristan Tzara, in which he speaks of his friend's "upside-down photography". This extremely rare book, of which 40 copies were printed (this is number 6), is of crucial interest, as it contains the successful results of its author's work on this particular technique. It consists of obtaining the traces of one or more objects placed directly on photosensitive paper, exposed to light for a few seconds. With the shadows obtained by this early process – known in fact from the early days of photography as a "photogram" and used by William Henry Fox Talbot (1800-1877), but perfected by Man Ray – the latter offered a new approach to the art shortly after his arrival in Europe.

Anne Doridou-Heim

MAGAZINE





Huang Yong Ping, Empires

Monumenta is now a high point in France's art calendar. After Anselm Kiefer in 2007, Richard Serra in 2008, Christian Boltanski in 2010, Anish Kapoor in 2011, Daniel Buren in 2012 and Ilya and Emilia Kabakov in 2014, it is now the turn of the Chinese-born conceptual artist Huang Yong Ping to take over the monumental nave of the Grand Palais. The main challenge of this event lies in doing justice to a space with a truly insane volume, as the glass roof covers over 13,500 square metres and measures 35 metres at its highest point! Up till now, success with the public has depended directly on the artists' ability to meet the challenge. The first, Anselm

Kiefer, dotted the nave with huge boxes in which he presented his paintings. The Kabakovs used a similar process by constructing pavilions containing paintings and drawings, mostly medium-sized, which seemed poised for the market in a kind of anticipated "cut to order sale". Richard Serra, though an essential part of his work consisted of physically experimenting with monumentality, was somewhat lost in the space provided. And Christian Boltanski took virtually no advantage of the extraordinary height under the glass roof, presenting an essentially flat installation. The first three projects each attracted around 150,000 visitors – about half the number that attended the next two shows. Both of them literally took over the premises and transfigured them, and were the event's most successful. To date, Daniel Buren, with his huge translucent installation reflecting the tremendous glass roof of the Grand Palais, and to an even greater extent Anish Kapoor, with his gigantic inflatable structure taking up practically the whole space, are the only two artists who have truly risen to the challenge. And Huang Yong Ping is undeniably following in their

WORTH NOTING

As well as participating in Monumenta, Huang Yong Ping has a double exhibition in both branches of the Kamel Mennour Gallery in Paris (47 Rue Saint-André-des-Arts, 75006, and 28 Avenue Matignon, 75008), until 18 June.



HD >

Portrait of Huang Yong Ping, Monumta 2016.



Huang Yong Ping, *Empires*,
Monumenta 2016.

wake. Like the two previous guests, he is represented by the Kamel Mennour Gallery, well-known for its remarkable assistance to its artists, whether emerging or established, and its willingness to shoulder considerable production costs. Huang Yong Ping, born in 1954 in Xiamen, a port city in the Fujian province, was a key figure in Chinese avant-garde art during the Eighties. Since 1989 and the events of Tiananmen Square, he has lived in France, acquiring French nationality and representing the country in 1999 at the Venice Biennial. He now lives in Ivry-sur-Seine. An artist of the excessive, he is famous for his outsize installations. His spectacular work created for Monumenta consists of eight islands or mountains of multi-coloured containers piled up to the height of eight floors, with three of them linking the giant metal skeleton of a snake, a port crane – an RTG (Rubber Tyred Gantry) – and a giant bicorn hat. The whole set-up weighs nearly 980 metric tons (the hat alone weighs four) and features 305 containers; the reptile sculpture consists of 316 vertebrae and 568 ribs in cast aluminium, assembled into a structure supported by 28 steel columns. This landscape of today's political and economic world fully confronts the Grand Palais, a masterpiece of the industrial age, in terms of both dimensions and origins. "Empires", which contains a multitude of symbolic references, is inspired by mythical tales and has its roots in Chinese tradition. The use of superimposed containers harks back to traditional shanshui ("mountains and water") paintings: these piles forming mountains consist of structures that usually move around on the water. While the animal featured is a snake, its gigantic size and the way it spreads out in the third dimension evokes a dragon, also reminiscent of China. We move from this traditional Oriental empire to those of the West via a hat, also outsize. Almost opposite the creature's great gaping mouth, bristling with teeth, the artist has placed a kind of triumphal arch made of containers, whose pediment is made up of a giant version of the bicorn hat worn by Emperor Napoleon I at the Battle of Eylau, in February 1807. It was a victory, but one of the bloodiest of his reign, which profoundly undermined the conqueror's convictions. While East and

West meet in this way, the military powers of the past and economic powers of the present are also dramatically present. For Huang Yong Ping, whose work reflects on the history of civilisations, the traditional colonial empires have mutated into empires of a new kind – and ones that are equally threatening. The staging of the containers suggests not only the antagonistic nature of economic exchanges, but also the resulting violence of their globalisation on individual people. The neatly-aligned piles of crates truly reflect their power – far more effectively than if they had been presented in disorder. In contrast with this stringent organisation, the gigantic skeletal structure that weaves across the installation reintroduces chaos. In this contemporary perspective, the snake skeleton (a recurrent figure in the work of Huang Yong Ping) could equally evoke a rollercoaster in a fair or an industrial chain: ultimate examples of the triumphal, crazy machines used by mankind for leisure or production. The creature's metal structure dialogues remarkably with the framework supporting the glass roof of the Grand Palais. Meanwhile, the gantry dominates the installation like an altar: a kind of celestial mechanism that could well overthrow order, though ever-threatened by the presence of the snake. Although the human figure is absent from the artist's work, the latter evokes the madness of the world and humanity. The Empire only exists for its own expansion and takes no account of people or citizens, who are reduced to the rank of mere subjects. Although you should move around within the work to fully appreciate it, we really recommend the view from the balcony at the top of the main stairway, which gives you an amazing sense of its power. Like a general contemplating the extent of his empire... The huge size of the project has something thrilling about it, like a conquest, which is enhanced by the sense of triumph induced by grasping the extent of the work and the space it fills. Truly monumental! **Alain Queminn**

"Monumenta 2016, Huang Yong Ping, Empires",
until 18 June, nave of the Grand Palais,
Avenue Winston-Churchill, Paris 75008,

www.grandpalais.fr



Yan Pei-Ming, king in Rome

Yan Pei-Ming has returned to Rome. Twenty years after his stay at the Villa Medici as a resident student, the artist has come back in his own right. Meanwhile, he has matured. He has perfected a powerful, magisterial, personal style with universal appeal (even more so after his participation in the 2003 Venice Biennial), forging far ahead of many more demonstrative Chinese artists whose work has not stayed the course. Because Yan Pei-Ming, who was born in Shanghai in 1960 and has lived in France since 1980, set himself a goal and stuck to it. His particular genre is the portrait. His close-up figures, drawn from art, ancient or modern history, are now found in major museums and collections. The choice of this artist, who unlike others has never rejected the past in favour of abstraction or hyper-

realism, has proved highly relevant for an exhibition at the Académie de France in Rome. To celebrate the 350th anniversary of the institution founded by Colbert in 1666, its previous director, Éric de Chassey, asked two former students to jointly create a tribute to the Eternal City. A former director of the Louvre, Henri Loyrette knows Yan Pei-Ming well, and showed some of his works there in 2009. He lived at the Villa Medici for some time in the mid-Seventies. Two decades later, the artist himself stayed there for a year, cloistered within his studio, working relentlessly on the series "Les 108 Brigands" (inspired by a traditional Chinese novel), whose faces were those of people he came across on site, ranging from other residents to the gardener. The work is now in the Fonds National d'Art Contemporain. "I knew that I would return to Rome, but to spend such a long time at the Villa Medici was a unique occasion," says the artist. To prepare for this exhibition, with support from his Italian gallery, Massimo De Carlo, "Ming" (as everyone calls him) immersed himself in the city this time. "Rome is always fascinating. You find churches and paintings in every nook and cranny," he says. What's his favourite monument? "The Pantheon," he says immediately, "with

TO SEE

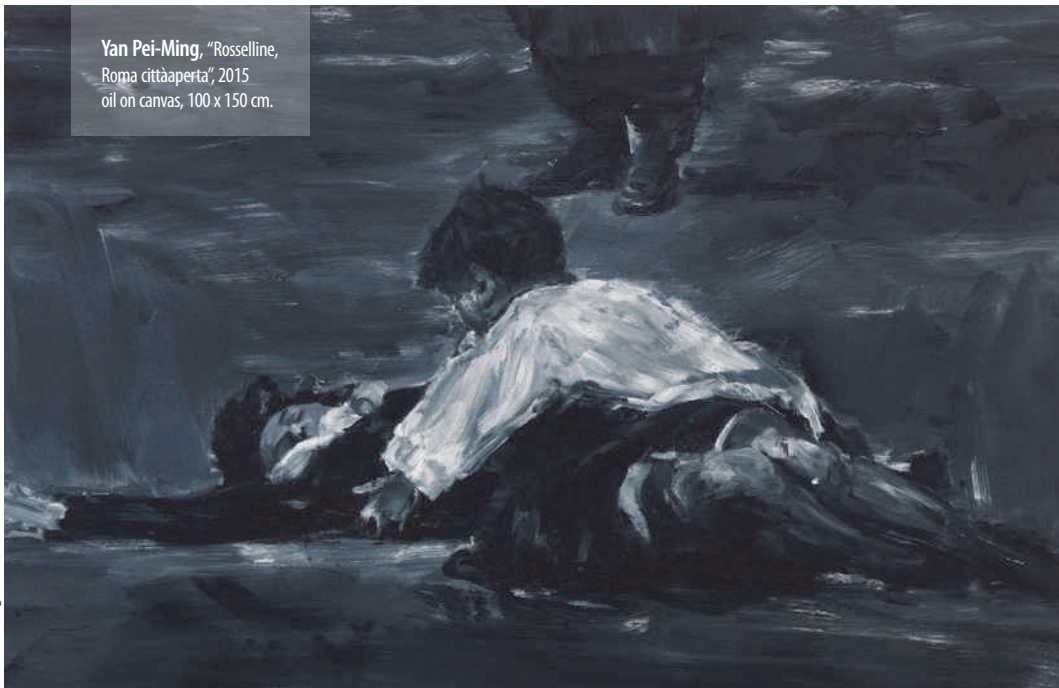
"Yan Pei-Ming, Roma", Académie de France, Rome - Villa Medici, Viale Trinità dei Monti, Rome, Until 19 June. Trilingual catalogue, 120 pages, published by Rizzoli - Price: €25

www.villamedici.it

Yan Pei-Ming,
"Innocent X rouge",
2015, oil on canvas,
141 x 119 cm.



Yan Pei-Ming, "Rosselline,
Roma città aperta", 2015
oil on canvas, 100 x 150 cm.



© Yan Pei-Ming © Photo André Morin

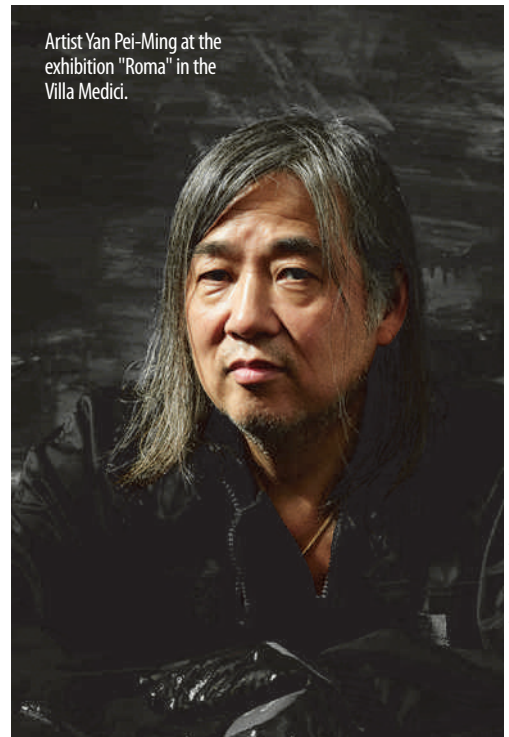
that incredible hole, and Raphael's tomb." His amazing epitaph almost eclipses the presence of the royal graves a few steps away: "Here lies Raphael, who when alive caused nature to fear that she would be vanquished by him, and when he died, that she would die with him." There is another no less illustrious artist whom Ming is not afraid to take on. During his friendly walks around Rome with Henri Loyrette, he stopped in one of the chapels of Santa Maria del Popolo, which lies in the elegant piazza of the same name not far from the Villa Medici. The Cerasi Chapel is dominated by two marvels: Caravaggio's "Crucifixion of St Peter" and "Conversion of St Paul". You put in a coin and the pictures are lit up. In his own way, Ming offers another enlightenment: "just like putting in a coin," he says humorously. He has also taken over the master's "Calling of St Matthew and "Martyrdom of St Matthew", now in the Contarelli Chapel at San Luigi dei Francesi. The four paintings open the

exhibition at the Académie de France. They are "the same size as the original; each figure, each element of the setting is in its precise position, to the nearest centimetre – but they have the concentration of a grisaille and the freedom of a bozzetto ["sketch"–Ed.]." As Henri Loyrette writes in the catalogue, "Ming starts by copying word for word before taking liberties with the text, making it his own, enlivening it with a vibrant touch, and going straight to what he thinks is the heart of the matter." In the face of this tutelary figure, the artist has adopted a monochrome palette combined with his usual vigorously-brushed painting. "After Caravaggio, I didn't want to use colour, so I focused on the values and the light," he says. This incipit sets both the tone and line of the exhibition. Ming's penchant for the monumental format – which remains restrained and misleadingly easy-going – goes hand-in-hand with a sense of and taste for the tragic. Most of the time, the painter bereaves

himself of colour in order to concentrate on values. He is also fascinated by bereavement full stop. In the next room, he has hung "Les Funérailles du Pape". Of course we think of the funeral of Pope John Paul II, but the painting goes far beyond a particular case. Creating a powerful contrast with the shadows, Ming has painted the papal dress in scarlet, giving it incredible force. He has also extended it, making it a little larger than life, but at the eye level of the viewer, who can almost touch God's Representative on Earth: an aspect that makes him eminently human. One thinks of Nanni Moretti's film with Michel Piccoli, "Habemus Papam", about the newly-chosen Pope who feels unworthy of his calling. "In Rome, you cannot avoid the Pope. Rome without the Pope is not Rome. And the Church was a major patron in former times," says Ming, who studied the history of the Bible at the Fine Arts School of Dijon and the Louvre. It is clear that what interests him is the bruised, defeated, threatened, tortured body. The next part of the circuit contains a wounded John Paul, and the murder of Aldo Moro, President of the Italian Council of Ministers, martyred by the Red Brigade. With this painting, contemporary history mingles with the history of art and the sacred. "Drawing on contemporary facts, Ming uses the time-honoured vocabulary of martyrdom, deposition and entombment," says Henri Loyrette. On one side of the huge staircase for the horses rediscovered by Balthus (a former director of the Villa), the artist has placed four coloured portraits of Pope Innocent X. Going beyond Bacon, he returns to the source: Velasquez. "I love Caravaggio, and I love Velasquez: there's no shame in that," he says. For the Louvre, he had already tackled another monument, the Mona Lisa, in "Les Funérailles de Monna Lisa", where he made Leonardo's icon weep. Here the original has been subtly changed. Without dissolving the forms, as Bacon does, Ming has retained the intense gaze but introduced variations in the right hand of the Head of the Church, which is relaxed in the model, but appears as a closed fist in three of the four portraits as a sign of power. As Henri Loyrette points out, we are a long way from the "dispatches from Rome: those obligatory, applied exercises the Villa Medici residents had to perform to establish their connection." A little further on, we find a nod at the most visited monument in the

capital: the Trevi Fountain... Under his brush, it looks virginal and immaculate: a scene of gushing white foam without a soul in sight. Like a landscape. "Rome is so beautiful that there is no need to deal with this beauty, or the landscape, which everyone has done. I prefer to focus pictorially on the dramatic aspect." And drama is everywhere – in the history of Rome, and elsewhere as well: in the unbearable sight of the child bending over the Mamma Morta, inspired by a film of Rossellini; in the confrontation of the Roman Forum with the monuments of Palmyra, as ruins to be restored; through metallic Prussian blue paintings with the splendid title "Ruins of Real Time". And lastly, the huge diptych of a black dawn, which like the sea sweeps along fragmented silhouettes merging into a violent landscape. Are yesterday and today better than tomorrow? Ming leaves us to think about it.

Alexandre Crochet



Artist Yan Pei-Ming at the exhibition "Roma" in the Villa Medici.

© Yan Pei-Ming © Photo Marie Clérin

Jean-François Milou at Singapore

Jean-François Milou receives us in his Paris studio in the Marais district. The man is tall – very tall. Asia? He knows it well. With expertise assignments for UNESCO in Nepal and India and various projects carried out in Vietnam and Georgia (the Caucasus), the French architect has spent a considerable time exploring the continent and its architectural treasures, including Bagan (Myanmar) and Angkor (Cambodia). A family characteristic he undoubtedly inherited from his father, a philosophy lecturer at the University of Nanterre, and a great specialist in Eastern thought systems. But what he wants to talk to us about is the National Museum of Singapore. "We should let the monument speak for itself," he tells us in a confidential tone of voice. This is a complex task, because the museum arose from the symbolic reunification of two buildings: the Supreme Court and the City Hall. Genuine icons of identity, the former witnessed Japan's surrender in 1945, while the latter saw Lee Kwan Yew declare the independence of Singapore a few years later. It was to this

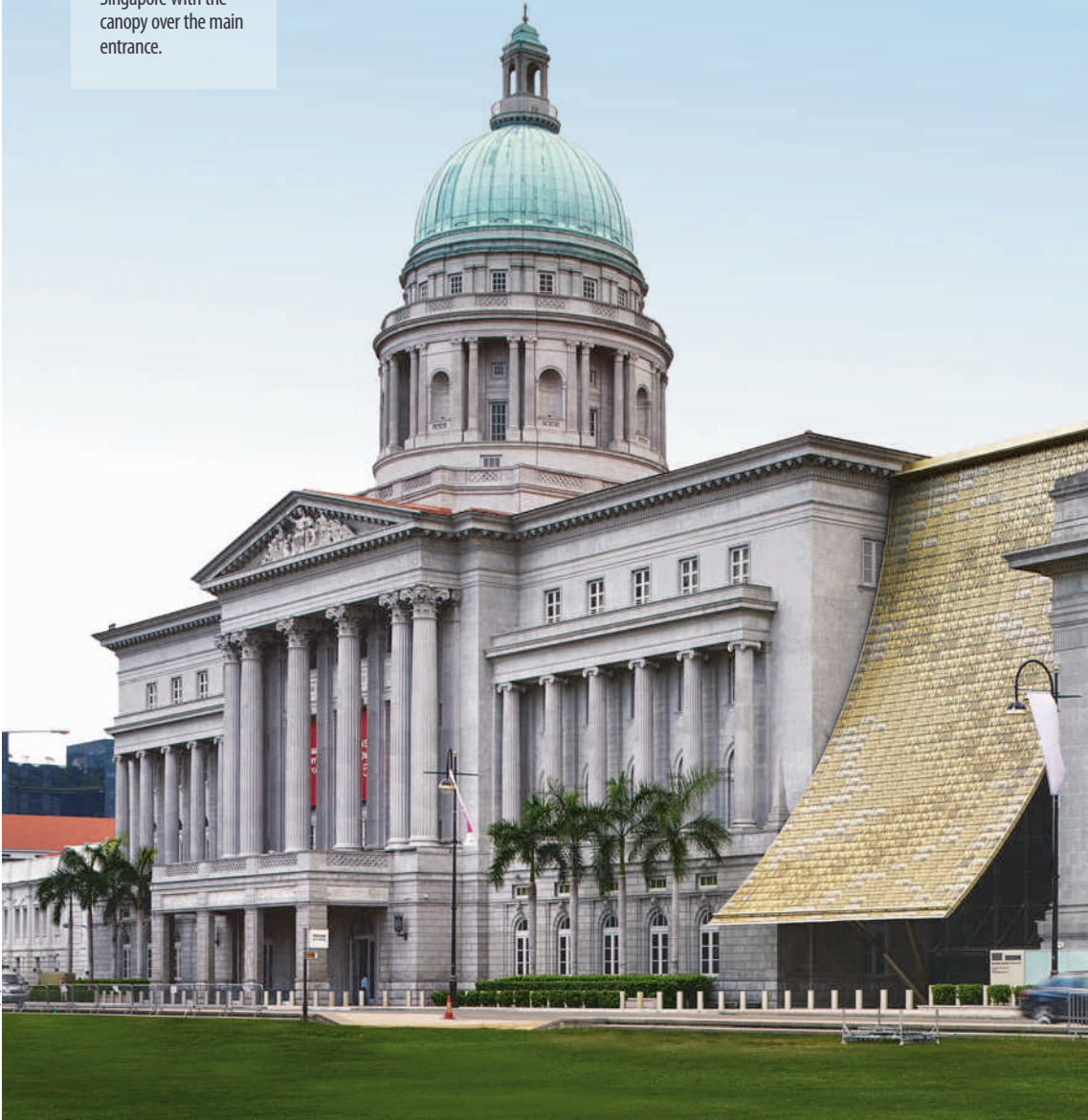
leader, who died in 2015, that the city state owed its rapid rise after breaking away from the Federation of Malaya. With a South-east Asian population made up of Chinese (75%), Malayans (its native people, 15%) and Indians (8%), together with the Westerners who settled during the British colonisation, Singapore has an important strategic position. Halfway between India and China, this small state – which can be compared with Monaco – lies at the mouth of the Straits of Malacca. The majority of the world's freight transits beneath its skyscrapers and hotels, designed by I.M Pei, Moshe Safdie and Philippe Starck. The opening of the National Museum took place during the festivities for the 50th anniversary of the state's creation, simultaneously marking its determination to move into a new era. Its success is exemplary, because although it has no resources of its own, Singapore now ranks third in terms of purchasing power parity (PPP) after Qatar and Luxembourg. Today, becoming a global cultural and academic hub – considerable assets for financial marketplaces – is a political priority for the Singapore authorities.

HD



Jean François Milou on the terrace of the former Supreme Court, Singapore.

The facade of the National Gallery Singapore with the canopy over the main entrance.





Each year, art fairs and gallery owners endeavour to give the city state ever more weight in the world art market. "In the museum sector, Singapore is the only country that can rival the UK and France," says Jean-François Milou. This was the background of the new National Gallery. Already a partner of the Centre Pompidou, it is poised to house the largest art collections in South-east Asia. However, a retrospective devoted to the avant-garde Chinese painter Wu Guanzhong (a contemporary of Zao Wu-ki) shows that the museum has set its sights well beyond the regions of the Javanese crossroads.

The birth of an institution

Hong Kong, Dubai and Doha preferred to "free" themselves from the constraints imposed by historical buildings, says the architect. But in Singapore, the idea was to give the project "historic meaning", he continues, while creating an outstanding visual symbol that would establish itself in the international scene. And so the museum was conceived "like a piece of clothing" linking the whole structure beneath the "soft light" provided by the canopy. This concern to establish a historic continuum is not unlike the Nakoshima Project undertaken in 1988 by Japanese architect Tadao Ando in the port city of Osaka, where he retained the façade of a theatre while radically changing its internal structure. What's more, the architectural metabolism created by Milou is similar to numerous innovations that have appeared in the Japanese archipelago since the Sixties. The combination of nature and the functional requirements of a building has become the trademark of many highly influential designers in the entire region, including Kenzo Tange's celebrated house. And this combination undoubtedly underlies the true originality of the project submitted by Jean-François Milou to the Singapore authorities, because apart from the institution's actual role as a museum, it has been conceived as a new place for friendly exchanges, between the huge urban zones and the large green area surrounding it. This fact is unusual enough to

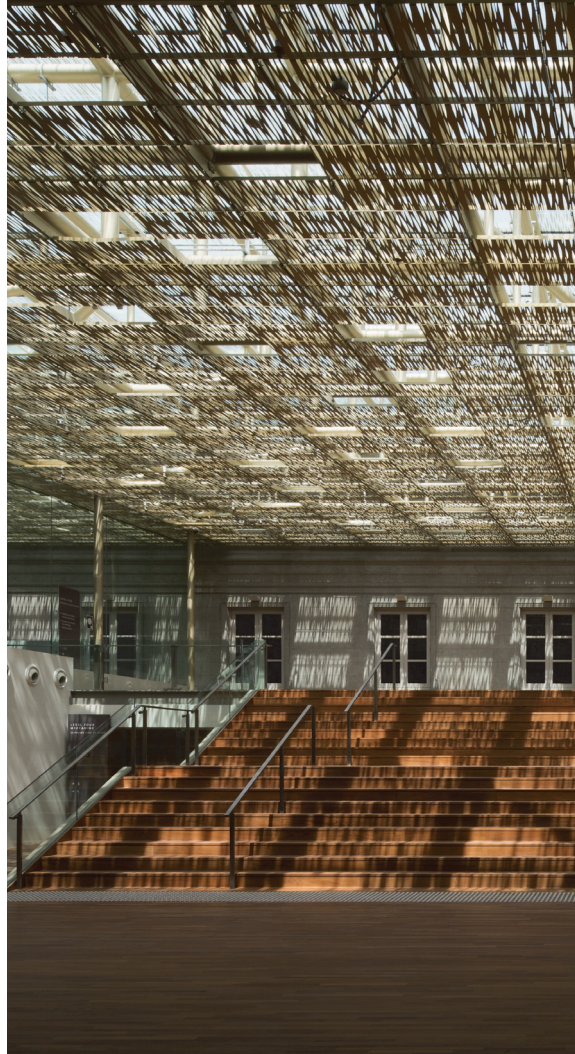
need emphasising, because Singapore's very hot and humid climate makes it almost impossible to wander around outside its impressive shopping malls. "I am obsessed with unity," says Jean-François Milou. Ensuring the unities of place and time required the architect's total involvement, and he lived almost uninterrupted for six years in the city state so that he could provide rapid answers to his principals' slightest demand.

A contemporary meditation space

Far more than a museum, which is much the same size as the Prado, Jean François Milou's work is a monument conducive to contemplation, where you never tire of admiring the refinement of the woodwork and the beauty of the teak imported from Myanmar. This choice of material enabled him to resolve the temperature constraints, of course, while giving the whole complex a sobriety redolent of a sanctuary. You move through it along walkways linking the different levels together. There is a rather surprising contrast between the gigantic building and the so-far rather small, fledgling art collection. But its architectural prowess is largely sufficient unto itself. Its apparent simplicity reveals the extraordinary work that went into designing and fine-tuning the project – if only the installation of the air conditioning system behind the heavy, finely-worked timber ceiling panels, which had to be raised piece by piece after being restored. Lastly, the central section where the Supreme Court and City Hall meet is marked by a symbol. Here the architect raised an arborescent steel support which becomes a rhizome of metallic branches at its summit, designed to filter the daylight into more subdued tones evoking Asia's tropical forests. It also pays homage to the legend of Buddha, who experienced Enlightenment in the shade of a banyan tree... A delicate way of emphasising that on the fringe of the extraordinary tidal wave of construction flooding Singapore, the National Gallery built by Jean François Milou has taken its place with reassuring unaffectedness and humility.

Emmanuel Lincot

The metal canopy designed to filter the natural light creates a fairy-tale atmosphere in the newly designed National Gallery Singapore.





Fernando Javier Urquijo/studioMilou

Dansaekhwa

One day in 1967, Park Seo-Bo came upon his son trying to copy his older brother's writing. His attempts were a failure, and the characters invariably spilled over the squares supposed to contain them. Miserable and furious, he scrubbed out the signs. Eureka! "That was resignation!" wrote the painter, who in the midst of a profound spiritual crisis, sought how to express the awakening to resignation and relinquishment of all desire. "That was the moment when I found the way to express this abandonment of desire." The story, one of the incidents marking the birth of Dansaekhwa, comes from an interview with Park Seo-Bo during the exhibition "Dansaekhwa, l'aventure du monochrome en Corée, des années 1970 à nos jours", at the Kerguéhennec estate (From March to June, 2016). Dansaekhwa (meaning "monochrome") made its appearance in the Seventies, standing out from monochrome or minimal Western art through its powerful meditative aspect involving the whole body, which demands great physical and mental concentration. For Olivier Delavallade, one of the exhibition curators, "Dansaekhwa is a temperate *Matiérisme*." It arose from the originality of painters who, at the end of the Korean War, sought to invent a pictorial language that could express the coun-

try's tragic situation and the trauma of its division, ever present today. From this, Dansaekhwa has retained a mistrust of modernity. It also draws on a philosophy of nature inherited from the Buddhist and Daoist tradition, which posits a simple and obvious continuity between nature and culture, between man and the world, going far beyond Western thought, which is based on the opposition of these two ideas. Grasping the idea of Dansaekhwa means moving away from our usual tropes. "In the Bible, the act of creation is perceived as an act of separation. In Korea, it is an act of unification," says Olivier Delavallade.

A short history of a rediscovery

So Dansaekhwa was not born yesterday. The first appearance of the movement is usually dated to 1975 at the Tokyo Gallery (Tokyo), with the exhibition entitled "Five Korean Artists, Five Kinds of White", featuring Lee Ufan, Kwon Young-woo, Lee Dong Youb, Heu Hwang, Suh Seung-won and Park Seo-Bo. And yet the movement is still relatively unknown, and its eight principal artists – Chung Chang-Sup, Chung Sang-Hwa, Lee Dong Youb, Park Seo-Bo, Suh Seung-Won, Yun Hyong-Keun, Ha Chong-Hyun and Lee Ufan – only had a hundred or so

HKD 2,124,000

Chung Sang-Hwa (b. 1932),
"Untitled 88-5-26", acrylic on
canvas, 1988, 90.9 x 72.7 cm.
Hong Kong, 25 March 2016,
K Auction.



€4,255,648

Kim Whan-Ki, Untitled, oil on canvas, 1970, 222 x 170.5 cm, detail. Hong Kong, 4 April 2016, Seoul Auction.

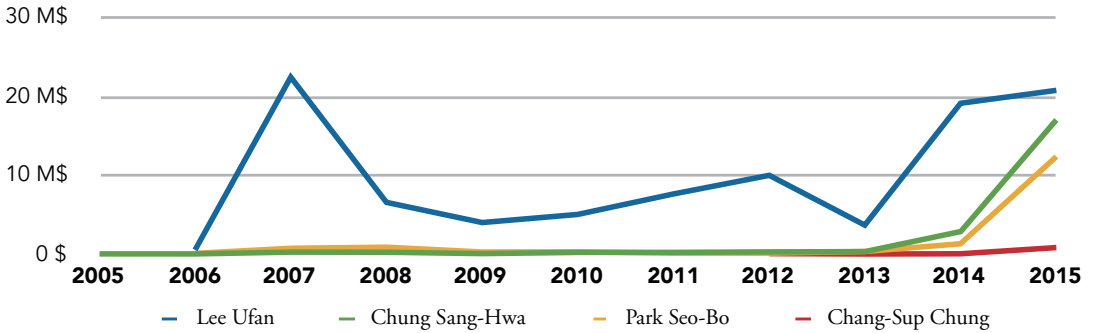
exhibitions throughout the world between 1975 and 2000. Dansaekhwa emerged from this relative obscurity only very recently. This can be seen from the number of exhibitions featuring the artists: 274 between 2001 and 2013; 116 since 2014. 76 of these exhibitions have taken place in galleries, proving that the movement has been largely resurrected by the dealers. For example, the Perrotin gallery has hosted no fewer than six exhibitions since 2014 on the works of Park Seo-Bo and Chung Chang-Sup. Dansaekhwa's great comeback began in 2014. That year, Alexander Gray and Associates (New

York) hosted "Overcoming the Modern - Dansaekhwa: The Korean Monochrome Movement"; the Kukje Gallery (Seoul) staged "The Art of Dansaekhwa", and Blum & Poe (Los Angeles) presented "From All Sides: Tansaekhwa On Abstraction". Meanwhile Lee Ufan was exhibited at the Chateau de Versailles. In 2015, the trend accelerated. The Pace Gallery devoted three exhibitions to Lee Ufan (New York, London and Hong Kong) and Korean artists featured in the "Dansaekhwa" exhibition at the Palazzo Contarini-Polignac, staged by the Boghossian Foundation on the fringe of the 56th Venice Biennial. The same foundation incidentally hosted the exhibition "When process becomes form: Dansaekhwa and Korean abstraction" in the Villa Empain (From February to April 2016).

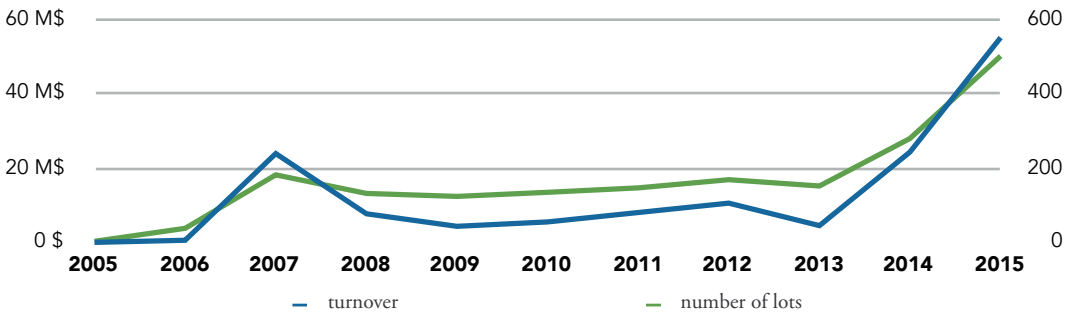
A market gone wild

This last exhibition stimulated the Dansaekhwa market in a big way. Between 1989 and 2013, 811 works by the movement's main artists earned \$65.2 M at auction. Since 2014, 716 works by the same artists have made a total of \$81.6 M in the saleroom! Lee Ufan occupies a singular position in this overheated market. His reputation has moved beyond Dansaekhwa and the artists' works have been achieving staggering heights at auction for some time. They particularly concern the "From Point" and "From Line" series: of his 30 finest results, 29 are due to these two series. Between 1989 and 2013, his works have brought in \$60 M – including \$40.7 M since 2014. To quote art historian Okyang Chae-Duporge, the author of a thesis on Lee Ufan: "His message, which emerged over forty years ago, has withstood the test of time and is having an increasing impact on today's society, typified by the accumulation and overconsumption of all sorts of often useless things..." His top bid was achieved in Hong Kong in 2012 (Seoul Auction) and went to a work in the 1977 "From Point" series, knocked down for \$2,29 M. This is the record for a Dansaekhwa artist. The rocketing prices at auction are more obvious still with the two other most sought-after artists in the movement: Park Seo-Bo and Chung Chang-Sup. The former has made 84.5% of his turnover on the secondary market since 2014 (\$14.2 M),

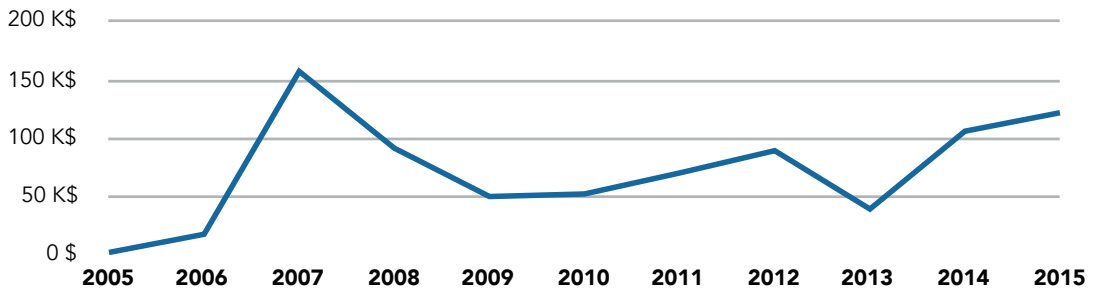
Variation in turnover per artist



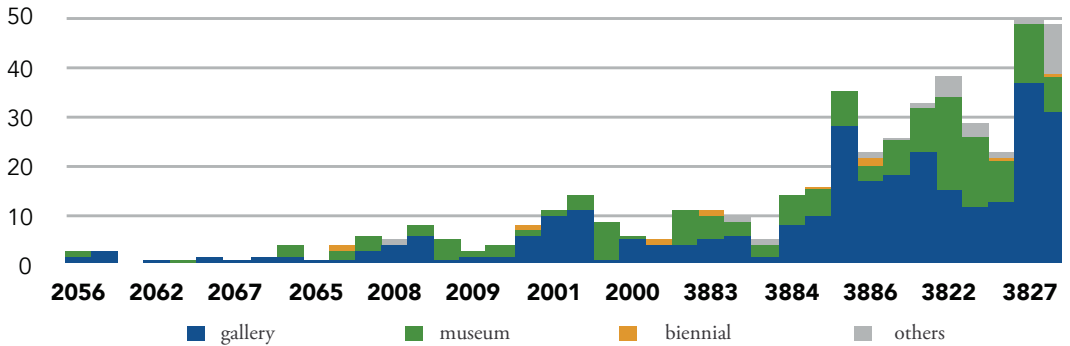
Variation in turnover and number of lots [presented]



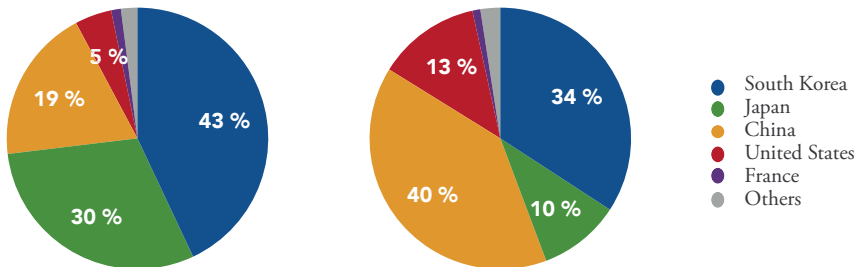
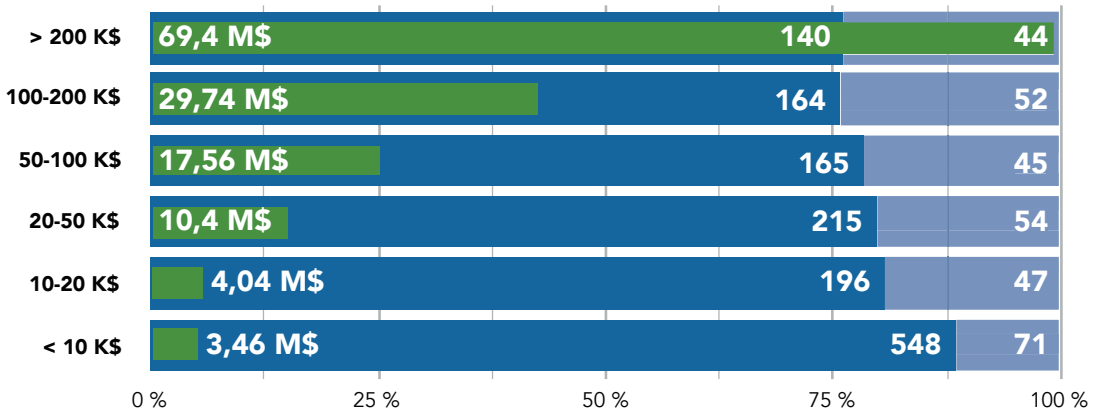
Variations in average price [of sale]



Variation in the number of exhibitions by venue type



Turnover and unsold rate by price range [estimated]



Geographical breakdown by number of lots presented and turnover

and the latter 93.2% (\$20.7 M). Chung Sang-Hwa's case is perhaps even more striking. Obtained through a particular process, where the artist forms monochrome grids, with each space varying through the withdrawal or addition of a layer of paint, his paintings are increasingly successful on the secondary market. Between 1989 and 2013, 117 of his pieces went to auction, garnering an average price of \$11,900. Since 2014, 146 have been through the saleroom and their prices have literally exploded, with an average of \$62,098 in 2014, and \$183,737 in 2015. On 9 March 2016, K-Auction (Seoul) sold six of them for a total of \$506,300 – including one for \$346,600. This extraordinary price hike still mainly benefits Asian auction houses. Since 2014, China has dominated the Dansaekhwa market with a turnover of \$50.6 M (\$33.9 M in Hong Kong), followed by Korea (\$15.5 M), then the USA (\$8.3 M) and Japan (\$3.42 M). However, the most outstanding works are sold in the West: a trend that was very evident in 2015, when works from the movement fetched an average of \$373,500 in the USA and \$267,276 in the UK, compared with \$181,097 in China and \$58,226 in Korea. A few sales have also been staged by French auction houses. In 2007, the Massol company sold a painting by Lee Ufan, "From Line 76 " (1976) for €150,000. The same year, Artcurial sold "Écriture No. 237-85" (1985) by Park Seo-Bo for €15,000. More recently, in 2015, Cornette-de-Saint-Cyr (Brussels) sold an elegant "Composition" of 1993 by Yun Hyong-Keun for €15,000, which topped its high estimate of €12,000. However, the record in France goes to Sotheby's, which sold Lee Ufan's "From Line No. 790247" (1979) for €210,000 in December 2015.

Why such huge price rises?

Dansaekhwa: a speculative market, or a movement that has enduringly entered the history of art? While the question deserves to be asked, the reply is unclear. Sang-A Chun, the guest curator of the Art Paris Art Fair, which focused on Korea this year, acknowledges "a certain amount of speculation". However, the curator qualifies his view: "Abstraction is a major art in Korea and it is deservedly recognised today." Likewise with Maël Bellec, curator at the Musée Cernuschi and curator of the exhibition "Séoul -



€194,600

Kim Tschang-yeul (b. 1929), "Les gouttes d'eau", 1973, oil on canvas, signed, 1973, 200 x 162 cm.
Paris, Piasa, 16 December 2015.

Paris – Séoul", which finished on 7 February 2016. "Dansaekhwa arose during the Seventies, and maybe it's time for this movement to reflect the tastes of today." He continues: "We might think that our dualistic conception of the world is imbued with numerous phenomena of rejection. We are seeing a search for the spiritual and man's return to the heart of nature... And it turns out that a school on the other side of the world has endeavoured to produce works based on these ideas: the Dansaekhwa movement." Sam Bardaouil and Till Fellrath, the curators at the villa Empain exhibition, see things differently. "The works associated with Dansaekhwa have been collected by Korean museums and art lovers for a long time, while they have only recently begun to beat a path towards a more international audience." As Olivier Delavallade mischievously reminds us: "The market is a fiction; we mustn't be fooled." History is written by the victors. Does Dansaekhwa offer us a fresh occasion to confirm this saying? **Art analytics**

