

LA GAZETTE DROUOT

INTERNATIONAL



NUMBER 56
MARCH 2016

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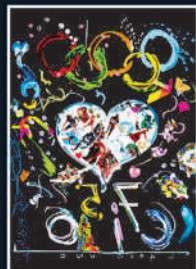
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The early part of this year posted some fine bids in several specialities: vintage cars, Rodin's bronzes, 14th century silverwork, Asian art and 18th century costume.

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The age of reason. With an outstanding guest, a specialised programme and a publication of the finest drawings in its history, the Salon du Dessin in Paris confirms its leadership. Decidedly a French cultural exception!



16 UPCOMING

During March in Paris, drawing becomes the reigning speciality, shored up by its international fair. Other events of the season include the sale of the Forbes collection dedicated to Napoleon III, and that of the former Vanden Avenue collection of pre-Columbian art.



74 ART FAIR

Patrick Van Maris and Ben Janssens talk to the Gazette Drouot about the new edition of the fair. 2016 looks set to bring change. . . in continuity.



MEETING 86

The Fondation Custodia was set up in Paris in 1947 by Frits Lugt to house his collection of paintings, drawings and prints. Today, the Dutch art foundation has more than 80,000 works. Meeting with its director Ger Luijten.

82 FOCUS

Now celebrating its porcelain anniversary, the PAD is as fresh as ever, and has risen to the very top of the Paris scene. A look back at a success. . . that has never looked back!



EDITORIAL



Stéphanie Perris-Delmas
EDITORIAL MANAGER

Some see it as a malediction, others as an act of treachery. A number of great French families have sold their collections not in France but abroad, like Prince and Princess Henry De La Tour d'Auvergne in London in May 2012, and more recently the late Comte de Paris, whose paintings, furniture and mementos were certainly sold in Paris, but by a British auction house... "Exile and betrayal" could well have been the title of a vitriolic article! But let's not be harsh, and dwell rather on the francophile decision of Christopher Forbes. Though this name belongs not to the French royal family but to one of America's largest fortunes, it still represents a deep attachment to our beautiful country. This philanthropist and avid collector, who owns the listed Château de Balleroy, has decided to entrust the sale of his collection dedicated to Napoleon III – the largest in private hands – to an auction house in Fontainebleau. When America turns to France!

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NEWS IN BRIEF

Warhol unlimited

"Warhol unlimited", an exhibition at the Musée d'Art Moderne de la Ville de Paris presenting the serial side of the artist's work, received 246,771 visitors during the three months it was open. Here Paris audiences were able to admire "102 Shadows (1978-1979)" loaned by the Dia Art Foundation.

Acquisition for the Arts Décoratifs de Paris

Since 2011, the purpose of Cercle Design 20/21 has been to enlarge the collections of the Musée des Arts Décoratifs de Paris. This club of friends to design and the decorative arts devotes all its membership fees (€3,000 per year per member) to purchasing iconic pieces, such as this MAP-TTR3 table designed by Martin Szekely, bought in 2015.

Photo: Jean Tholance



Successful Prix Carmignac retrospective

When the Carmignac foundation presented the first retrospective of its photojournalism prize at the Saatchi Gallery in London, it was a resounding success. The exhibition was extended for a month and received over 230,000 visitors, who came to see the photographs of the six prizewinners, including those by Christophe Gin, the winner of the last edition, devoted to lawless zones in France. His entire project, dedicated to Guiana, was exhibited in late 2015 at the Chapelle des Beaux-Arts de Paris. On this occasion, Kehrer published a remarkable album paying tribute to the work of the self-taught photographer. His photographs with their highly particular grain, some with the refinement of engravings, cast a gaze halfway between darkness and light on a wild land, in an approach mingling travel narrative and photo story. Simply sublime. www.fondation-carmignac.com



Editeur Kehrer, 120 pages, 30,5 x 28 cm, €49.90, 58 images.

AUCTION SATURDAY 26TH MARCH 2016 AT 3 PM - BRUSSELS
19 CENTURY, MODERN AND CONTEMPORARY
ART - PAINTINGS AND SCULPTURES - SILVERWARE



Maurice DE VLAMINCK (1876-1958)
Route enneigée
Gouache on paper, signed.
46 x 55 cm (18.1 x 21.6 in.)



Armand GUILLAUMIN (1841-1927)
Barque à Agay, circa 1900
Oil on canvas, signed.
60 x 81 cm (23.6 x 31.9 in.)



Henri LE SIDANER (1862 -1939)
Paysanne promenant sa chèvre, Etaples, 1887
Oil on canvas, signed.
46 x 59 cm (18.1 x 23.2 in.)



Pierre Eugène MONTEZIN (1874-1946)
La Bonde en Brière
Oil on canvas, signed.
73 x 92 cm (28.7 x 36.2 in.)



JONONE (1963-)
Authum leaves, 2015
Oil on canvas, signed.
130 x 97 cm (51.2 x 38.2 in.)



FRANK-WILL (1900-1951)
Notre-Dame de Paris
Oil on canvas, signed.
73 x 100 cm (28.7 x 39.4 in.)

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Saturday 26th march from 10am to 6pm

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Maurice de VLAMINCK (1876-1958), Le village dans la vallée, oil on canvas signed at the bottom right. 73 x 100 cm.

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"Lucien Clergue. Les premiers albums" at the Grand Palais in Paris attracted 65,755 visitors. The exhibition, curated by François Hebel and Christian Lacroix, presented a splendid sample of the work of this photographer, who founded the famous Rencontres d'Arles.



Phillips in Asia

Phillips is continuing to expand in Asia. After opening offices in Hong Kong, the auction house recently appointed Kyoko Hattori, director of Aetos Japan, to represent it in Japan.

Zeng Nian HD

"In Return to China, I show you the world I saw and the people I met," says Chinese-born French photographer Zeng Nian. Sixteen of his panoramic landscapes will be exhibited from 12 May to 27 August in the concept store area of the Compagnie Française de l'Orient et de la Chine in Paris, thanks to sponsorship from Emerige.



Courtesy Galerie LeLong & Bandjoun Station / Photo Fabrice Gilbert

And the nominees are...

2016 marks a big step forward for the Prix Marcel Duchamp, which will now be exhibiting its four nominees at the Centre Pompidou (until now, only the winner was given an exhibition). According to Gilles Fuchs, president of the ADIAF: "The change in format means that we can pay tribute to the four finalists, and give significant visibility to the French contemporary scene at one of the world's outstanding museums." So on 12 October this year, we will discover works by Yto Barrada, Ulla von Brandenburg, Kader Attia and Barthélémy Togo, the four artists nominated for the 2016 Prix Marcel Duchamp: a selection of high quality, as these artists already have an international name. We will have to wait until 18 October to know the winner, chosen by an international jury that includes Iwona Blazwick, director of the Whitechapel Art Gallery in London, and Manuel Borja-Villel, director of the Museo Nacional Centro de Arte at Reina Sofia in Madrid.





UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS



France

From drawings to paintings

31 MARCH - 1 APRIL

While Paris becomes the capital of drawing for a week thanks to the Salon du Dessin (celebrating its 25th anniversary this year), Drouot is staging several sales of Old Master and modern drawings by artists including Léonor Mérimée, Maurice Quentin de La Tour, Tiepolo, Girodet-Trioson, Auguste Rodin and Odilon Redon. The collective exhibition "Le dessin dans tous ses états" will feature some choice pieces: a portrait in pastels by Maurice Quentin de la Tour, which was bought at a Paris sale in 1914 and has remained in the same collection ever since; a series of gouache and ink drawings by Rodin (ranging from €5,000 to €15,000 per drawing), and watercolours by Aloys Zötl,

the Austrian artist discovered during a sale at Drouot in 1955. Making the most of the Salon du Dessin, which attracts collectors and curators from all over the world to the capital, the saleroom is also swelling its offer by proposing Old Masters during its collective sale, including this "Hercules Delivering Prometheus" by the Dutch school active in Rome in around 1630, a "Flute Player" attributed to Nicolas Lancret's circle (€20,000/30,000) and a view of Guanabara Bay in Brazil by Nicolao Facchinetti (€20,000/30,000). Drouot will thus be presenting a fine selection, including some 1,200 drawings, for nearly a week.

Stéphanie Perris-Delmas



Hercules Delivering Prometheus HD >

In the 17th century, Rome attracted numerous Dutch artists who wanted to see the art of the celebrated Caravaggio for themselves. The paintings of the artist, who died in 1610, could easily be found in the city, and his powerful style inspired numerous followers. Hendrick Ter Brugghen, Gerrit von Honthorst and Dirck van Baburen were highly influenced by him, and promoted a northern version of Caravaggism in their native city of Utrecht. The large-scale painting here belongs to this school, which also included David de Haen. The painter spent time in Rome with his colleague Baburen. These two impressive figures, Hercules delivering Prometheus from the eagle's talons, are similar to his work. Although the dramatic lighting and monumental figures come from Caravaggism, the warm flesh tints and grimacing faces certainly belong to the Dutch school.

Collective sale on 31 March (Drouot-Cortot Vregille, €100,000/150,000).





In sunny Brazils



Nicolau Faccinetti was one of the travelling artists who fell in love with Brazil, that wild and wonderful land discovered by many painters and scientists in the 19th century. The Italian painter settled there and produced numerous paintings of small creeks and rivers, some of his favourite themes, as illustrated by a painting belonging to the Brasiliana collection of the Estudar Foundation. Here the artist painted the opening of Guanabara Bay, seen from the Flamengo beach. With its sensitive rendering of atmosphere and light, the picture is all the more moving because the artist painted it in the year he died. He placed himself in the foreground.

Collective sale on 31 March (Drouot-Estimation, €20,000/30,000).

Quentin De La Tour



Maurice Quentin de La Tour, the greatest pastellist of his time, sought to convey the personality of his models and capture both the visible and the invisible. Rivalling the art of painting, the artist was showered with honours, and when he was admitted to the Academy in 1737, aged 32, he executed portraits of Louis XV and the enchanting Pompadour, for which he charged a sizeable fee. He also did the portraits of the "uncrowned kings" of the Age of Reason, including the one here. Bought at a sale in 1914, then kept in the family, this pastel is one of the fine drawings in the collective sale staged at on 31 March. It was published in the "La Tour" catalogue (Editions des Beaux-Arts) in 1928 by Albert Besnard and Georges Wildenstein, like the one of Voltaire now in the Musée Antoine Lécuyer in Saint Quentin. As in the latter, the barely-outlined bust directs the eye to the face and intense gaze – the artist's trademark. Collective sale on 31 March (Millon & Associés, €40,000/50,000).



The fabulous bestiary of Aloys Zötl HD >

The work of Aloys Zötl was rediscovered during two sales at Drouot in 1955 and 1956. The second had a preface by André Breton who, enchanted by the work of this Austrian artisan, a dyer by trade, bought several watercolours. These works with their highly individual charm full of naturalism and mystery, are now highly sought-after by collectors. In November 2013, one of these watercolours achieved a world record at Drouot: €150,000. So connoisseurs are sure to turn up for the three drawings being sold at the saleroom on 31 March by the Leclerc auction house, including this walrus, executed on 7 January 1873 and popularised through engravings (€30,000/50,000).

Rousseau in his natural states HD >

"I was listening to the voices of the trees. Their astonishing movements and the variety of their forms, right through to their singularities of attraction towards the light, suddenly revealed the language of forests to me," said Théodore Rousseau in the twilight of his life. The landscapist decided to live in Barbizon in order to be closer to his beloved nature. Every day, he visited his woods, examined his rocks and trees and made numerous preparatory studies for paintings. This majestic tree in watercolour, black chalk and ink wash can be compared with the "Vieux chêne à Fontainebleau" now in the Museum Mesdag in The Hague. Here Rousseau provides a masterly demonstration of his talent, making play with light and its effects on leaves. This huge oak tree literally dominates the little figure seated at its foot: a monumentality that suggests the primacy of nature over man. Paris, Drouot, 1 April, Millon & Associés (€30,000/40,000).





Odilon Redon: back to Black s HD >

This charcoal drawing belongs to Odilon Redon's famous series of "Noirs". For many years, until his return to colour in the mid-1890s, the artist used every possible effect of charcoal in a body of drawing that explored the fantastical, the strange, the dark and the light, like the two figures here. Exhibited in Paris at the exhibition, "Odilon Redon, magicien du noir et du blanc" in 1958, this charcoal drawing from a private collection was listed in the artist's catalogue raisonné. Estimated at €50,000/70,000, it will be on offer at Drouot in the sale of drawings staged by the Damien Leclere auction house on 31 March.

S. P.-D.



Salvador Dalí, *The Mythology*, complete set of 16 drypoints with aquatint, 1960-64. Estimate \$30,000 to \$50,000.

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Forbes Collection

5 AND 6 MARCH

Forbes is a name familiar to everyone, popularised by the famous magazine based in New York's Fifth Avenue, and considered a Bible by businessmen eager to study its celebrated rankings. Founded in 1917, the magazine is a family business, and Christopher Forbes is now its Vice-Chairman. But his packed diary has not prevented him from fulfilling a passion developed as a teenager for a great figure of another celebrated dynasty: Napoleon III. The collector owes his love of France and French culture to his father, who in 1970 bought the Château de Balleroy in Normandy, built by François Mansart. Restored and refurbished by the two men, it is now open to the public. Christopher Forbes has also been investing in the Musée du Louvre for a number of years, helping to further its international

influence. So it is quite natural that the press baron has decided to sell off his mementos of the Second Empire in the country so dear to his heart, calling on a specialist in historic Napoleonic pieces, the Osenat auction house in Fontainebleau. All of three days will be needed to disperse the objets d'art, paintings, sculptures, manuscripts and photographs of one of the leading private collections dedicated to the Second Empire. Although another sale date is planned for 9 April, for the moment we will focus on the first weekend of March, when the key pieces are being shown in a preview exhibition at the Opéra Garnier: a jewel of the Napoleon III period par excellence! The full-length portraits of Napoleon III and the Empress Eugénie cut straight to the heart of the matter. Echoing the pictures painted by Winterhalter in 1853, the couple exhibit an impressive solemnity free of any hieratic tone. It is true that the Emperor wears the purple ermine-lined mantle of the monarchy, but does so unostentatiously, posing in a military uniform of marked sobriety, apart from the



Franz Xaver Wintenthaler
(1805-1873), "Portrait de
l'Impératrice Eugénie, juillet 1855",
watercolor on black pencil lines
signed, 27,5 x 22,7 cm.
Estimate: €4,000/6,000.



KEY FIGURES

Nearly 2,800 pieces
Around 500 drawings
No fewer than 1,500 letters and manuscripts
Some 600 photographs

Émile Boukerche (1918-1979),
 "L'Impératrice Eugénie entourée
 de ses dames d'honneur", after Franz
 Xaver Winterhalter (1805-1873), oil on
 canvas, 291 x 415 cm.
 Estimate : €50,000/60,000.



sash and chain of the Légion d'Honneur. Likewise, the throne harking back to his illustrious ancestor is set at a distance, in the background of the composition (€60,000/80,000). In the painting by Eugénie Montpeller and Hyppolyte Flandrin, Napoleon III seems far more approachable. The naturalness of his expressive face, praised by Théophile Gautier at the 1863 Salon, disconcerted the Emperor so much that he took several years to approve this official portrait (€20,000/30,000). History does not relate whether he liked the portrait drawn by Degas, probably after a photograph, alongside the field marshals Canrobert, Niel, Bazaine and Mac-Mahon (€25,000/30,000). Eugénie was far more at ease with intimate portraits. She radiates charm in the imposing composition after Winterhalter, showing her surrounded by her ladies-in-waiting in a rustic setting (€50,000/60,000). Meanwhile, the Imperial Prince developed a liking for uniforms when he was very young, as illustrated by an infantry sub-lieutenant's uniform (€6,000/8,000) preserved by the painter Jules Lefebvre, for whom he had sat. In 1870, Olivier Pichat also immortalised the young man in this uniform, seen sitting elegantly on his horse, attended by his staff (€10,000/15,000). This is the moment to mention several paintings with military subjects painted by specialists in the genre: Alphonse de Neuville, Édouard Detaille and Étienne Berne Bellecour. No feats of arms, however, with Alexandre Protais, whose infantry soldiers (much admired at the 1869 Salon), are involved in breaking a path through a forest (€8,000/10,000). Many other aspects of Napoleon III's reign will be evoked, including diplomacy, the Universal Exhibition of 1867 and life in the imperial residences.

Sophie Reyssat

SALE DETAILS

5 and 6 March, Fontainebleau,
 Osenat auction house.

Ms. Lamort, de La Chevadière, Finaz de Villaine and Berthelot
 Vinchon; Mssrs Dey, Nicolas, Millet, Maket, Di Maria and Boré.

Christopher Forbes for the Gazette Drouot

Your passion for the Second Empire started with your father's present: a portrait of Napoleon III. Did your father also collect Napoleonic memorabilia?

My father did not collect Napoleonic items specifically, but was fascinated with history, and put together a large collection of Franco-Prussian war paintings (6 March, lots 90-106, 134-149 and 311-323) as well as historical documents including Napoleon's marriage certificate to Josephine. The obsession with Napoleon III was my own, and the gift of the Flandrin portrait (6 March, lot 65) was the result of much pleading on my part when we came across the painting in a St. Tropez antique store in 1967. It was the second memento of Napoleon III my father gave me – the first being a letter signed by the Emperor and his cousin Count Walewski (5 March, lot 58), a Christmas gift in 1966.

Which aspect(s) of Napoleon's III personality, or his reign, particularly appeal to you?

I think what intrigues me about Napoleon III is that, despite his many accomplishments, from the re-building of Paris to the industrialisation of France and recognition of worker's rights, his legacy continues to be either ignored or belittled.

How did you choose the imperial mementoes you sought out all over the world?

While I have enjoyed collecting everything from great portraits and busts to popular souvenirs, I think

the items I pursued most assiduously were those intimately associated with the Imperial family – a note from the Emperor to his son (6 March, lot 281), the missal he gave to his future bride on the eve of his coronation (6 March, lot 20), a plaster cast of the Prince Imperial's hand taken at the age of 6 months (6 March, lot 267), or the socks he wore the day before he was killed in Zululand (6 March, lots 287 and 288).

You know France well. Which place do you find most symbolic of Napoleon III's reign?

While the Palace of Compiègne and the Château de Fontainebleau have close associations with Napoleon III, I think the complex that best symbolises his aspirations is the Opéra Garnier and the avenue of which it forms the focal point. Ironically, his reign ended before this quintessentially Second Empire building was completed.

What's your favourite piece in your collection?

While I have many favourites, the only piece I am keeping is the watercolour done by my daughter at the age of 10, which she gave me for Christmas.

Are you selling your Napoleonic works in order to move into a new sphere of collection?

At this stage of my life the only thing I'm collecting is my grandchildren's school fees!

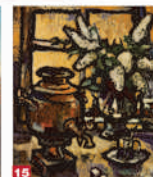
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\$8,000 - \$10,000 10- LE PHO (VIETNAMESE (1907-2001), Bouquet on a Chair, oil on canvas, 64 x 49 cm, \$8,000 - \$12,000 11- HERBERT GANDY (BRITISH 1857-1934), The Sword of Damocles, oil on canvas, 167 x 167 cm, \$30,000 - \$40,000 12- STEPAN FIODOROVICH KOLESNIKOFF (RUSSIAN 1879-1955), Washerwoman, oil on canvas, 50.7 x 66 cm, \$5,000 - \$7,000 13- VICTOR DENI AND NIKOLAI DOLGORUKOV (RUSSIAN 1893-1946; 1902-1980), The Kitchen of War, mounted on linen, 92.5 x 59 cm, \$3,000 - \$5,000 14- CARL MAX GERLACH QUAEV-LIEG (DUTCH 1823-1874), An Idyllic Country Landscape, oil on canvas, 50.5 x 63 cm, \$4,000 - \$6,000 15- OSCAR RABIN (RUSSIAN B. 1928), Lilac and Samovar, oil on canvas, 77 x 63 cm, \$15,000 - \$20,000 16- HANS ZATZKA (AUSTRIAN 1859-1945), At the Swan Lake, oil on canvas, 46 x 67 cm, \$15,000 - \$20,000 17- A CELADON JADE VESSEL AND COVER (QING DYNASTY, 1644-1911), stone on a wood base, height 10 cm, \$1,000 - \$1,500 18- ALBERT-ERNEST CARRIER-BELLEUSE (FRENCH 1824-1887), Angelique, terracotta, height 66.7 cm, \$4,000 - \$5,000



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Auction House - Authorisation: 2002-280



Roulet-Decamps
company, c. 1895,
"Clown frappeur sur
boule", papier mache and
bevelled glass. H.96 cm.
Estimate:€10,000/15,000.

The Max Tassel collection

We can imagine the young Max Tassel, dazzled by the brightly-lit shop windows at Christmas, whose scenes, mostly fairytale, transported the young boy to a wonderful, magical world... Years later, now a dental surgeon, he still had a passion for mechanical and sometimes musical figurines. He collected automata, made friends with magicians and generously invited enthusiasts to admire his marvels, like "Le Château de Chillon" by Édouard Wütrich, a clockmaker at Chexbres in the Vaud Canton, and "La Leçon de chant" of around 1878 by Pierre-Louis Stevenard, who worked in Boulogne-sur-Mer. Respectively estimated at €25,000 and €150,000, these are two of seventy pieces from this collection to be sold by the Marc-Arthur Kohn auction house in Paris. Numerous figures come from the fairground and circus, and include conjurers, fortune-tellers and clowns. The one here is an acrobat. He looks simultaneously like a street

9 MARCH

urchin, cap askew, and a dandy, with his lace collar and cane. This model was listed in the Roulet-Decamps catalogue under number 338. In 1865, the company's founder, Jean Roulet, set up business in Rue des Quatre-Fils, a short distance from Rue de Montmorency, home to no fewer than ten toymakers, including one of the oldest, Théroude, created thirty-three before. In 1879, his daughter Henriette married the factory foreman, Ernest-Henri Decamps. The Roulet-Decamps company was well known for its lively creations, which proved to be far more like toys for adults – and now for collectors. **Anne Foster**

The Pierre Bergé cellar

10 MARCH

Baron Nathaniel de Rothschild and Pierre Bergé share a taste – and talent – for entertaining with fine food and equally fine wines. In 1853, Rothschild bought himself an estate of several hectares near Lafite and Latour, the Château Brane Mouton in Pauillac, to which he added his name. Bergé has acquired a remarkable cellar, noted for the number of Grands Crus from Burgundy and Bordeaux alongside prestigious vintages, to the delight of his guests. Run by a sommelier for many years, his cellar can be compared to that of the *Élysée Palace* in terms of its content. It will be sold at Drouot by the Pierre Bergé & Associés auction house (M. de Montigny). The Château Mouton Rothschild fell into a slumber until 1922, when the fate of the estate passed into the hands of the baron's great-grandson, Philippe de Rothschild. Baron Philippe brought in his first change in 1924, requiring all the wine to be bottled at the château (the wine had previously been shipped to wine merchants in barrels). Jean Carlu designed the label for that year's vintage, an initiative that would

remain unmatched until 1945. To celebrate victory at the end of the Second World War, Baron Philippe asked Philippe Jullian to illustrate the label for the Grand Cru: he chose a V for victory. Every year from then on an artist would design a work to be reproduced on the Mouton label. Finally, in 1973, Mouton-Rothschild rose to the ranks of "Premier Grand Cru Classé" according to the official classification of Bordeaux wines of 1855, although the nectar was already popular with wine buffs before this recognition. We can find a 1979 bottle, with a design by Hisao Domoto and a 1975 jeroboam with a design by Riopelle or Keith Haring's dancing rams for the 1988 vintage, Soulages's design inspired by the intertwined initials of the Grand Cru (1976), Warhol's design of two adjoining portraits of Baron Philippe (1975) on a magnum and a bottle, and Delvaux's design depicting the gift of a bunch of grapes (1985) from €350 to €6,000. Also worthy of mention is the label designed by Robert Wilson in 2001 featuring Philippine de Rothschild, who took over the reins of the estate following the death of her father in 1988. Baron Philippe and Pierre Bergé also share a passion for art, each with their own collection and, first and foremost, a keenness to introduce works of art and artistic participation into their respective businesses.

Anne Foster

Magnum Mouton-Rothschild 1st grand cru Pauillac 1975.
Estimate: €350 /500.



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Lots visible on auction.fr from 26 march



Wang Yan Cheng (born in 1960), oil on canvas, signed and dated at the bottom right 2007, 150 x 150 cm
Provenance : Tulliers Gallery, Lyon, Private Collection

FRIDAY 18 MARCH 2016
DROUOT-RICHELIEU - ROOM 5 - 2 p.m.

FERRI



Raoul DUFY (1877-1953),
Londres; ponts sur la Tamise. Circa 1930,
watercolour on paper signed in
the bottom right *Raoul Dufy*.
H. 49 - W. 62 cm

Provenance : Bignou Gallery, Paris. Collection S.A. le Prince Ali Khan.
Sale Charpentier Gallery, Paris, 23 May 1957, n° 11, reproduced.
Sale Hôtel Rameau, Versailles, 9 June 1971, n° 43, reproduced in colour in the additive of catalogue.

Bibliography : Fanny GUILLON-LAFAILLE, *Raoul Dufy - Catalogue raisonné des aquarelles, gouaches et pastels*, Paris, Louis CARRÉ et Cie, tome 1, 1981, p. 272, n° 743, reproduced.

PUBLICS EXHIBITIONS:

Thursday 17 March from 11 a.m. to 9 p.m., morning of the sale from 11 a.m. to 12 a.m.

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Dino 246 GT, delivered in 1975,
V6 engine, 2,419 cm³,
chassis number 6620
Estimate: €290,000/310,000.

Ferrari in pole position

Ferrari is used to being ahead of the pack, on race tracks, roads and at auction. The most passionate can talk for hours about the technological marvels of the engines, while others will swoon at the sight of the soft, almost feline lines of the bodywork designed by Pininfarina. Some will tell you the story of the family, a saga full of both joy and tragedy, including the death of Alfredo, known as Alfredino or Dino. The Ferrari heir, the “engineer” son, he died on 30 June 1956 aged just 24. The Commendatore, Enzo Ferrari, founded a subsidiary named “Dino” in his memory. It boasted cars fitted with engines designed by his son and two engineers from the stable, Franco Rocchi and Vittorio Jano: a 1.5 litre V6 aluminium engine with a dual camshaft. Until 1976, the Dino cars raced in both Formula 1 and Formula 2, playing a full part in building the Scuderia’s reputation on the world’s racing circuits. Gran Turismo versions soon appeared, such as the 246 GT. The three numbers are easy to remember: the first two indicate the size of

12 MARCH

the engine and the third the number of cylinders, in other words a 246 has a 2.4 litre engine with 6 cylinders. The first, the 206 GTs, came off the production line in Maranello (near Modena) in 1968; some 250 of this road car would be produced. The following year, and until 1974, the 246 GTs took their turn at seducing those passionate about elegant racing cars as well as advanced technology that was cutting-edge for the time. Coupled with a 5-speed gear box, its mechanics allow it to reach 240 km/h and to go from 0 to 100 km/h in just over seven seconds. Experience the feeling for yourself behind the wheel of this model, offered for sale by the Claude Aguttes auction house in Lyon.

Anne Foster

Buddhas of Wisdom

12 MARCH

Chinese collectors should keep a close eye on the sale of these three bronzes, as a series like this is rare in the market. We recognise the Amoghasiddhi Buddha (*reproduced*) with his right hand raised in abhaya mudra, and Vairocana with his hands in dharmachakra mudra, while Akshobhya takes the Earth as witness with his right hand in bhumisparsha mudra. The absence of the Amitabha Buddha suggests that these are not a triad but three figures from the group of the five great Buddhas of Wisdom, also known as the Five Jinas, linked with the doctrine of Tibetan Buddhism. They come from a private collection built up in China and Tibet between 1910 and 1925, and are to be sold by the Briscadiieu-Bordeaux auction house, which already has considerable experience in Chinese antiquities. In April 2013, it knocked down a 17th century scroll painted on silk, illustrating the "Kangxi Emperor's

inspection tour in the south" for €3.3 M. The three Buddhas here, which date from the Ming dynasty, have several features of Buddhist sculpture from the imperial Yongle period, like the broad, square face, the ushnisha (a pronounced protuberance on the head), the deeply incised, painted half-closed eyes, the red pigment highlights on the lips and the pleating of the robe, with its typical large flat pleat across the breast: canons notably found in a Buddha now in the Victoria and Albert Museum in London. However, these three pieces did not come from the imperial workshop, whose bronzes were given the imperial Yongle stamp. The expert Philippe Delalande suggests that they could have been an imperial commission for a temple outside the capital, made in its furnaces. At any rate, they are sure to cause a sensation with an international clientele.

Stéphanie Perris-Delmas

Amoghasiddhi Buddha in gilt bronze, China, Ming dynasty, 15th century, H. 55 cm. Estimate: €150,000/200,000 (*reproduced*).
Vairocana Buddha in gilt bronze, Estimate: €150,000/200,000.
Akshobhya (or Shakyamuni) Buddha in gilt bronze. Ming dynasty, 15th century, H. 55 cm. Estimate: €150,000/200,000.

HD





20 MARCH HD >

A souvenir from Kees Van Dongen, Deauville

Rouen and Deauville, just a hundred kilometres separate these two towns in Normandy. On 20 March, the former will play host at Maître Bernard d'Anjou to the sale of this picture by Kees Van Dongen (€200,000/300,000) depicting "les élégantes de Deauville", a seaside resort popular with artists and their rich clientele in the first decades of the 20th century. It was one of the painter's favourite destinations: he would spend the summers there, firstly at the home of his friends and collectors, the Desjardins, and then at the extremely chic Hôtel Normandy. Its beaches, casino and hippodrome inspired the artist to paint a series of canvases, and an exhibition entitled "Deauville 1920" was the first to be held in his Paris mansion, the Villa Saïd. Throughout his life, despite his many trips around the world, the painter nicknamed "the king of the boards" would remain faithful to this small Normandy town, praising its light and pleasures. Here, four figures pose by the sea. Although Fauvist accents have given way to more careful colours, women remain a favourite subject for Van Dongen.

Stéphanie Perris-Delmas

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UPCOMING AUCTIONS



12月18日 御制千手观音唐卡

苏富比拍卖行将在巴黎举办亚洲艺术专场。为此，该行汇集了一系列被清宫古玩珍品，其中包括一件康熙年间的御制鎏金五层佛像唐卡。这件1765年乾隆时期的御制千手观音唐卡（左图）。这两件重量级拍品的估价分别为30万-40万欧元和4万-6万欧元。绘画方面，按估价从高到低将看到张太子1939年作的山水图估价35 000至45 000欧元。值得一提的是，黄宾虹对中国传统绘画在现代的复苏起到了重要作用。



17日
年间

苏富比拍卖行将在巴黎拍卖中心古玩精品。这件御制唐卡就是其真品。唐卡上有“大清乾隆御制”字样，雕饰亦和康熙年间唐卡类似。精湛的工艺是当时中国艺术的繁荣。估价30 000-40 000

UPCOMING AUCTIONS THE MAGAZINE



12月17日 玉如意

如意如意，如人心意。如意自古便具有强烈的象征意义。祝融、长寿、富贵。如意在古代是一种只有所有这些吉祥寓意的物件。常作为送礼佳品。如意所用材料的珍贵程度一般也和其主人的社会地位紧密相连。图上是清帝如意以青绿软玉制成，是塔桑拍卖行（Tajan）12月17日巴黎拍卖会的一件精品（估价30 000-50 000欧元）。当日将会上拍的还有一只乾隆年间黄玉镶嵌法蓝花丹灵芝纹四方瓶（估价20 000-40 000欧元）和一件乾隆年间白玉螭臂（估价8 000-12 000欧元）。

12月19日 来自中国北方

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

Stéphane Perin-Delouis



Former Vanden Avenue collection

23 MARCH

Connoisseurs will tell you that the former Vanden Avenue collection is just as magnificent as the group of pre-Columbian art works assembled by Paul and Dora Janssen, now in Antwerp's Museum Aan de Stroom. The two collections, the specialty's largest in Belgium were partly reunited in the 1992 exhibition "Treasures of the New World" at Brussels' Royal Museums of Art and History. Ten or so of the pieces that featured in this famous show are now coming up for sale in the dispersion of the former Vanden Avenue collection staged at Drouot by the Binoche & Giquello auction house with expert Jacques Blazy. One is this light brown ceramic funerary urn from the site of Monte Albán II, the main city of the Zapotec culture. This type of vase, found in tombs (hence the

term "funerary urn"), was designed to contain food offerings. The one here is remarkable for the subject's extraordinary headdress. It is a major piece, like the Mayan ceramics also on offer. For Sergio Furini, the former curator of the Royal Museums of Art and History who was working there during the 1992 exhibition, these are the most interesting objects, like the "Venus Rabbit" dish (lot 65, estimated at €60,000/70,000). Preserved "as is", without any destructive restoration, this is of museum quality. These tripod vessels were widespread in the central region of the Maya zone during the 8th century. Another exceptional piece is the standing dignitary found on Jaina Island in the present-day state of Campeche: a lush site housing a burial place for the Mayan elite (€60,000/80,000). These small figurines make up a remarkable portrait gallery. Like many of the pieces in the collection, the one here in light brown ceramic highlighted with turquoise pigments was bought from Emile Detaille in Brussels.

Stéphanie Perris-Delmas

Mexico, Zapotec culture, Monte Albán
(400-600 AD). Anthropomorphic
funerary urn in light brown ceramic with
traces of red paint, h. 57, l. 44 cm. (detail)
Estimate: €400,000/600,000.





France, c.1780-1785.
Court dress, complete
with waistcoat and
breeches, in blue and
black weft-faced silk,
embroidery worked in
long and short stitch
and stem stitch in
polychrome silk thread.
Estimate: €6,000/9,000.

HD



Provenance: the Aligre family

In the 18th century, elegance came at a price: it was said that a dress could be worth a château! And it still has enormous value today, as witness the tidy €173,600 fetched by a robe volante in lampas, once worn by Françoise de la Chaize d'Aix, the wife of Louis XV's ambassador in Venice (4 February, Lyon, De Baecque auction house). The outfit for sale on 25 March with the Tessier-Sarrou auction house at Drouot also sports a fine provenance: the Aligre family, who belonged to the Nobility of the Robe. Originally from Chartres, they provided the kingdom with two Lord Chancellors of France in the reigns of Louis XIII and his son, the Sun King. This magnificent court dress belonged to Étienne François, fifth Marquis d'Aligre and the first president of the Parliament of Paris under Louis XV. Complete with waistcoat and breeches in blue and black weft-faced silk, it is similar to a suit now in the Nordista Museet in Stockholm, which was worn by Axel de Fersen (1755-1810),

25 MARCH

a Swedish diplomat and friend of Marie Antoinette. The one here features admirably refined embroidery: a genuine botanical repertory full of roses and bleeding hearts. Here elegance resides in the tiniest details, like the delicately embroidered buttons. The sixth Marquis, Étienne Jean François, raised by Louis XVIII to the rank of Peer of France, wore a royal blue velvet outfit for the occasion, with a high straight collar, and decorated with gold-embroidered garlands of naturalistic lilies and a pattern of heraldic fleurs de lys (€4,000/6,000). His fortune was said to be as immense as his elegance. Clearly a family trait!

Stéphanie Perris-Delmas

Grimmer, the months of the year

30 MARCH

Like his father and teacher, the famous Jacob Grimmer, Abel Grimmer used the theme of the twelve months of the year several times, including for a complete series painted in 1592, now in the church of Notre-Dame de Montfaucon in the Haute Loire in France. The five panels here belong to a series now in the Drouhot collection at Villersexel in the Franche Comté. Unusually preserved as a complete series for nearly four centuries, the set was divided up in the last few years through an inheritance. Six panels were sold last June at Sotheby's in Paris for €819,000 – the second highest price overall for the Flemish artist. The five others (one painting was stolen and never recovered) are now up for sale in Dijon with the Sadde auction house (Cabinet Turquin). Each panel refers to holy texts and parables from the Gospels,

such as the one for February, which features verses from Mark 1, the calling of the first disciples, and that of March, referring to Matthew 21 and the planting of the vines from the parable of the wicked tenants. Abel Grimmer painted this series of the twelve months in 1609. He was at the peak of his powers, rivalling his contemporary Jan Brueghel the Elder. Yet his style is actually closer to that of Pieter Brueghel the Elder, from whom he borrows rustic details and the palette of browns, yellows and greens, with an occasional touch of pink. Here he uses the tondo format as he had done in 1592 with the series from the former Schloss collection. The drawing evinces a tender simplicity in both landscape and detail, giving Abel Grimmer's painting its own particular charm.

Stéphanie Perris-Delmas

Abel Grimmer (ca. 1570 - before 1619), "Five months: February, March, April, October and December," a series of five tondi, diam. 25 cm.
Estimate: €400,000/600,000.





Philippe Halsman (1906-1979),
"Philippe Halsman and Marilyn Monroe",
Jump series, around 1959, period silver
halide print. Stamp on back, 32 x 26 cm.
Estimate: €6,000/9,000.

Philippe Halsman, Aboukrat collection

While the Philippe Halsman retrospective at the Jeu de Paume in Paris ended in late January, the Pierre Bergé auction house will be celebrating the photographer and brilliant inventor of Jumpology through the sale of the Serge Aboukrat collection at Drouot. The Paris collector presented a selection of his best pictures at the Maison Européenne de la Photographie in the summer of 2013. On this occasion, he said, "Ten years ago, I bought a lot containing photographs by Philippe Halsman: a limited selection of the artist's work – a kind of mini retrospective, with Atomicus, Skull, Jump and "floating" portraits. I immediately kicked myself for not taking an interest long before in this artist, considered one of the top ten photographers of his generation." The Drouot sale will feature some 400 vintage photographs covering Halsman's entire career, which began in Paris, then continued in New York in 1940 when war broke out. The years he spent in the capital were decisive. According to Anne

1 APRIL

Lacoste and Sam Stourdzé, the curators of the Paris exhibition, "All the ingredients were there from the outset: the synthesis of various contemporary artistic movements, his early interest in portraits, and the way he loved to create narratives through photography." Halsman's American work demonstrates the incredible creativity of an artist who used his talent to powerful effect in the illustrated press. He holds the record for the most covers of the famous Life magazine – 101! Here, the photographer poses with the divine Marilyn in the "Jump" series conceived by the artist as a foil to the set, conventional pose.

Stéphanie Perris-Delmas

The Masterful Hyacinthe Rigaud

4 APRIL

Hyacinthe Rigaud's best-known work is the formidable effigy of Louis XIV, now in the Louvre, the archetype of absolute power. The painter, originally from the South of France, also painted more intimate works such as the double portrait of his mother carried out during a stay in his hometown of Perpignan. These two works bear witness to the incredible talent and range of Rigaud, who became the leading portraitist of his time. Kings, princes and personalities from across Europe called on his services to immortalise their features. Those depicted here belong to Henri-Oswald de La Tour d'Auvergne, an influential figure during the reign of Louis XV and the king's first chaplain in 1732. It was to commemorate this appointment that he commissioned Hyacinthe Rigaud to include a number of attributes in his effigy: the velvet ribbon in his right hand, the cross of the order of the

Holy Spirit and the stole embroidered with the Maltese cross. He paid what was the tidy sum of 3,000 pounds for the commission, compared to the other prices listed in the artist's account book. Our portrait, previously unseen on the market before its publication in 2013 by Stéphane Perreau in his catalogue raisonné of the artist, was held for 300 years in a private collection. It bears all the hallmarks of Rigaud's art, the incredible ability to reproduce materials, or to make them even more beautiful, evident here in the embellished fur of the ermine tails, the illusionistic needle point lace and the realistic features of the face. Rigaud was in the habit of painting smaller portraits which he would then integrate into a larger composition, hence the visible cut. This practice, which allowed him to get closer to his model, was used for the famous portrait of Louis XIV. We can also admire the order of this composition, the three-quarter pose of the subject on a Rocaille-style armchair and the play of drapery in the background. Collectors and museums will have the opportunity to acquire this genuinely remarkable painting from L'Huillier & Associés (Cabinet Turquin) at Drouot.

Stéphanie Perris-Delmas



Hyacinthe Rigaud (1659 - 1743),
"Portrait de Henri-Oswald de La Tour
d'Auvergne", canvas signed and dated
on lower, 1735, 146 x 112 cm.
Estimate: €120,000/150,000.

HD



André Lhote (1885 -1962),
"La rue d'Assas", 1907. Oil on
canvas. 81 x 60 cm.
Estimate: €80,000/120,000

André Lhote, 1907

4 APRIL

When Lhote painted this view of Paris, he was still only a youngster whose parents were against his choice of career. Nonetheless, the young man from Bordeaux decided to devote his life to art. After studying sculpture at Bordeaux's Ecole des Beaux-Arts, he made his way to Paris, as only the capital could provide the marvels he sought. He first encountered modernity through his Bordeaux friends, particularly Gabriel Frizeau, an art lover whose salon he attended. Here he met his friend Jacques Rivière, the future director of *La Nouvelle Revue Française*, for which Lhote was to write as an art critic. For the moment, he was at the beginning of his career. He was deeply impressed by Cézanne's works at the Salon d'Automne, and this painting

clearly shows their influence. The painter set up his easel in an apartment overlooking Rue d'Assas. Although his liking for figuration lasted all his life, here he used simplified lines, emphasising the architecture's dynamic character, and was unconcerned with detail: an approach that foreshadowed his Cubist leanings. There is also a Fauvist influence, particularly in the blazing sun and occasional touches of red. The painting, to be sold in Paris by the Aguttes auction house with a fine group of modern landscapes, has a further asset: it belonged to the collection of Oscar Ghez, an industrialist in the Lyon region and a great art lover, who founded the Musée du Petit Palais in Geneva.

Stéphanie Perris-Delmas





AUCTION RESULTS

FIND AUCTION RESULTS ON THE INTERNET

W



A

Fondation Foujita / ADAGP, Paris 2016



B



C

HD

A €226 800

Paul Iribe (1883-1935), «Nautilus» chair in carved gilt wood, c. 1914, 120 x 74 x 60 cm.

Paris, Drouot, 16 February, Binoche & Giquello auction house. Ms Marcihac.

B €42,500

Léonard Tsuguharu Foujita (1886-1968) and René Héron de Villefosse (1903-1985), *La Rivière enchantée*, in-folio, Paris, Bernard Klein, 1951, illustrated with 27 etching inserts.

Paris, Drouot, 2 February, Thierry Desbenoit & Associés auction house. Cabinet Vallériaux.

C €693,000

Auguste Rodin (1840-1917), "L'Éternel Printemps", bronze with brown patina signed "A. Rodin" and stamped with the founder's mark, "Alexis Rudier: Fondateur Paris", second version of the fourth reproduction, 25 x 30 x 18 cm.

Paris, Drouot, 16 February, Binoche & Giquello auction house. Cabinet Brame & Lorenceau.

D €32,1M

1957 Ferrari 335 S Spider Scaglietti from the Pierre Bardinon collection.

Paris, 5-6 February, Artcurial auction house.



D

Paris rejoices in being one of the esteemed circle of the world's yardstick capitals for car auctions. Artcurial Motorcars let its two rivals open the four-wheeler marathon, but it overtook them during the three-day sale on 5, 6 and 7 February, which notched up a whole series of million-plus bids and no fewer than 13 world records. At the finish: a total of €56.1 M including buyers' premiums: a score up by 21% compared with the 2015 edition, with 80% of lots sold. The February 2015 edition saw the sale of the famous Jacques Baillon collection; the 2016 sale is etched on the memory because of the spectacular bid -€32.1 M - made by an international buyer for a 1957 Ferrari 335 S Spider Scaglietti from the Pierre Bardinon collection.

Anne-Doridou-Heim

€2,205,000

A total including buyer's premiums of €3,354,120 and, as hoped, of the five works by Auguste Rodin from the Jean de Ruaz collection (which had remained in his family). "Le Baiser" was the one garnering the highest bid. The iconic sculpture obtained a world record for a posthumous casting of the work in this size: an important factor, because this is the size closest to that of the original model, intended to feature in Rodin's *Porte de l'Enfer*. Its buyer was a private Californian collector, who repeated the feat with the following lot, and walked off with "L'Éternel Printemps" as well for €693,000. Both are now heading for the US: a journey that makes sense given the Americans' love for Rodin – a passion that began with his first exhibition in 1893 at the Columbian World's Fair in Chicago, and continued throughout the 20th century. In 1915, thanks to his friend, the dancer Loïe Fuller, the French master obtained a show in San Francisco, then a Rodin Museum was opened by in Philadelphia in 1929. A story of never-ending renewal... The entwined couple, united for eternity in a loving embrace, were dubbed "Le Baiser" by the critics when the sculpture was first shown to the public in 1887. The title ultimately replaced the initial one of "Paolo and Francesca". This group symbolising a state of pure happiness was finally withdrawn from the "Porte", whose main theme was the torments of hell. Nor did this bring down a curse upon it: quite the opposite. Given this fine result, the ecstasy continues!

A.D.-H.

Auguste Rodin (1840-1917), "Le Baiser", medium "Porte d'Enfer-size" model with simplified base, created in 1885, bronze proof with shaded brown patina produced in 1927 by the Alexis Rudier foundry, 85.2 x 52.4 x 54.5 cm.
Paris, Drouot, 16 February, Binoche & Giquello auction house. Cabinet Brame & Lorenceau.





A



B

A €183,520

Emil Filla (1882-1953), "Still Life with Cello", 1926, canvas, 68 x 82 cm.

Grenoble, 8 February, Grenoble Encheres auction house.

B €159,720

China, Yunnan province, kingdom of Dali, 12th century, statuette of seated Buddha in lacquered bronze, h. 25.5 cm.

Clermont-Ferrand, 13 February, Anaf-Jalenques-Martinon-Vassy auction house. Mr. Delalande.

C €540,000

Paris, second quarter of 14th century. Enamelled reliquary-tablet of Christ on the Cross surrounded by instruments of the Passion, translucent enamel on low-relief silver, organic elements, gems and coloured glass. H. 17.5 cm; l. 12.8 cm (enamelled plaque: 14.2 x 9.2 cm).

Alençon, 6 February, Orne Enchères auction house. Mr. Bresset

HD



C

This specialist sale turned up a genuine discovery with this extremely rare 14th century reliquary-tablet, subsequently transformed into a Pax, or "kiss of peace". We should say straightaway that this is one of the last high-quality reliquaries to appear on the market. The exceptionally exquisite technique is that of translucent enamel on low-relief silver. This process originated in 13th century Tuscany, but became the prerogative of several princely courts during the following century, primarily that of Paris. Silverwork objects of this kind were royal commissions, but as they also contained considerable quantities of metal, they have almost all disappeared. Small rubies and sapphires ornamented the central scene of Christ on the Cross. The remarkable delineation of his anguished features is clearly influenced by the great Jean Pucelle, an illuminator who was also a silversmith at the court of Charles IV. This means that it could have been commissioned by the monarch. In any case, it is a masterpiece, which the Musée de Cluny pre-empted at a well-deserved €540,000.

Philippe Dufour



D €173,600

C. 1730, Robe volante in lemon yellow lampas with green silk brocade gros de Tours background with crimped sparkling silver metal thread, with a stylised decoration of pomegranates, baskets of flowers and a Chinese-style kiosk, applied between the curves and counter-curves of serrated leaves.

Lyon, 4 February, De Baecque auction house. M. Maraval-Hutin.



E €153,120

Cheong Soo Pieng (1917-1983), "Abstraction", 1963, oil on canvas, 79 x 97 cm.

Paris, Atelier Richelieu, 21 January, Fine Art Auctions Paris auction house.

F €338,000

China, 18th to 19th century, lidded bowl with foot, jade, h. 23.5 cm, diam. 16.5 cm.

Mayenne, 21 February, Pascal Blouet auction house. Mr. Delalande.





An abstract graphic design featuring large, overlapping organic shapes in shades of orange and red against a white background. The word 'MAGAZINE' is centered in a white, outlined, sans-serif font.

MAGAZINE

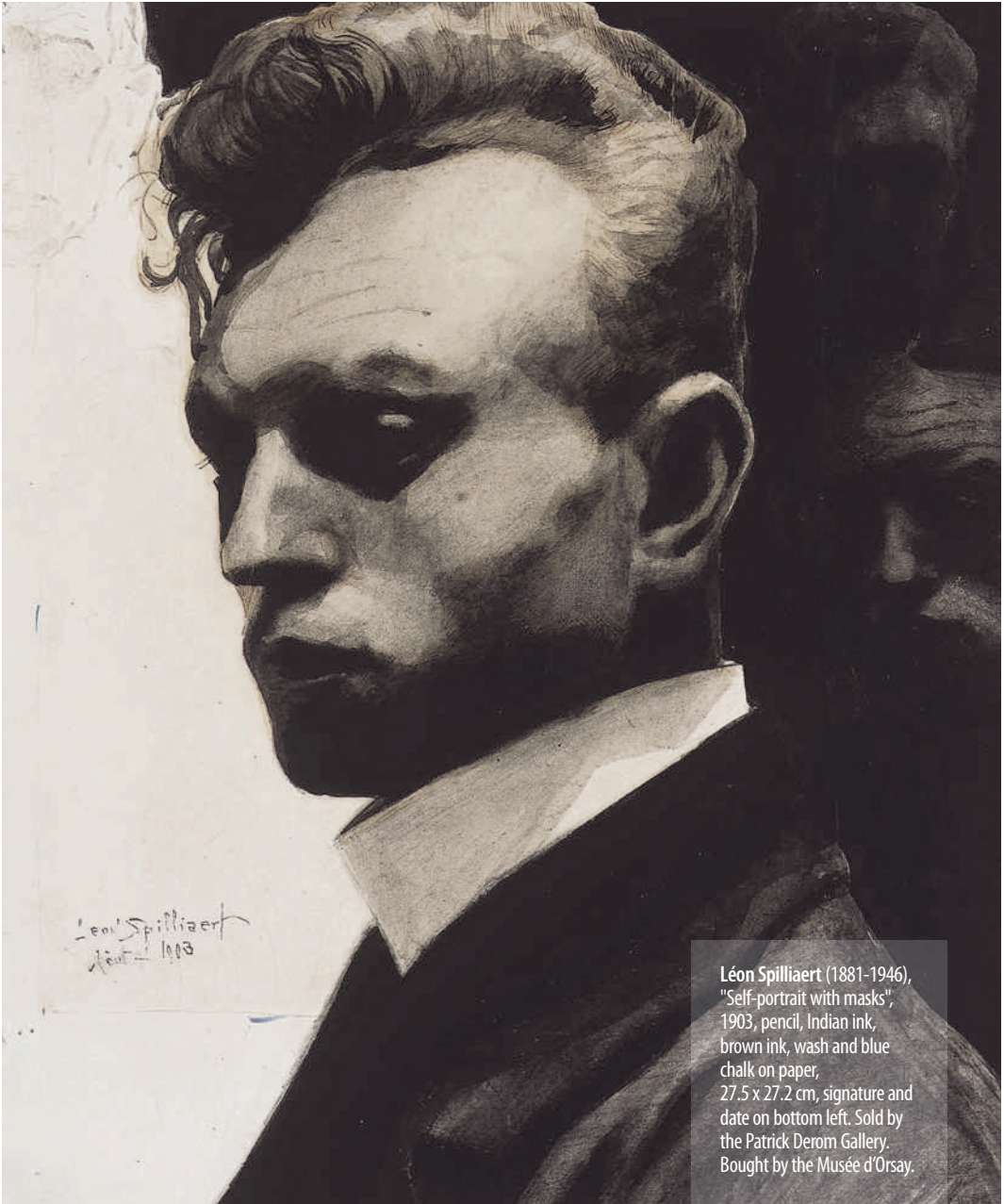
Salon du dessin

For those of us in France, the art market does not always provide much reason to boast, torn as we are between New York, London and their outsize, quality-stamped fairs. But there is one event that our neighbours envy us in Europe and even far beyond: the one dedicated each year to drawing (formerly the special preserve of the British), which in 25 editions has become the top meeting point for specialists. This little Paris fair, which was started up in 1995 by nine bold dealers (after an initial sortie led by Patrick Perrin in 1991) has now established itself as the ultimate ritual gathering for collectors and curators. "From a risky venture, the fair has become an institution – and a major one at that. On 1 January, museum curators the world over enter its opening and closing dates firmly

TO SEE

Old Master drawings can be seen at the Artur Ramon gallery stand, an ink drawing of a warrior by Louis Crétey at the Haboldt-Pictura stand, and a "Pollard willow by a stream" by Anthonie Waterloo. The Bayser gallery will be exhibiting a "Fantaisie architecturale" by Charles-Michel-Ange Challe, and Didier Aaron & Cie two charming putti in three chalks by François Boucher.

in their diaries," says Pierre Rosenberg. "Over the years, it has become international and is now global. What impresses me," adds the former director of the Musée du Louvre, "is the increasing variety of drawings on show to enthusiasts, and the quality of the selections." In the beginning, the fair was "very Franco-French", recalls Louis de Bayser, now its president. It brought together fifteen-odd exhibitors, with a hard core including Aaron, Talabardon - Gautier, de Bayser, Lorenceau, Terrades, Prouté and Baroni. It rapidly opened to foreign galleries, which now make up the majority of the exhibitors at the Palais Brongniart: an outstanding setting which also has the invaluable advantage of being on a manageable scale. "The drawing market isn't that big," says Hervé Aaron. "I don't think even a hundred exhibitors in the world could participate in the fair, and of the 39 galleries present, thirty are the absolute tops." And when one edition ends, participants need to apply for the next immediately. "Everything is decided between the founders by vote, from the colour of fabrics to the choice of exhibitors!" says the honorary president. "This fair has been a seminal event," says the collector Louis-Antoine Prat. "The other drawing weeks, New York's in January



Léon Spilliaert (1881-1946),
 "Self-portrait with masks",
 1903, pencil, Indian ink,
 brown ink, wash and blue
 chalk on paper,
 27.5 x 27.2 cm, signature and
 date on bottom left. Sold by
 the Patrick Derom Gallery.
 Bought by the Musée d'Orsay.



François Boucher (1703 - 1770),
"Deux putti", c. 1747,
three chalks, 22.5 x 28.0 cm.
Didier Aaron Gallery.



and London's in July, are based on this Paris initiative. But it is the only event where the dealers all meet up in a single venue." The Paris fair also has a unique vetting process: a real gauge of quality. Paris has always been an important city for drawing, and artists have produced quantities there, particularly in the 19th century. There is a flourishing offer, with the city's numerous galleries and its national collections in the Musée du Louvre and the Bibliothèque Nationale de France. "However, the capital lacked its

"The drawing market has not moved to Paris, but the Salon du Dessin has achieved something remarkable: it has turned a week in Paris into World Drawing Week."

Hervé Aaron

own event," says Louis de Bayser. Louis-Antoine-Prat adds, "It always had a strong market with collectors like Jacques Petithory, Mathias Polakovits, who died in 1987 and bequeathed around 3,000 French drawings to the Ecole des Beaux-arts de Paris, and more recently Jean Bonna. I myself began in 1974: a time when documentation was very incomplete." Since then, the history of art has made huge strides, and gained from numerous publications. "Poussin was credited with many more drawings than he is today, because we did not know about his satellites, like Charles Mellin and Charles-Alphonse Dufresnoy," says the collector, who produced the artist's catalogue raisonné together with Pierre Rosenberg. Initiated in 2006, the conference proceedings published by the fair have become a benchmark. These international meetings presented by the speciality's finest scholars attract audiences eager for informed enlightenment. This year, the theme is "From David to Delacroix. From painting to drawing": a nod at the famous Grand Palais exhibition of 1974 which explored a hitherto little-explored period in art history, 1774-1830. "This event revealed numerous artists like Regnault, Perrin and Garnier," says Louis-Antoine Prat, who heads the conference's scientific committee with Pierre Rosenberg. "The fair organisers asked us to do the same thing with drawing. So we devised these get-togethers, asking specialists in draughtsmen of the period to



Henri de Toulouse-Lautrec (1864 - 1901),
 "Jeune fille tenant une bouteille (La
 blanchisseuse)", c. 1886, sanguine.
 Bought in 2011 at the Patrick Derom Gallery
 stand. Véronique and Louis-Antoine Prat
 collection, acquired in 2011.

come and speak. During the afternoons of 30 and 31 March, Professor Anna Ottani Cavina is assessing the Italian landscapes of Jean-Thomas Thibault; the curator of the Musée Cognacq-Jay, Benjamin Couilleaux, is taking a look at Jean-Baptiste Huet, and Isabelle Mayer-Michalon, a PhD in art history, is focusing on Charles-Toussaint Labadye's drawings for the Prix de Rome in 1798." The Salon du Dessin works in parallel with the history of art...

Kinship with museums

Since 2000, early on in its history, the fair has joined forces with the museums of Paris, and set up a partnership allowing the public access to drawing departments that are little-known or not often open to visitors. "The fair is mainly aimed at collectors and customers, of course: it has a commercial purpose, and that's natural," says Pierre Rosenberg, "but it is also intended for visitors keen to discover and learn. Hence the importance of our guest museums, which present selections of their finest drawings. This has led to the "Rencontres du Salon", and the tours organised outside the fair to various institutions in Paris and the surrounding region, especially designed for our regulars. To my delight, museums are very willing to go along with this approach." This year, the guest museum comes from Russia: the Pushkin State Museum of Fine Arts, which contains some 22,000 drawings never exhibited in France. The drawings selected for Paris audiences illustrate both the variety and extent of the Russian collection. Of the 26 drawings, nine belong to the European School (notably one by Francesco Mazzola, aka Parmigianino) and seventeen are by Russian artists like Wassily Kandinsky, Alexander Kuprin and Alexander Deyneka. Meanwhile, around twenty French partner museums are opening up their collections, from the Musée du Louvre to the Museum d'Histoire Naturelle and the smaller but nonetheless charming Musée de la Vie Romantique, illustrating the incredible variety of France's graphic collections. Paris foundations are also joining in, including La Custodia which for this edition is exhibiting all the Dutch drawings of John and Marine van Vlissingen. Its director Ger Luijten feels that "it is important to show this collection during the fair, because the Vlissingen collection, formed fairly recently, proves that it is still



Mary Cassatt (1844-1926),
"Fillette au chapeau bleu",
c. 1909, pastel on paper,
63.5 x 53.3 cm, 85 x 74 cm
(with frame), signed "Mary
Cassatt" on bottom right.
Hélène Bailly Gallery.

Élisabeth-Louise
Vigée Le Brun (1755-
1842), "Tête de femme
au ruban rouge",
Pastel, 30,5 x 24,8 cm.
De Bayser Gallery.



possible today to build up a high-quality selection." The couple are very present at the fair, and have added several outstanding drawings to their collection, including an enchanting landscape by Rembrandt. For this anniversary edition, the organisers are also publishing a catalogue with the finest drawings that have featured at the fair since it first began: an anthology of an ideal collection, which includes a study by Veronese, a head of a monk by Fra Bartolomeo, a portrait of Charlotta Sparre by François Boucher, and a "Self-portrait with masks" by Léon Spilliaert, now at the Musée d'Orsay. "Institutions have become very open to relations with the trade," says Louis-Antoine Prat. "Forty years ago, they didn't have much in common. But today, relations are greatly improved." The collectors' lunch staged during the fair preview opening brings together representatives from the world's main institutions. "Curators turn up in force – it's rather like the TEFAF," says Ger Luijten happily. This kinship between museums and the Paris fair is also evident in the acquisitions. The Musée du Louvre makes purchases at the fair almost every year and is one of the most loyal buyers, alongside the Metropolitan Museum, the Getty Museum in Los Angeles, the National Gallery of Washington and the Art Institute of Chicago.

Today there is a marked taste for sketch drawings, drawings of the idea and first drafts, known as "design drawings".

The presence of museums confirms the quality of the works exhibited, even if institutions may well not be in with a chance because of the price of certain drawings. In 2002, Jean-Luc Baroni came to Paris with a drawing by Michelangelo, and a remarkable laurel-crowned figure by Lorenzo di Credi, bought at Drouot the year before for the substantial sum of FF14,953,140 (around €2.8 M at today's prices). This year, he will be offering a pen and brown ink drawing with several figures by Piranesi, the head of an old man by a 16th century artist close to Dürer,

and a sanguine by Annibale Carracci. The London dealer's stand seems to challenge widespread belief, but the increasing rarity of Old Master drawings is a fact. According to Hervé Aaron, "Tastes have changed for a very simple reason: as it is impossible to find 16th century works and the 17th century is very expensive, the 19th century, when every artist drew well, still provides a lot of interesting material. Hence the current focus on this period."

Embracing the moderns

For several seasons now, the fair has naturally been embracing more modern works. Several exhibitors have now gone down this road, and mingle periods as well. In 2009, this trend was "officialised" with the announcement of the Prix Guerlain for contemporary drawing, in association with the coming of three contemporary art galleries, and is a direction that will be consolidated with the 2016 edition. The Hélène Bailly Gallery, making its first appearance, is presenting a drawing by Mary Cassatt, "Fillette au chapeau bleu", a pastel on paper from around 1909. Eric Gillis Fine Art is focusing on the French 19th century and the Northern schools. "For our first participation in the fair, which we consider the best drawing fair in the world, we decided on a magnificent drawing with considerable Symbolist power: "The Servants of Death" by William Degouve de Nuncques", says the Belgian gallery owner. His Parisian colleague Jean Elbaz, a specialist in modern and contemporary art, is turning up with works by his own particular artists: Jean-Michel Atlan, Jean-Pierre Pincemin and Sam Szafran, whose view of the "Escalier de la rue de Seine" will be on show: a water-colour on silk from 1992. "There is now a growing market for recent works," says Louis-Antoine Prat. This is confirmed by the proportion of exhibitors dedicated to the 19th and 20th centuries: more than half. With new trends, changing tastes and new collectors, the fair, as the Mecca of drawing, remains more than ever a reflection of its times.

Stéphanie Perris-Delmas

Palais Brongniart, Place de la Bourse
Paris, 30 March to 4 April, 12 noon to 8 p.m. Admission: €15.

www.salondudessin.com



TEFAF, change... in continuity

At nearly 30 summers, the world's largest fair is making its American dream come true by taking on two new dates in an art market calendar already full to bursting. But the TEFAF can afford to; after all, it has established itself in 29 editions as "the date". This extremely European fair, with a reputation built on excellence, is trying its luck across the Atlantic after an abortive sortie in China. However, the economic situation of the world's second largest power seems to confirm the choices and orientations of the TEFAF's organisers. Together with Asian art dealer Ben Janssens, a member of the board, Patrick Van Maris, the new director after Paul Hustinx, is taking a long, hard look at the event's identity, the reasons for its success and its new challenges.

Gazette Drouot. What makes TEFAF so special? On which criteria a gallery would "deserve" to be a TEFAF exhibitor?

Ben Janssens. TEFAF Maastricht is generally considered to be the world's greatest art and antiques fair. No less than 275 of the world's most prestigious dealers exhibit at the fair and each dealer generally

keeps their best finds for TEFAF. The fair is held in Maastricht, so it is a real 'destination' fair; people go to Maastricht to visit the fair only. We are always looking for top quality exhibitors and someone who perhaps has a discipline that is not already represented at TEFAF. This year for instance, we are delighted to welcome Jean Michel Renard, who specialises in antique musical instruments, a discipline not yet represented at TEFAF.

GD. Under Paul Hustinx, the fair reached its top. What will be Van Maris marks? What new impulses would you want to give to the event?

Patrick Van Maris. I am not thinking of a mark I should reach. I am thinking strategically on how to maintain our leading position. Over the years TEFAF has established itself as a 'one of a kind' event and foundation. Together with many other players, some small and some large, we represent the art world. We each have different characters and a different role to play. TEFAF feels a strong responsibility to put the dealers and collectors at the heart of any decision, and the quality of the objects at the forefront of our activities. TEFAF is an indispensable meeting point for the art world. We will continue to

Shin-Hanga by Torii
Kotondo (1900-1976),
print, oban tat-e,
40 x 25,5 cm, signed
Kotongo da, Ikeda
publisher, Tokyo,
woodcut by Maeda
Kentaro.

HD



Roman head of the
Tyche-Fortuna,
southern Italy, 1st
century BC,
marbre, H.17,5 cm.
Charles Ede
Gallery.



contribute to the appreciation of art of all ages and disclosure of expertise to institutional and private collectors around the world as well as to support the dealer community. That includes reinvigorating interest in categories of art that lately may have been overshadowed. This is an ongoing cycle of improvement.

GD. You worked on a Chinese edition of TEFAF. Could you tell us about the difficulties that you encountered?

P.V.M. The feedback from many dealers indicated that the majority felt that exhibiting in mainland China was something that they would consider at a later date. While in China the interest in and the appetite for Western art is undoubtedly growing, there was a belief that the market for many of the specialisations represented at TEFAF Maastricht was still evolving but not yet at the point where a TEFAF fair would be advantageous. Therefore the Executive Committee and the Board of Trustees of TEFAF Maastricht concluded that a high-end art fair, as envisaged, in Beijing was not viable at that time. In other words, the timing wasn't right.

GD. Would such a fair had been a good thing for your market segment?

B.J. It was decided that the market in China was not quite ready for the huge variety of Western art that TEFAF exhibitors represent. The Chinese economy is somewhat volatile at the moment, so perhaps this is not a good time to launch such an enterprise. There is no doubt in my mind however that TEFAF will and should be doing something in the Chinese market in the future. After all, it took hundreds of years before Asian art was properly appreciated in the West!

GD. What do you think of the newly announced American editions of TEFAF?

B.J. There can be no doubt that the US is an interesting market for TEFAF. Many of our exhibitors have clients in the USA and they would like a good platform to service those clients. New York has been waiting for a first rate quality fair for a long time and the great organisation of TEFAF should produce a couple of fairs the likes of which have not been seen there.



© TEFAF, Maastricht

Ben Janssens,
member of executive
committee and
director of Ben
Janssens Oriental Ltd.



Patrick Van Maris,
TEFAF CEO.

GD. TEFAF is culturally very Europe-centred, in terms of exhibitors or artworks presented? What are you looking for with the American editions?

P.V.M. At present we have 22 American exhibitors in Maastricht, last year we received a little under 2,000 American visitors and patrons, curators and directors of over 50 American museums. This expansion will only add to the reach and attraction of TEFAF Maastricht as more Americans will be aware of this unique event and curious to experience it themselves. The quality of the art works and the expertise of the dealers will be equalled by the TEFAF New York fairs, but by its mere size and the diversity of the offer TEFAF Maastricht will remain unsurpassed. We are conscious that the near infinite number of fairs and the avalanche of information makes it even harder for people to navigate in today's art market. There is a great need for reliability and accessibility. Building on TEFAF Maastricht's nearly 30 years of success and experience in bringing together the best objects for sale from 7,000 of art history by expert dealers from around the globe and an unsurpassed reputation when it comes to vetting, one can trust to only find the best at our fair, the best vetting experts, the best offer, the best dealers. By establishing these two new fairs in New York we make this offer much more accessible. It creates meaningful and distinctive touch points for TEFAF, the dealers and the collectors. Having two TEFAF fairs allows the leading art dealers of the world and the collectors to meet under one roof on a prime location in New York at the time that is most relevant to them.

GD. Could you tell us more about this choice of New York? What about the calendar; at the same time there is Frieze there, dedicated to contemporary art?

P.V.M. As the world's leading art market New York is a perfect match, the city's dynamism and its cultural and economic power provide the best possible circumstances for a TEFAF fair outside of Maastricht. This expansion is in line with our desire to be more present and visible throughout the year. Our exhibitors in Maastricht have expressed on numerous occasions the need and desire for a TEFAF platform in the US, as have many private and institutional collectors. Respect, integrity



Charlotte Perriand (1903 - 1999), "Forme Libre" table around 1957.



Balthasar van der Ast (1593 - 1657),
 "Still Life with fruit, a bouquet of
 flowers, tulips and shells on a table",
 Indistinctly signed and dated 16(3)2,
 on panel, 40 x 70 cm.
 Xaver Scheidwimmer Gallery.



© Xaver Scheidwimmer Gallery

and mutuality are key in all of our business undertakings, while at the same time we need to be absolutely sure we are able to uphold the very high standards collectors, academics and other art lovers worldwide know and appreciate us for, especially in terms of vetting.

G.D. What can you tell us about the evolution of the fair, of prices, of taste, of collectors...

B.J. The fair really has gone from strength to strength. It has become the best platform for participating dealers to show the best that is available. It is often said that dealers keep their best pieces for TEFAF and there can be no doubt that they do. Price levels have moved up with the market, but most people have realised that buying a unique work of art really helps one acquire an asset so they are happy to do that. More people now collect across the board. They are just as happy to have an Old Master picture on their wall as a contemporary painting, a Louis XVI desk as a mid-20th century piece of furniture. If anything has changed quite dramatically over the last few years, it is people's collecting interests generally.

G.D. How do you see the fine art market evolving? Is it inevitably going towards more modern?

P.V.M. What we see today is that the way people collect and like to decorate their homes has become even more eclectic. People are perfectly well equipped to make their own decisions and combine very periods and categories of art to their heart's content to explore and develop their own personal taste. We provide the circumstances to make that happen and make sure everything on offer is meticulously vetted for quality, authenticity and condition.

G.D. What are TEFAF biggest challenges today?

P.V.M. The challenge of any event or initiative that is considered to be leading is to maintain that position. For us that means staying in touch with the ever evolving tastes of collectors around the world as well as with the changing ways and opportunities in the way people like to do business.

Interview by Stéphanie-Perris-Delmas

Tefaf, From 11 to 20 March
 Maastricht Exhibition & Congress Centre (MECC) Forum 100 6229 GV
 Maastricht, Netherlands

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The PAD, 20 glorious years!

A brief word for those who have joined the story halfway through, and don't know the history of the Pavillon des Arts et du Design... Created on the initiative of a small group of Paris dealers, who make up its selection committee (the Perrin brothers, Patrick and Philippe, for 18th century furniture and objets d'art; Alain de Montbrison for the ethnic arts; Marc Perpitch, champion of the Mediaeval and Renaissance periods; Louis Lefebvre for ceramics; Michel Turisk for silverware and Stéphane Custot for modern and Impressionist painting), the PAD took off in 1997. As the "Salon des Beaux-arts de Paris", it replaced the Salon de Mars, which had never recovered from the art market crisis early in the decade, and was now no more. It was subsequently called the "Pavillon des Antiquaires et Galeries d'art", then "Pavillon des antiquaires et des beaux-arts" in 2000, and took on its present name in 2007. In September that year, the PAD also celebrated the birth of its younger sibling in London. Many dealers have been involved from the outset, like the Clara Scremini and Flak galleries. Both are proud to be loyal supporters,

and would let nothing jeopardise their involvement. Julien Flak, speaking on behalf of the gallery (he himself only joined the proceedings a few years ago, but his parents were there from the very first edition), thinks that the fair has always nurtured a very open attitude to creation. "It has made huge strides in twenty years – with furniture, for instance, from Art Deco, the Forties/Fifties and Sixties/Seventies right through to contemporary design – without losing the eclecticism intrinsic to its DNA." For this young dealer, an ethnic art specialist (who admits that he has only met some of his customers at the Tuileries,

Alain Marcelpoil, the gallery's founder, will be presenting a number of pieces by the designer André Sornay (1902-2000) in a kind of overview of his work between the 1930s and 1950s highlighting his two great periods: the "cloutage" (studwork) period, lasting from 1932 (the date of the invention and patents for this technique) to 1939, and his Fifties designs from his "tigette" or rod period (the second major patent filed by Sornay in 1953, which he expanded in 1955). For the event, Alain Marcelpoil has joined forces with the Repetto gallery, a specialist in modern/contemporary objects and paintings.

"Bridge" armchairs, pair of mahogany and rosewood "Bridge" armchairs with brass nails. Beige upholstery. 89 x 49 x 56 cm. Alain Marcelpoil Gallery.





Merete Rasmussen, large
Orange Loop, 2015,
stoneware, 93 x 74 x 87 cm.

Courtesy of Galerie Mouvements
Modernes

never in his gallery or at any other event), the PAD remains a highly appealing Paris fair from every point of view. At the outset, the event mingled all specialties and periods in furniture, paintings and the decorative arts. Since then it has undergone a considerable change, and as Patrick Perrin emphasises: "the PAD is not just another fair in the Paris landscape; we are the world's first show to have incorporated 20th and 21st century design and decorative arts into an antiques fair." You just need to see the stands to realise that most of the pieces exhibited (furniture, drawings, paintings, sculptures, photographs, contemporary glasswork, ceramics, silverware, jewellery and the ethnic arts) come from the second half of the 20th century, even if contemporary design is constantly gaining ground. Patrick Perrin, whose enthusiasm remains undimmed with each new edition, recalls that this event was above all an affair of passion providing an eclectic though distinctly "French" overview. Over the years, the PAD has become a genuine brand that has successfully spawned other similarly elegant versions across the Channel. We should also mention the three prizes awarded each year: the Prix du Pavillon, which donates an object selected by a jury of key figures in arts and culture to the Musée des Arts Décoratifs; the Prix du Stand and of course, the vote for the two finest works, one in design, the other in the decorative arts. There are some splendid surprises in store...

Marie C. Aubert

PAD Paris Art+Design, Esplanade des Feuillants,
Jardin des Tuileries, entrance at 234 Rue de Rivoli, Paris 75001.
31 March to 3 April.

www.pad-fairs.com

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The Mouvements Modernes gallery is exhibiting a collection of contemporary objets d'art. Together with a selection of furniture by Martin Szekely, the gallery will present its new production projects: a desk lamp and a light installation by the Mydriaz collective. It will also be pursuing its action in the field of contemporary ceramics, providing a selection of unique pieces by Matthew Chambers, Sara Flynn, Kanjiro Moriyama, Merete Rasmussen and Andrea Walsh.

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MEETING

Ger Luijten, Fondation Custodia

The Fondation Custodia is a Dutch art foundation. It was set up in Paris in 1947 by Frits Lugt to house his collection of paintings, drawings and prints. Today, the foundation has more than 80,000 works and its operation is on a par with that of large museums. Art Media Agency went to meet its director Ger Luijten to find out more.

Before talking about the institution, can you tell us a bit more about your background, how you came to become particularly interested in works on paper and joining this foundation?

I was a teacher before becoming an art historian. At the age of 20, I taught drawing in Breda, a little town near the Belgian border. It was around the middle of the 1970s that I discovered art history, and I knew straight away that this was my vocation. Later, I joined the army before picking up my studies again at the University of Utrecht, starting art history at 22 years. A turning point was my internship at the Rijksmuseum in Amsterdam, in the drawing collection. Lucas de Leyde was among the museum's great specialists. I was won over. I worked on several volumes of a reference series by Hollstein on engravings. At the end of the 1980s, I spent three years

as a curator of drawings and prints at the Museum Boijmans Van Beuningen (Rotterdam). This was a great experience. It was a unique collection in the Netherlands with many Italian and French drawings from the 18th century. It was very international. In 1990, I went back to the Rijksmuseum. I spent 20 years of my life there, between 1990 and 2010. I then joined the Fondation Custodia, which allowed me to come and live in Paris. The Lugt collection and the heritage that he wanted to leave with the Fondation Custodia interested me. Today, I continue to do here what I've always tried to do: stir enthusiasm with drawings on paper. Working here is incredible! This foundation is the work of a couple that, over time, constructed a heritage that is perhaps not eternal, but enduring. The idea of transforming the house, which was an Irish institute, into a house for art on paper was a very positive move, I think.

Could you say a few words about Frits Lugt who started the collection?

Frits Lugt, who was in the United States during World War II, understood the essence of a donation. How did he go about it? He placed part of his family's capital on





© Yamitck Pyanee Courttois Fondation Custodia

Fondation Custodia



markets, and with part of the money earned, he wanted to serve art history. That might seem abstract, but not at all! Frits Lugt was very pragmatic. He wanted to show the beauty of his drawings, engravings, old books and paintings. His biography, published five years ago, is called *Living for Art*. It's a good title, he was haunted by art. He wanted his collection to be conserved after his death – for this very rich way of life to perpetuate around the collection. This is our mission. The collection must live. To do so, we must give people the possibility of seeing the originals. We have a study room where it is possible to leaf through, in certain conditions, prints and drawings in daylight. I have a little anecdote about this reading room. Someone who knew Frits Lugt told me not long ago that when he was a child, he visited the Fondation Custodia. It was just after its inauguration, in the 1950s. Frits Lugt was very chic and elegant whereas he was in shorts, dressed like a little boy. Frits Lugt asked him if he liked drawings and drawing. He answered yes. Five minutes later, both of them were down on the parquet floor of the large salon looking at a print and drawings by Rubens. This story touches me. Frits Lugt loved sharing and creating enthusiasm around drawing.

Why was Paris chosen?

Frits Lugt was a Francophile. He loved France deeply and wrote in very good French even if he lived in The Hague. He wanted to create something different in a city, to bring something new and different with the Dutch drawings that he owned.

45 years after his death, how do you allow Frits Lugt's heritage to live on?

Frits Lugt set down the foundations of his collection in two books, published in 1921 and 1956. We are continuing this work online. We have three specialist researchers who endeavour to improve the notices every day. Here, Frits Lugt is the art historian who is cited the most often, ahead of Panofsky or Gombrich! He knew how to give art history a practical aspect by indexing sales catalogues or writing catalogues on drawings from the Flemish School at the Louvre, the Petit Palais, the Bibliothèque Nationale and the École des Beaux-Arts. This is a very pragmatic contribution to art history that remains

alive. It's not speculation or pure theory, it's a very down-to-earth approach. This is what we wish to pursue. We've also created a database available to the public. We are a source of inspiration for people who consider that our activity corresponds with what they can do with their own collections. Frits Lugt understood that if he didn't set up a foundation, his collection would quickly be sold off. For him, the collection is like a building, and the drawings – and all the works – stones in this building. He thought that if his heirs took drawings away from the collection, then the whole building would collapse. I also use this metaphor from time to time when making a new acquisition: these are new stones that are going to further strengthen the building's structure.

**Can you tell us about the foundation's structure?
Do you live off the fruit of capital.**

Yes, we can touch the fruit of our investments. We have a board of directors with a legal division, an art history division, and one last division for investments. The board meets four times a year to manage the foundation. We have 22 employees – it's the size of a large-scale museum.

How many works do you now have in the collection?

Almost 9,000 drawings, but to tell you the truth, we've never counted! Around 20,000 engravings, but also many prints. Around 55,000 artist's letters, and a growing number of paintings as we make purchases every month.

Have you made an inventory of the collection?

Yes, everything is inventoried. Frits Lugt was very unique: he invented a code system for the price of the works that he bought. He also recorded the place where he bought a work, against who, etc. This is incredible documentation that we are still filling out today.

Do you lend many works?

Yes. For example three drawings by Andrea del Sarto have come back to us from the Frick Collection in New York. Certain drawings also left recently for Amsterdam to join an exhibition on Rembrandt. These are just two examples. There are always twenty or so works outside our walls on loan.

What are your current exhibitions?

First of all, our view is that an exhibition's ambition is to reveal the beauty of drawing. All drawings are different. The aim is to offer them to the public, in pleasant conditions, in intimate rooms, not like in large museums. Recently, we showed Italian Renaissance drawings from Frankfurt, matched with works by Titian or Michelangelo. And at the moment we're showing a private collection established in the last forty years — "En route! Dutch Landscape Drawings - John and Marine van Vlissingen Collection" until 30 April 2016. This shows that it's still possible to gather a collection today. The Van Vlissingen collection was built up over the last forty years by a collector who paid attention to the market, helped by an experienced curator who namely steered him towards travel sketchbooks. Van Vlissingen set up a travel agency that earned him a lot of money. He found it fun to buy travel drawings. He started with drawings from the 16th and 17th centuries before widening his collection — there weren't enough drawings that fitted his criteria. We are also presenting an exhibition devoted to Jozef van Ruyssevelt — "Capturer la lumière, Works on Paper by Jozef Van Ruyssevelt (1941-1985)" until 30 April 2016. Some time ago, I saw an exhibition dedicated to him in Amsterdam that impressed me enormously. I contacted his widow who donated a large collection of etchings to the Rijksmuseum. Together we decided to do an exhibition on these etchings. From May onwards, we will be presenting an exhibition on Christoffer Wilhelm Eckersberg, a great Danish painter from the 19th century. Here we have 400 Danish drawings from the 18th and 19th centuries, as well as about sixty paintings and sketches. It's a good initiative to bring the French public in contact with Danish art that I admire enormously. This is what we wish to share with the Parisian public. For us, showing art on paper, from yesterday and today, allows us to highlight the existence of a tradition that is still very much alive. There are people who think that we can't do landscapes anymore today. The opposite is true. Not everyone is the clone of Marcel Duchamp or whatever other minimalist artist. Our foundation is devoted to drawings and engravings, so these are works whose departure point is located in the past.

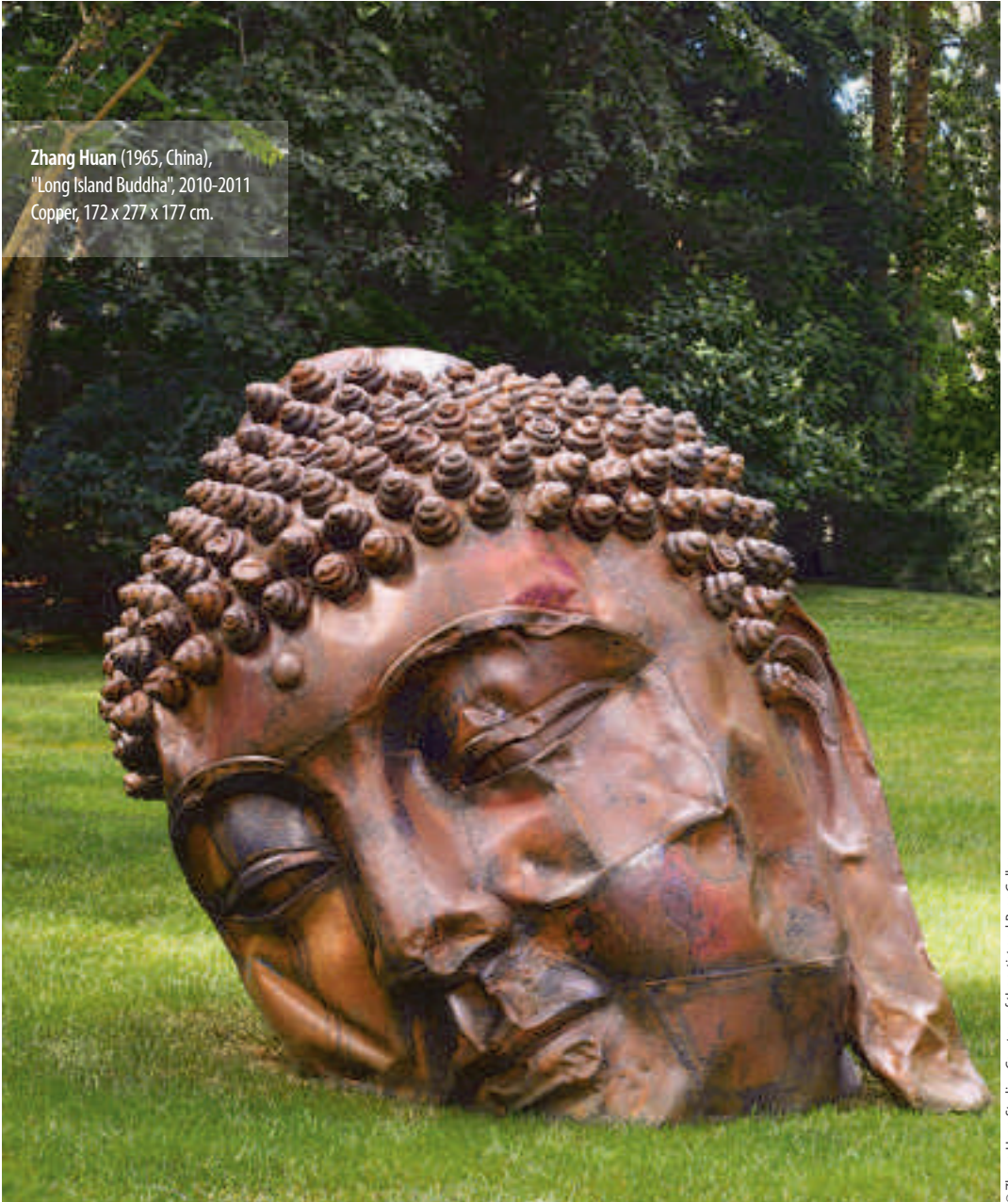


Fondation Custodia

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Zhang Huan (1965, China),
"Long Island Buddha", 2010-2011
Copper, 172 x 277 x 177 cm.



Fondation Louis Vuitton

The first major exhibition devoted to contemporary Chinese art held in France since “Alors la Chine?” at the Centre Pompidou (2003), “Bentu” is the result of a collaboration between two institutions: the Ullens Center in Beijing and the Fondation Louis Vuitton in Paris. No fewer than four co-curators have provided their expertise: Suzanne Pagé, Laurence Bossé, Claire Staebler and Philip Tinari. Over more than ten years, China’s artistic landscape has changed significantly. Yet to exist back then, the art market has since sparked a revolution. Many galleries have opened, as have a number of biennials (Shanghai, since 2000) and triennials (Guangzhou, two years later), bringing about profound changes in the relationship between artists and the international art scene. Bentu is the name given to this event that plays host to ten artists and their works, displayed alongside those from the permanent collections of Chinese art at the Fondation Louis Vuitton. An ambitious programme of poetry, cinema, music and performances by Chinese artists will also be held at the building designed by Frank Gehry between now and early September. Although

in the 1980s being accused of “bentuzhuyi” (literally: “localism”) had a negative meaning, this is no longer the case. According to Philip Tinari, Director of the Ullens Center: “The main issue in the world of Chinese art today is no longer about how artists attract international attention and build their reputation but ‘Now that Chinese artists are part of the international dialogue, what about them remains “Chinese”? What can we learn from China’s view of its own production? For me this reflection was a fruitful starting point for an international exhibition’. The gamble paid off, especially as the features of Chinese art are both clear and multi-faceted. Between the hybrid neo-literacy of Hao Liang and the Utopian videos of Cao Fei, there is an eclecticism in Chinese art that is surprising to say the least. It sends us back time and time again to identifying positions and choices that are as opposite as they are complementary, either in terms of the media used or the vectors for narration. These bear witness to a largely reinvented tradition with a combination of different references - including the Italian Renaissance - or the practice of using the washes (shanshui) of which the aesthetes of the imperial dynasties were

fond. This reinterpreted and oft-cited classicism is the root of "Ten Thousand Waves", a striking video by Isaac Julien, an artist inspired by the cinema of the former British colony of Hong Kong and the actress Maggie Cheung. The choice of this artist is a clever one. Although he is not Chinese, Isaac Julien allows us to let our eyes drift and broaden our horizons when it comes to Chinese culture. Yet other images seem to contradict the title of the exhibition somewhat by telling us less about China than about globalisation. The work of Tao Hui (particularly his photograph "The Dusk of Tehran"...) demonstrates concerns that seem keen to transcend all forms of artistic "localism". This is most likely linked to the fact that the majority of artists in the exhibition (with the notable exceptions of Yang Fudong, Liu Xiaodong and Qiu Zhijie) were born after the Mao years. We should, however, mention these great elders: Yang Fudong, who became famous for his interpretation of the "Seven Intellectuals in a Bamboo Forest", exalted by Taoist libertarianism. And Liu Xiaodong, a great painter, who is easily recognised by the touch of his paintings and the flesh colour of his subjects. Far from the Socialist Realism that inspired him at the beginning of his career, his canvases evoke the talent of a painter like Lucian Freud. Particularly worthy of admiration is "My Egypt", an ironically titled large picture that shows the painter's friends discovering a human skull as it emerges from the yellow earth of a Beijing suburb. Qiu Zhijie, meanwhile, denounced the dyed-in-the-wool humanism of his neo-Marxist elders in the late 1990s by creating a piece of performance art that encompassed elements of both theatricality and calligraphy. In "Mapping the World", exhibited for the first time in France, the artist delivers a map of the cultural trends and sensibilities that have turned China upside down in recent decades. It is "a gigantic metaphor that encompasses emotions, religion, exploration, Utopia, revolution, social revolutions and the game... Everything that makes up the world is organised according to imaginary landscapes, appearing in the form of rivers and lakes, mountains and high plateaus, ravines and mountain passes. Their distribution across the map, their attitude and orientation reflects essential



NOTE

"Bentu, Chinese artists in a time of turbulence and transformation", until 2 May,
Fondation Louis Vuitton,
8 avenue du Mahatma Gandhi, Paris,
www.fondationlouisvuitton.fr

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Xu Qu, "Currency Wars", 2015,
view of the installation at the
Almine Rech Gallery, Brussels.



Hu Xiangqian (1983, China),
"The Woman in Front of the
Camera", 2015
Video, 2 minutes 53 seconds.





attributes or states of consciousness". Qiu's mapping is similar to Chinese scholars' understanding of gardens", writes the critic Liu Tian in the catalogue published for the event. The paths taken by individual artists explain many generational shifts, which, according to Philip Tinari, constitute "one of today's most influential dynamics, not only in its art but also in China's society". Nor should we be surprised to note that the youngest artists, such as Xu Zhen or Xu Qu, make reference, on the one hand, to Buddhist statuary, or to forms sometimes reminiscent of the face masks of the Empire's first bronzes (taojie) on the other. Are we to believe that religion will become a symptomatic theme of contemporary Chinese art? One thing is certain, with Ai Weiwei at Le Bon Marché, Asia Now some months ago at the Espace Pierre Cardin, and now "Bentu at the Fondation Louis Vuitton, China and its artists are much more than a passing trend. Quite the opposite, the director of the Ullens Center sees it as part of a continuum stretching back to the "Magiciens de la Terre" (1989) and even further to the exhibition of modern Chinese art at the Jeu de Paume in 1937... it is, in short, a French tradition. This is undoubtedly linked to the fact that major artists originally from China and long established in France (such as Huang Yongping or Yan Pei-ming) have helped greatly with an understanding of Chinese culture. Huang Yongping introduced Dadaism to China, less than ten years after the end of the Cultural Revolution. For more than thirty years, he has been responsible for a significant body of work on meditation borrowed from Chan philosophy, which he now develops in France. Yan Pei-ming uses painting to question history, its greatest or simply anonymous figures, such as the migrants we see as if absorbed by large areas of black, as dizzying as a Goya. He is also responsible for the moving portraits of many contemporaries painted in the silence of his Dijon studio. The Fondation Louis Vuitton pays tribute to them alongside the great Zhang Huan, whose work has accustomed us to magnificent canvases made with jets of ash, or monumental sculptures depicting wise figures such as Buddha or Confucius, symbolically corroded by history.

Emmanuel Lincot

