

LA GAZETTE DROUOT

INTERNATIONAL

NUMBER 58
MAY 2016



HOTEL DES VENTES de Lausanne

Estate of Sarkis Boghossian (1924-1998) Writer – Historian – Gallery Owner in Paris from 1962 to 1977

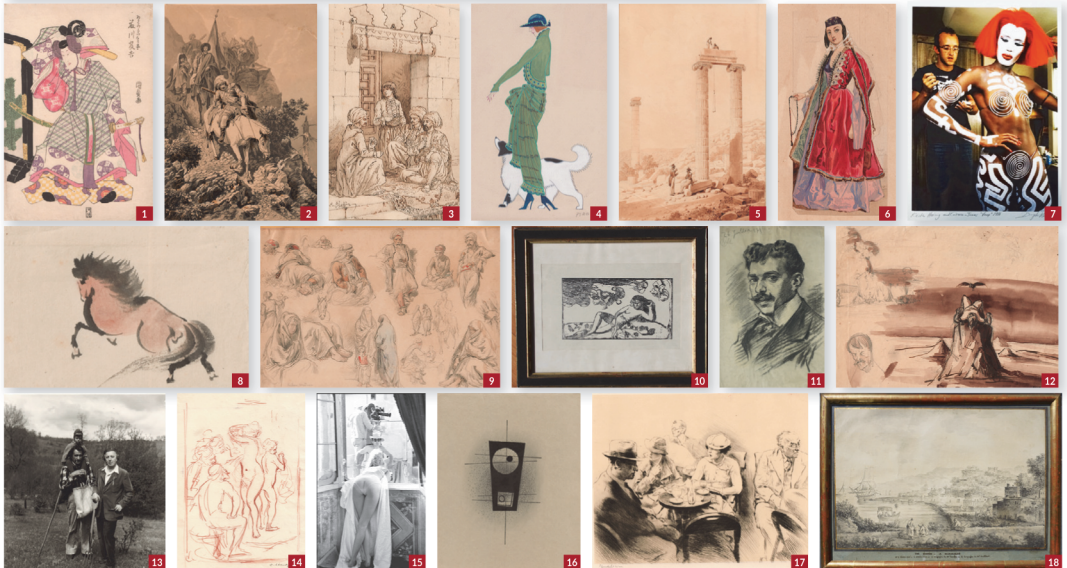
Collection of 102 orientalist paintings, drawings, engravings and photos (Armenia, Turkey, Persia, etc.)

Collection of 95 prints and 84 watercolours from China and Japan from the 17th to the 19th century

Estate of Danielle and Paul S. (1920-2010) Paintings, drawings, engravings and books from the 17th to the 20th century



Hokusai Katsushika (1760-1849)
“The Great Wave off Kanagawa”
 (Kanagawa-oki nami-ura) from the series “Thirty-Six Views of Mount Fuji”, woodblock print circa 1850, the most famous print in the history of art. Signed Hokusai aratame Iitsu hitsu, publisher Nishimuraya Yohachi (Eijudō). 37.6 x 24.8 cm (good condition, some foxing). Several museums own an example, including the Musée Guimet, the Metropolitan Museum of Art, the British Museum, the Bibliothèque Nationale de France and the Fondation Claude Monet in Giverny.



1 Japanese prints, 95 lots 2 Horschelt, Theodore (1829-1871), ink drawing 3 Rogier, Camille (1810-1896), 29 lots 4 Piauvert, Jean (1900-2002), 5 lots 5 Texier, Charles (1802-1871), 19 lots 6 Prince Gagarin (1810-1893), 2 lots 7 Kirkland, Douglas (b. 1931), “Keith Haring and Grace Jones” photo (1986) 8 Chinese and Japanese watercolours, 84 lots 9 Laurens, Jules (1825-1901), drawing 10 Gauguin, Paul (1848-1903), engraving from 1898 11 Atamian, Charles (1872-1947), charcoal drawing 12 Jacob, Max (1876-1944), 3 lots 13 Breton, Elisa (1906-2000), “André Breton” Album of ten photos n°5/25 14 Léandre, Charles (1862-1934), 10 lots 15 Morin, Patrick (1928-2002), “B.B” photo from 1961 16 Tutundjian, Léon (1905-1968), ink drawing 17 Chahine (1874-1947), 15 lots 18 Vernet, Joseph, “Marseille” watercolour **VIEW ALL 240 LOTS ON DROUOT LIVE**

EXHIBITION 12 Drouot IN PARIS 10 AND 11 MAY 2016
AUCTION AND EXHIBITION 14 MAY 2016 AT “LAUSANNE PALACE SPA”

In 1903 Pierre Bonnard captures on the beautiful Anita Champagne a play of light making a gate with two strokes of whiteness. By using the colors of summer he brightens part of the face and flowers and throws purple and blue speckles on her black bodice. The originality of this quite intimate work is also reflected by a modern framing determined by a full frontal position like an instantaneous photograph. The result is a beautiful and unique work of this great artist playing with fresh and flamboyant colors as if just issued from the palette.



Pierre BONNARD (1867-1947)

“Élégante au Chapeau Fleuri”, 1903

Signed oil on canvas 61.7 x 51 cm.

Certificate of authenticity from Pierre

Vernon, Pierre Bonnard's beneficiary.

Certificate of authenticity from Isabelle

Terrasse, descendant of the artist's family.

Letter from Véronique Serrano, Heritage

Curator, Curator at Musée Bonnard.

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Wednesday 11 May 9 a.m. - 7: p.m.
Lausanne: Saturday 14 May 9 p.m. - 1 p.m.

12Drouot

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EDITORIAL



Stéphanie Perris-Delmas
EDITORIAL MANAGER

It's the kind of story everyone loves, bursting with mystery and action... On 12 April, after several months working in the utmost secrecy, Paris expert Eric Turquin made public "Judith beheading Holofernes": a painting of a power and violence that could only have come from the hand of the great Caravaggio. The work, discovered in a house in Toulouse by the auctioneer Marc Labarbe, has now been classified a National Treasure. Like most of the pictures attributed to the Italian master (whose corpus contains only 60-odd works, as we know) this one has caused much controversy between sceptics and optimists. And the affair, hitherto absorbed by questions of attribution, is now further complicated by doubts on its provenance. Carole Blumenfeld, in the *Quotidien de l'art*, now tells us that the "Spanish lead" announced from the outset "is based more on fiction than fact", while the regional newspaper *La Dépêche du Midi*, citing the academic Mickaël Szanto, has suggested that from the early 17th century onwards, works by Caravaggio were present in Toulouse, the rose-red city, and were sold at famous tombolas organised by art dealers like Pierre de Bruyn. Decidedly, this story with its mix of light and dark has all the ingredients of a detective novel. But as we know, the man who revolutionised painting was nothing if not a storybook hero.

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Roy Lichtenstein, *Sweet Dreams, Baby!*, color screenprint, 1965. Estimate \$60,000 to \$90,000. © Roy Lichtenstein Foundation



Contemporary Art

May 12

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NEWS IN BRIEF



52,948

The 2016 edition of Art Paris Art Fair received 52,948 visitors, a figure slightly down from 2015, but still satisfying given the general situation – sluggish, to say the least. This year, the fair paid tribute to the Korean scene. In 2017, the spotlight will be on Africa.

Monet in Hong Kong

A major cultural event in Asia, Le French May is laying on a rich programme for two months. This time, the Hong Kong Heritage Museum is presenting iconic works by Impressionist painter Claude Monet until 11 July. The works, loaned by French public collections and several private collections, are divided into four sections illustrating the places dear to the master of Giverny...

www.2016.frenchmay.com





On 5 April in Avenue Matignon, Paris, the Tornabuoni Art Gallery opened its new exhibition dedicated to Piero Dorazio, continuing its saga of great 20th century Italian masters. The same evening, nearly 1,000 km away, Christie's Milan sold a painting by the abstract painter for €328,800, posting the fourth best result for a work by Dorazio (source: Artnet). The artists promoted by the gallery all seem to experience a fresh lease of life in the market. This was the case with Paolo Scheggi, exhibited at the end of 2015 – the year his price index reached its highest level. But to return to Dorazio, a major figure in the Italian post-war scene: the artist was also a writer and teacher, and did not restrict himself to Italy. In 1953, he travelled to the US, where he became friends with American abstract artists, and then produced an incandescent body of work with the focus on colour and light. Avenue Matignon features a number of his masterpieces, like the 1959 "A.19" and the 1960 "Dal bianco al nero" from the series of luminous textures exhibited at the Venice Biennial in 1960. This very small retrospective, with a fine catalogue written by Serge Lemoine, reveals the dazzling, vigorous, youthful work of an artist still little-known in France, despite retrospectives at the Musée d'Art Moderne de la Ville de Paris in 1979 and the Musée de Grenoble in 1990. An absolute must!

Tornabuoni Art, 16 Avenue Matignon, 75008 Paris - Until 25 June 2016.

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Nicolas COUVRAND, auctioneer

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*Hercules the Archer, 4th study called 1st composition.
Estimate: €150,000 / 200,000*

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Yan Pei-Ming Roma

For its 350th anniversary, the Villa Medici is dedicating an exhibition to Yan Pei-Ming, curated by art historian Henri Loyrette. Both are former residents of the prestigious institution. The exhibition contains around 20 large-scale works illustrating the Chinese artist's impressions of Rome. Until 19 June. www.villamedici.it



Independence of the media

On 6 April, the French Senate examined a bill on the independence of the media passed by the National Assembly. It was a cause for rejoicing for French Minister of Culture Audrey Azoulay. "Guaranteeing the independence of the media and protecting their sources is to build a democracy in a position to confront the world of today." The debates continue on 25 May.

This pear-shaped pink diamond is the largest ever to go to auction. It weighs 15.38 carats and possesses exceptional characteristics – hence its estimate of \$28-38 M. To land this little marvel, you will need to be in Geneva on 17 May. This is where the great auction houses disperse the finest jewels. In 2015, Sotheby's already sold the Blue Moon of Josephine for \$48.4 M...



Things are moving in the upper echelons of Sotheby's... Oliver Barker and Mario Tavella (appointed director of Sotheby's France early this year) re now joining Philipp Württemberg at the head of Sotheby's Europe as co-presidents.



Prix Guerlain

Cameron Jamie became the 9th winner of the Prix Guerlain, awarded in March at the 25th Salon du Dessin in Paris. The Californian artist, who has lived and taught in France, is the author of a multiform body of work whose roots lie in American popular culture. Alongside his videos and photography, the drawings of Cameron Jamie illustrate a creative frenzy focused on the gesture. www.fondationdguerlain.com



AAC

THE 10th AWARD OF ART CHINA

— 第 10 届 AAC 艺术中国年度影响力评选 —



May 16th 2016

AWARD CEREMONY

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The Contemporary in History

Through an art historical lens, survey the achievements and current state of Chinese contemporary art, investigating intersections of the historical and contemporary, global and local, "within" and "without" in an exploration of its uniqueness and internal logic, anticipating a re-discovery of the contemporary informed by history.

THE 10th AAC JUDGING COMMITTEE

(comprised of both foreign and domestic art professionals)



Huang Zhuan (1958–2016)
Chairman of the 10th AAC Judging Committee

Art historian and critic. Professor of art history at The Guangzhou Academy of Fine Arts. Publications include *Problems in Contemporary Art*, *The Tastes, Patterns and Values of Literati Painting*, and *Pan Tianshou* (all co-authored with Yan Shanchun), *Thought and Action in the Art World*, and *Politics and Theology in Contemporary Art: on Wang Guangyi*, among many others.



Wu Hung
Academic Director

Art historian, curator. Professor at the University of Chicago. Studied at Harvard University from 1980–1987, receiving a double Ph.D in Art History and Anthropology. Assistant Professor, Department of Fine Arts, Harvard University (1987–90). John L. Loeb Associate Professor of the Humanities, Department of Fine Arts, Harvard University (1990–94). Harrie A. Vanderstappen Distinguished Service Professor in Chinese Art History, Department of Art History and Department of East Asian Languages and Civilizations, University of Chicago (1994–). Founder and Director of Center for the Art of East Asia, University of Chicago. Consulting Curator, Smart Museum of Art, University of Chicago (2002).



Boris Groys
Art critic, media theorist and philosopher. Theorist of Sociology and conceptual art.



Carolyn Christov-Bakargiev
Author, art historian, curator. Director of Castello di Rivoli Museo d'Arte Contemporanea and GAM – Galleria Civica d'Arte Moderna e Contemporanea di Torino.



Yuko Hasegawa
Chief Curator of the Museum of Contemporary Art, Tokyo (MOT) and Professor of the Department of Art Science, Tama Art University in Tokyo.



Karen Smith
Curator, Executive Director of OCAT Xi'an. Critic and curator with more than twenty years experience in China.



Wang Huangsheng
Director of the CAFA (Central Academy of Fine Arts) Art Museum, professor at CAFA, doctoral candidate mentor, formerly Director of the Guangdong Museum of Art.



Li Zhenhua
Independent curator, artist, and producer.



Philip Tinari
Author, curator, Director of Ullens Center for Contemporary Art (UCCA).



Pre-emption

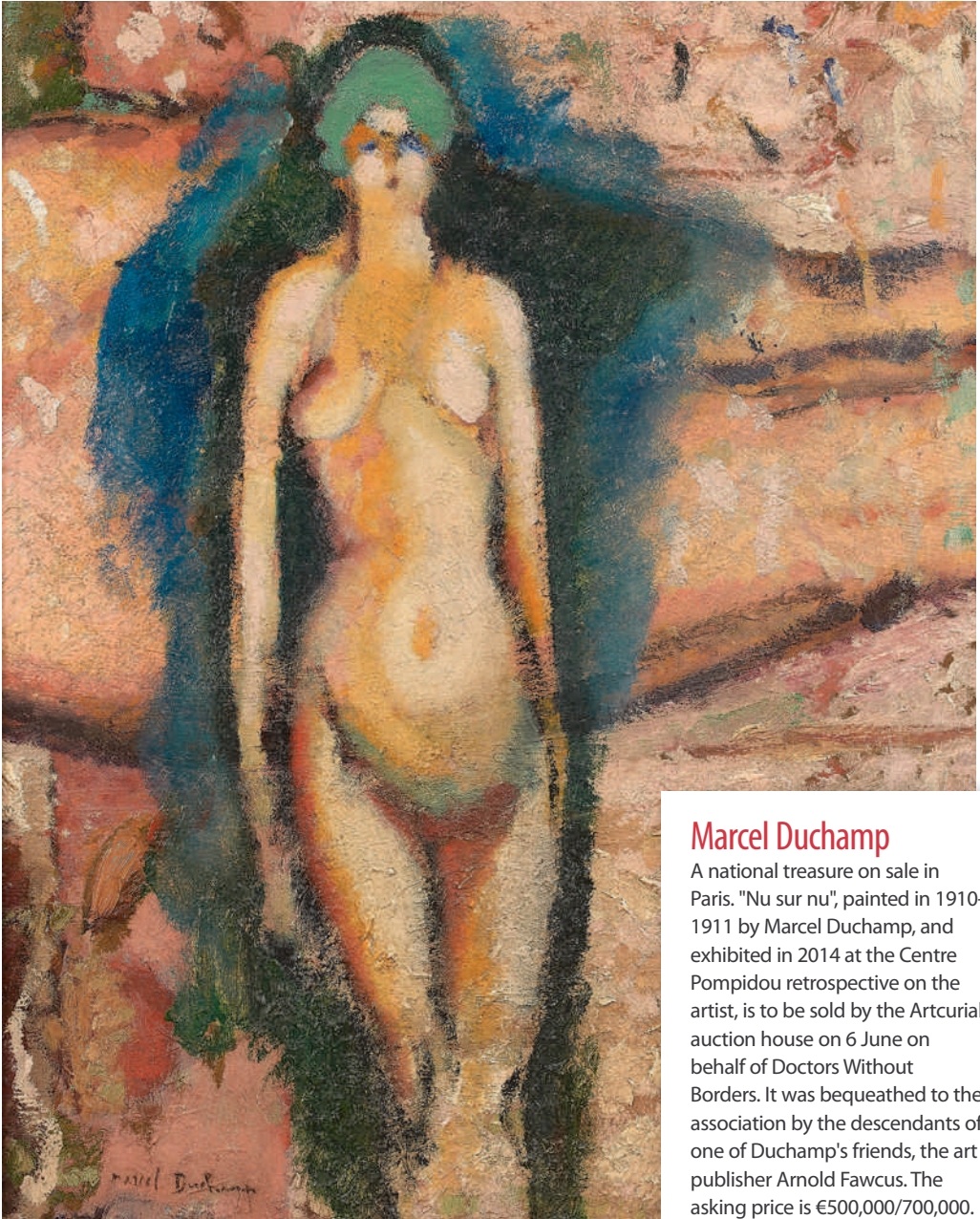
The Château de Fontainebleau, always a highly active buyer, pre-empted the sabre once belonging to Joachim Murat, Napoleon I's faithful lieutenant, at the sale of an antique weapons collection at Drouot on 7 April (Thierry de Maigret). It was knocked down for €156,500; the total for the sale was €1,470,000.

A woman at the head of the BnF

Laurence Engel has now taken over as President of the Bibliothèque nationale de France. She had previously served as the head of the Minister of Culture's cabinet under Aurélie Filippetti and, until now, was Chairwoman of the Board of the Institut National d'Histoire de l'Art.

The 10th edition of Drawing Now ended on 3 April at the Carreau du Temple, with mixed results. However, gallery owner Hervé Loevenbruck said that "the prevailing gloom has not affected the market for quality works offered at the right price." The winner of the 2016 Drawing Now Award was Jochen Gerner, on show at the Galerie Annie Barrault. He succeeds Abdelkader Benchamma.





Marcel Duchamp

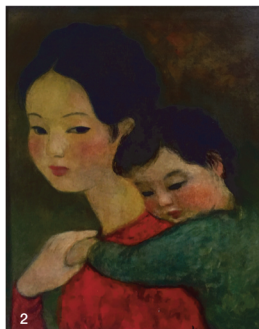
A national treasure on sale in Paris. "Nu sur nu", painted in 1910-1911 by Marcel Duchamp, and exhibited in 2014 at the Centre Pompidou retrospective on the artist, is to be sold by the Artcurial auction house on 6 June on behalf of Doctors Without Borders. It was bequeathed to the association by the descendants of one of Duchamp's friends, the art publisher Arnold Fawcus. The asking price is €500,000/700,000.

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1- MAI TRUNG THU (1906-1980) Nénuphars, 1977. Ink and color on silk. 45 x 60 cm. 2- VU CAO DAM (1908-2000) Mère et enfant. Ink and color on silk. 35 x 27.5 cm. 3- MAI TRUNG THU (1906-1980) Femme et enfant, 1971. Ink and color on silk. 55 x 46 cm. 4- LE PHO (1907-2001) Jeune fille à l'éventail. Ink and color on silk. 51 x 40,5 cm.

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Drouot-Richelieu-Room 1

PUBLIC EXHIBITION

Tuesday, May 17th
from 11 a.m. to 6 p.m.

Wednesday, May 18th
from 11 a.m. to 12 p.m.

Baroness N.'s
Collection

MINIATURE

Friday, June 17th 2016

At 1.30 p.m.

Drouot-Richelieu-Room 6

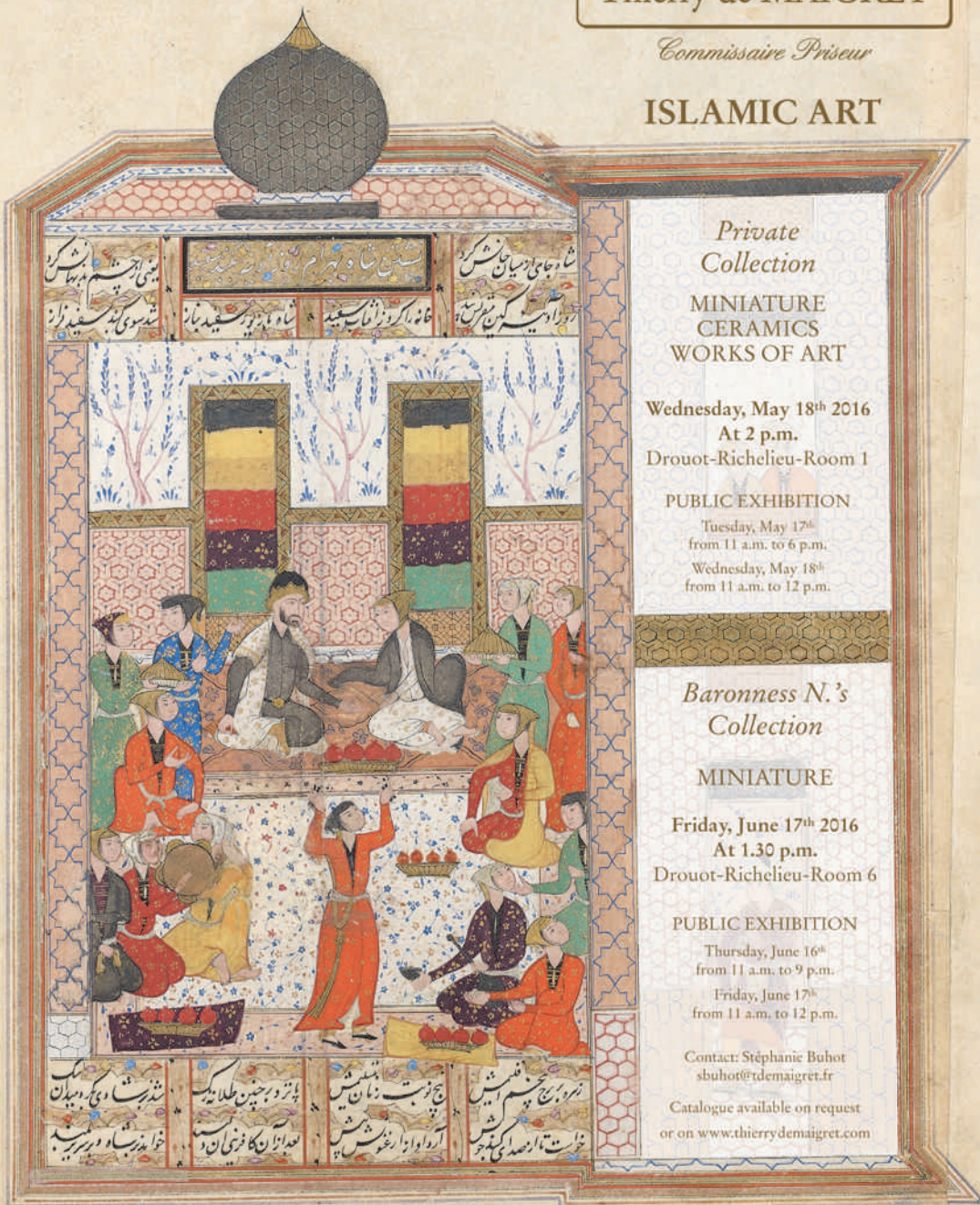
PUBLIC EXHIBITION

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دانشگاه

The "Caravaggio in the attic" . . .

For once, the Journal Officiel of 31 March set the art world on fire. Spotted by the eagle-eyed Didier Rykner of *La Tribune de l'Art*, an order of 25 March 2016 refused an export certificate to a mysterious painting "possibly attributed to Michelangelo Merisi, aka Caravaggio". Well, that set the cat among the pigeons. . . . The picture was discovered in an attic in the Toulouse region, and has been studied by Éric Turquin and two of his staff, Stéphane Pinta and Julie Ducher, since late April 2014. The ministerial decision forced the expert to change his strategy and unveil Judith Beheading Holofernes.

As soon as it was revealed to the public, the painting you attribute to Caravaggio became a subject of keen debate...

Éric Turquin: I knew there wouldn't be a consensus. The problem with Caravaggio is that everyone thinks they are a specialist, and that's understandable, because we know of only 64 paintings by him. And then, this Biblical work does not yield its secrets willingly. Firstly,

because it's in a condition close to how it was when it left the painter's studio, which is very disconcerting. Nowadays many historians are used to paintings in museums, which are regularly restored. Secondly, as one of them told us, it consists of an "experimental" picture larded with pentimentos, and is one of the tiny number of works that drastically change the history of art. Unfortunately, photographs fail to do justice to this painting, which still has its coats of old varnish.

Stéphane Pinta: I would encourage detractors to come and see for themselves. When I saw this painting for the first time, it was like a punch in the stomach. I am a qualified restorer and copier, so I am familiar with the state of mind you're in when you make a copy, and what you can and can't do in technical terms. It's a fantastic textbook case when you see Louis Finson's copy, which is flat, with contours that are too facile, and a lack of violence. But in this painting, the spirit is visible – and this comes across even more in the X-rays, which reveal a rugged, tortured material, with the sort of bold, spontaneous brushstrokes you don't go back over.

Attributed to
Michelangelo Merisi,
aka Caravaggio (1571-1610),
"Judith Beheading Holofernes",
c. 1604-1605, canvas,
144 x 173 cm (detail).



Attributed to
Michelangelo Merisi,
aka Caravaggio (1571-1610),
"Judith Beheading Holofernes",
c. 1604-1605, canvas, 144 x 173 cm.





The pentimentos also prove the composition's original character. A copier carefully reproduces what he sees in front of him, not what lies beneath it. Technically, this painting cannot be a copy.

How did you carry out your expertise?

Julie Ducher: When the painting arrived, I immediately found Finson's copy in a book. This belongs to the Intesa Sanpaolo bank in Naples, and was the subject of a highly detailed publication. Finson was a Flemish painter, art dealer and expert who was besotted with Caravaggio. This picture comes up in two letters. One from Ottavio Gentile, agent and courtier of the Duke of Mantua, mentions two pictures by Caravaggio in Finson's studio in Naples in 1607, without describing them. Shortly afterwards, the Duke sent Frans Pourbus to go and see them. He left us a very detailed letter, in which he describes "The Madonna of the Rosary", now in Vienna, and a "Judith and Holofernes", "three-quarter length, in room format" – as opposed to "altar" format. We only know one other work by Caravaggio on the same subject: the one in Rome painted in 1599. It is fairly similar, but Holofernes is treated more classically and far less roughly, just as the maid Abra is less harsh. The two paintings are linked by Holofernes' right hand. The artist repeats this motif but more realistically, adding tan and dirt. He goes one daring step further, making the Assyrian general into a simple soldier, a common Roman man – just as Abra is a 17th century peasant, with her double goitre due to lack of iodine.

Éric Turquin: I can assure you that I took every precaution, and we carried out in-depth work for two years, consulting all the right people. The trouble is that the finest Caravaggio connoisseurs are curators who are still working, and bound by confidentiality. But I can tell you that most of them were pretty enthusiastic, with the notable exception of Mina Gregori and Gianni Papi, who attribute it to Finson. However, Professor Nicola Spinosa, the former head curator at the Capodimonte Museum in Naples, thinks it really is a masterpiece by Caravaggio. He wanted the painting to be examined by Bruno Arciprete, a restorer who has cleaned the Naples Caravaggios. He recognised Caravaggio's style unhesitatingly, and that was a marvellous moment

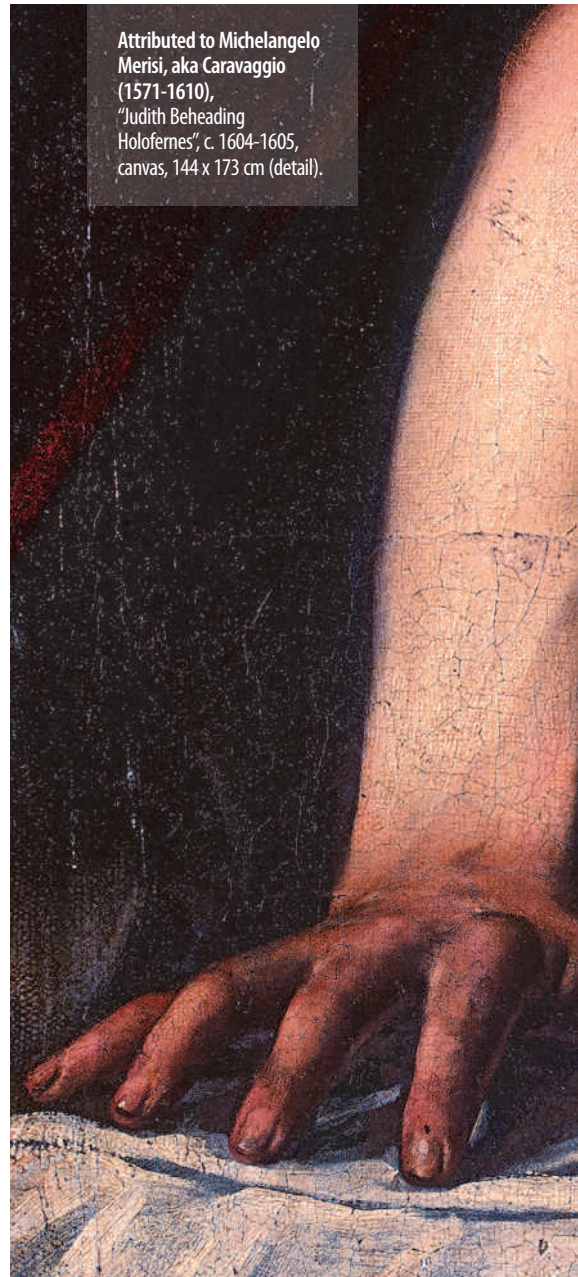
for us. Some people are concerned about the painting's lack of traceability...

Stéphane Pinta: We are still trying to find out how it got to Toulouse. It probably didn't travel very much. It has little wear and tear, as evidenced by the blacks, which are the most fragile colours. The painting has no older restoration work, or very little, and it has not been damaged, except by a water leak which has just removed the varnish from a small area of the red curtain. It was remounted and fixed onto a French stretcher, perhaps when it entered the current owners' family, probably in around 1810/1820. The layers of yellow varnish, which have been reduced to make the painting clearer, enable us to date the last cleaning to that period.

Éric Turquin: Something else we know is that Finson took it to Holland with the "Madonna of the Rosary." The two paintings were mentioned in his will in 1617. But two years later, in his partner Abraham Vinck's will, "Judith and Holofernes" has disappeared, probably sold by this dealer and painter. We should also emphasise that some say that Judith's head is in a Northern European style, whereas in fact the whole of Northern painting was influenced by the artist! Caravaggio's style spread through Dutch painting through the presence of these two pictures in Amsterdam. Rembrandt never went to Rome, but probably saw the paintings. But to return to the picture's pedigree: its owners sold a large Spanish picture in the 1980s. Family tradition linked it with one of their ancestors, an officer in Napoleon's army in Spain. I've seen his military records. In all likelihood, the two paintings arrived at the same time, and the Spanish picture – a Biblical subject in a broad landscape – remained in the drawing room, while this one was probably relegated to the attic by a lady of the house who found it too violent. And as Caravaggio had fallen into oblivion by that period, it was not until 1905 that he was mentioned again by Hermann Voss, and not until 1920 that Roberto Longhi began to really resurrect him.

Why an estimate of €120 M? Was it influenced by the €160 M fetched by a pair of portraits by Rembrandt?

Éric Turquin: In contrast with modern and contemporary paintings, transactions involving Old Masters are unobtrusive, and the public don't hear about them.



Attributed to Michelangelo Merisi, aka Caravaggio (1571-1610), "Judith Beheading Holofernes", c. 1604-1605, canvas, 144 x 173 cm (detail).





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It's true that the price of the Rembrandts provides a yardstick. These are sensational works in amazing condition, but they are only exceptional Dutch portraits. This painting is a crucial milestone. The price Caravaggio asked for in 1607, 300 ducats, was already huge – more expensive, for example, than the large painting of the “Death of the Virgin” in the Musée du Louvre, sold to the Duke of Mantua at the same period via Rubens for 280 ducats. This tells us how important Caravaggio himself considered the painting. In addition, Caravaggio is far rarer than Rembrandt: 64 paintings compared with 315 in the latest catalogues raisonnés. And he was the one who revolutionised painting!

The painting was passed on to the Louvre and analysed by the research laboratory of the Musées de France. Is it likely to go to a museum?

Éric Turquin: Over the last fifty years, all the artist's paintings that have surfaced have been bought by museums. We had been studying the painting for sixteen months before approaching the Louvre, which kept it for three weeks and analysed it, although their results are unfortunately not available to us. In any case, its classification as a National Treasure proves how interested the national museums are. Above all, this procedure is start of an acquisition process. Without it, institutions cannot obtain corporate sponsorship.

Interview by Sylvain Alliod

What is a National Treasure?

In an order of 25 March 2016, an oil on canvas on the theme of Judith and Holofernes, found in an attic in Toulouse and "possibly attributed" to Michelangelo Merisi, aka Caravaggio, was declared a National Treasure by the French Ministry of Culture. In this order, the Ministry was particularly cautious and precise: "This recently rediscovered work, of considerable artistic value, which could be identified as a lost composition by Caravaggio, known so far through indirect evidence, is worth retaining in the territory as a highly important milestone in the work of Caravaggio, while its history and attribution are studied in depth." An excellent occasion to describe exactly what is meant by a "National Treasure", and what this involves. Under the European regulation of 9 December 1992 and the UNESCO international agreement of 1970 on the movement of cultural assets, ratified by France, this country has introduced protective legislation that controls any cultural assets leaving France. In this instance, all oils on canvas worth more than €150,000 and over 50 years old require the Ministry of Culture to issue a certificate of free movement in order to leave France. The exporter thus has to compile a dossier and send it to the Musées de France administration, after which the Ministry has four months to authorise the export or not. If authorisation is granted, the owner receives a free movement certificate enabling the work to leave France and circulate within the European Union. To leave the EU, it also requires an export licence. If the Ministry refuses this authorisation, the Musées de France administration, at the behest of a specialist curator consulted on the asset, must call a meeting of the National Treasure Commission, which then approves or rejects the asset's classification as a National Treasure. This commission, consisting of cultural officials and well-known figures in the art market with a solid reputation for competence and probity, gives an advisory opinion, after which the Minister makes a final decision. If the work is declared a National Treasure, it cannot be

exported for 30 months from the date of the order. During this time, specialists carry out further research to verify its pedigree and authenticity. In addition, the State and the owner each appoint their own expert in order to set a potential price for its sale to the State. If the experts cannot agree on a fixed price, the district court is approached, which then appoints an expert to decide between their two reports. When the court-appointed expert has made a decision, the State then has two options. Either it makes no purchase offer, and must then issue the certificate of free movement to the exporter, or it makes an offer, and then there are two possibilities. If the owner accepts, the State has six months to pay. If the owner refuses, a new 30-month cycle begins. In this acquisition procedure, the State may be assisted by firms. If a company participates in the purchase of a National Treasure by the state, it obtains a tax rebate of 90% of the amount it provides to finance the purchase; the amount of this rebate cannot be higher than 50% of the tax due, and the operation must be approved by the National Treasure commission. A company can also acquire total ownership of a National Treasure, and then gets a tax rebate of 40% of the purchase price. In this case, the company becomes the owner of the National Treasure, but must place the work in a French national museum for ten years, and cannot sell it before this period has expired. It must also agree to the work's classification as a historic monument, and it then becomes totally non-exportable. To date, no company has made use of this option. As we see, with this work attributed to Caravaggio, we are only at the beginning of an artistic and legal saga that will last another 29 months, if the owner and the State agree on a price – and, of course, if this masterpiece is declared a genuine Caravaggio.

By Fabien Bouglé
Art Heritage Management Consultant
Saint Eloy Art Wealth Management





UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS

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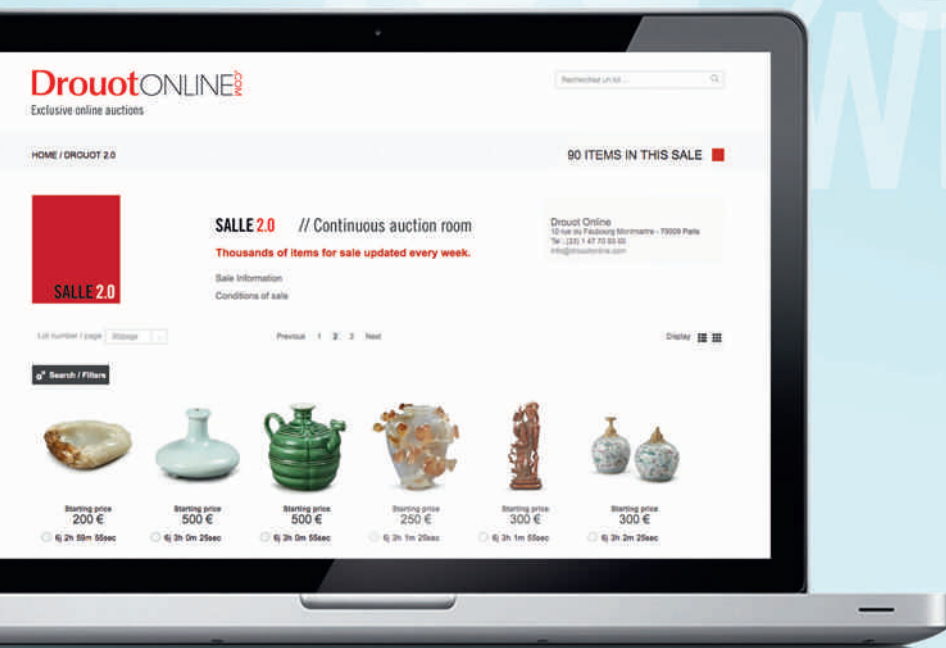
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4 MAY HD ○

Representing movement

How can the impression of movement be reproduced on a flat surface? Preoccupied by this question, Fernand Léger began working on it at the beginning of World War II. He wrote about the early stages: "In 1940, I was working on my "Divers" at Marseille: five or six people diving. I left for the USA, and one day I went to a swimming pool. There were no longer five or six divers, but 200 all at once. You see the problem! Whose head – whose leg – whose arms were whose? I had no idea." His solution was to separate the limbs and combine the colours in order to create an idea of either weightlessness or bodies falling. Much taken with this theme, the painter produced a series of drawings and paintings, like the polychrome "Divers" here in gouache and Indian ink on paper, c. 1949-1950, being sold by the Tajan auction house (€150,000/200,000). Wallace Kirkman Harrison, one of the architects of the Rockefeller Center and Metropolitan Opera in New York, gave him a chance to produce a large-scale version of this theme when he asked him to decorate the dining room wall of his house, West Hills, in Huntington in New York State. A friend of the artist, he also commissioned him to decorate the floor of his swimming pool...

Anne Foster

The Future of Freedom

7 MAY

Her silhouette is covered in pea pods, from head to toe... Within this plant-covered form we can make out a woman: perhaps the artist, Toyen, hesitating to believe in the return of spring, or life itself. She gave it a title imbued with hope: "Le Devenir de la liberté". It is 1946; the war is over, and nations are seeking to heal their scars – open wounds, both physical and mental. Toyen, who stopped painting during the Nazi occupation of Czechoslovakia, and lost her companion, the poet Jindrich Styrsky, in 1942, found a glimmer of hope somewhere. She picked her pencils back up in 1944 and began a cycle of drawings called "Cache-toi guerre !" In them, decidedly living animals surround skeletons, and a cut tree trunk sprouts a frail branch crowned with a bud: tiny signs that new times

are just around the corner. This silhouette has begun to come alive. Some pods are opening and peas are dropping to the ground, ready to germinate. In her still protective mantle, she turns towards a sky full of flying swallows: the heralds of spring and renewed life. Isn't a light and fragile nest also waiting in the clouds? Like one of Paul Valéry's metaphors: "Patience, patience / Patience in the blue sky! / Each atom of silence / Brings the chance of a ripe fruit!" Toyen was preparing to join her Surrealist friends in Paris, particularly André Breton. This painting, on sale on 7 May in Brest (Thierry - Lannon & Associés auction house), will be joined by works inspired by Brittany painted by Henri Moret and Claude Emile Schuffenecker, and more.

Anne Foster

Marie Cermínová, aka Toyen
(1902-1980), "Le Devenir de
la liberté", 1946, oil on canvas,
165 x 65 cm.
Estimate: €400,000/500,000.

HD

>





Sir William Beechey (1753-1839), "Portrait de Kenneth Dixon (1782-1814) jouant au volant", Oil on canvas, 135 x 100 cm. Estimation : €40,000/50,000.

Beechey, an Englishman in Paris

A contemporary of Sir Joshua Reynolds, portraitist and first president of the Royal Academy, William Beechey also specialised in this genre. The father of a large family, he painted lively portraits of the sons and daughters of the gentry. In his 1907 monograph dedicated to the painter, William Roberts described as admirable this picture of "Kenneth Dixon as a young boy playing battledore", now up for sale at Drouot (Daguerre auction house. Cabinet Turquin). While the boy plays at his hobby in a distinctly conventional landscape, the eye is arrested by his black suit set off by white frills and his incredible plumed hat. The intent gaze focused on the battledore, the hand firmly holding the red-edged racket and the blonde curls framing the pink-cheeked face are all details evincing the artist's meticulous observation and deep empathy with his young model. Beechey had a long

11 MAY

career of nearly 60 years. While living in Norwich, he was well-known for his full and three-quarter length portraits, some of which were sent each year for exhibition at the Royal Academy. The one of Lord Carnarvon's brother Charles Herbert, painted in 1789, not only brought him recognition from the institution, but also opened doors to the aristocracy, the great middle-class fortunes and soon the Court. Now living in London, in 1793, he painted Queen Charlotte, and was consequently appointed a member of the Academy and official painter to the Queen.

Anne Foster

Hantai, the early years in Paris

11 MAY

Jacques and Solange du Closel were not merely content to collect works by their contemporaries. Together with Henry Monnet, Solange formed the Barlipton Association to support young or unjustly unknown artists. The couple also lived in close proximity to creators with whom they developed strong friendships, like the Afro-American painter Beauford Delaney. They gave one of his works to the prestigious Minneapolis Institute of Art, and also made generous donations to Centre Pompidou. In 1987, they gave the institution a painting from the early Paris years of Simon Hantai, followed seven years later by a donation of works by Alicia Penalba, Wilfrid Moser and Takis, and another by the Hungarian painter: "Fleur des Amants", dating from 1954. The collection of these passionate art lovers, to be sold at Drouot by the Pierre Bergé

auction house, also includes two remarkable paintings by Hantai, both dating from his early career, and thus before the famous "plages". We are in 1950, and the painter had been living in Paris since leaving Budapest two years earlier. Although linked with the Surrealists, he never stopped experimenting and seeking out new paths for his painting, which led him towards abstraction. He tried several techniques, including collage, scraping, stencils, and even folding – a principle he developed with considerable success a decade later. For Molly Warnock, the author of "Thinking Painting Through", these works from the Fifties have "a 'palimpsestic' density, resulting less from actual impasto than from superimpositions, stratifications and repetitions: a form of horror vacui. These tendencies started to appear in a pivotal period between 1950 and 1951, through countless works on paper, where we see Hantai building up the broad range of the artistic strategies and techniques he had before him in Paris." Connoisseurs should make the most of this incredibly rare event in the market to buy works from this pivotal period.

Stéphanie Perris-Delmas



Simon Hantaï (1922-2008),
Untitled, c. 1950, oil on canvas
signed on the bottom left and
the bottom right, 32,5 x 26 cm.
Estimation : €10,000/15,000.



Lin Fengmian (1900-1991),
"Personnages", 1960, oil on canvas,
signed in Chinese on the robe,
countersigned and dated on the back,
55.5 x 47 cm.
Estimate: €300,000/400,000.

Lin Fengmian, Chinese Opera

France played an important role in Lin Fengmian's career, as he was one of the first Chinese artists to come and study the techniques of Western painting in the early 20th century, firstly at the Ecole des Beaux Arts in Dijon, then at the one in Paris. In 1924, he organised an exhibition of ancient and modern Chinese art in Strasbourg, and lent a great many works to it. So it is quite natural that his work should appear on the French market, like these two actors up for sale on 12 May by Fine Art Auction Paris – one month almost to the day after the sale of a series of three compositions, including a fine bouquet of irises, for €112,356 (Frayse & Associés). According to the catalogue, this painting was bought at the sale of the Roger Cugnet collection in 1970, in the Place des Vosges, Paris. Here Lin Fengmian illustrates his knowledge and mastery of Western painting principles, particularly Cubism, which is evident in his famous

12 MAY

series dedicated to Chinese opera, begun in 1930 and continued in the 1950s. The operatic epic "The Warrior Women of Yang", a piece written in 1960, inspired this composition by the painter. It betrays the influence of Picasso and his famous "Demoiselles" in the geometric forms of the body and the face of the dancer, evoking an African mask. As usual, the painter focuses on a pair of full-length figures, inspired by operatic stage conventions. An ambassador for China's culture in Paris, Lin Fengmian acted as one for Western art in Asia on his return to China.

Stéphanie Perris-Delmas

Hélène Rochas, a whiff of nostalgia

12 MAY

"Job: ingénue, as they told her in the drama courses she attended. The ingénue was soon to marry a famous couturier, reign over Paris, revive Art Deco, create a fragrance named after her, and become Hélène Rochas. Job: seductress"... Pierre Bergé's portrait is decidedly the most apt ever painted of this "sophisticated panther", as she was dubbed by the American press. The ingénue seductress died in August 2011 at the age of 90, leaving a whiff of nostalgia behind her... A year later, the sale of the contents of her Paris flat in Rue Barbet-de-Jouy closed a chapter in the history of taste written with collectors like Charles de Beistegui, Yves Saint Laurent, Marie-Laure and Charles de Noailles. The sale of her wardrobe (Cornette de Saint Cyr auction house) delightfully revived the memory of this elegant Parisian beauty, ambassador of a typically French refinement, and was also the story of a chrysalis. Though

containing a few Rochas label creations from the 1950s, the lion's share consisted of outfits designed by her friend Yves Saint Laurent, like the evening dress from the "African" collection of spring/summer 1967, in canvas and printed silk, with a bust enhanced by pearl and rhinestone embroidery (€3,000/4,000), and an Indian-style trouser suit in gold and silver lurex brocade from the 1969 autumn/winter collection (€3,000/4,000). Meanwhile, La Belle Hélène had developed into a level-headed businesswoman, taking on a company that became a leading luxury perfumer with the success of the iconic "Madame Rochas", launched in 1960. This was followed in 1969 by "Monsieur", then "Eau de Rochas": a famous fragrance with a floral bouquet and fruity notes, admirably embodied in this multicoloured organza and silk evening outfit highlighted with a fuchsia satin ribbon. This model created for the 1969 spring/summer collection also won over the Duchess of Windsor, Grace of Monaco and chic New York socialite Nan Kempner. Emblematic of the Saint Laurent company, it was exhibited in several major retrospectives dedicated to the couturier. "Le petit prince" of fashion had the world at his feet...

Stéphanie Perris-Delmas



Yves Saint Laurent, spring/summer 1969, evening outfit consisting of a psychedelic floral print organza blouse over a long patchwork skirt made of silk triangles and fuchsia satin ribbon. Estimate: €2,500/3,000.



18 MAY HD >

The funeral of Selim II

Connoisseurs should not miss this painting: one of the finest illustrations of Ottoman illumination from the 16th century, when the Empire was at its peak. What's more, this painting comes from a famous manuscript, the *Sehname-i Selim Han*, written in Persian by the official court historian, Seyyid Lokman. It was begun in October 1571 during the reign of Selim II, of which it describes the main events, and completed in 1581 during that of his successor, Murad III, who ruled from 1574 to 1595. Now in the Topkapı Palace Museum Library, the book no longer contains all its original forty-six illuminations. The one (estimated €6,000/8,000) coming up at Drouot by Thierry de Maigret in the sale of a private collection of Islamic paintings and objets d'art, depicts the funerals of Sultan Selim II and his sons. It had to compete with the painting on the same theme now in the Boston Museum of Fine Arts, as we learn from the splendid study by art historian Emine Fetvaci.

Stéphanie Perris-Delmas

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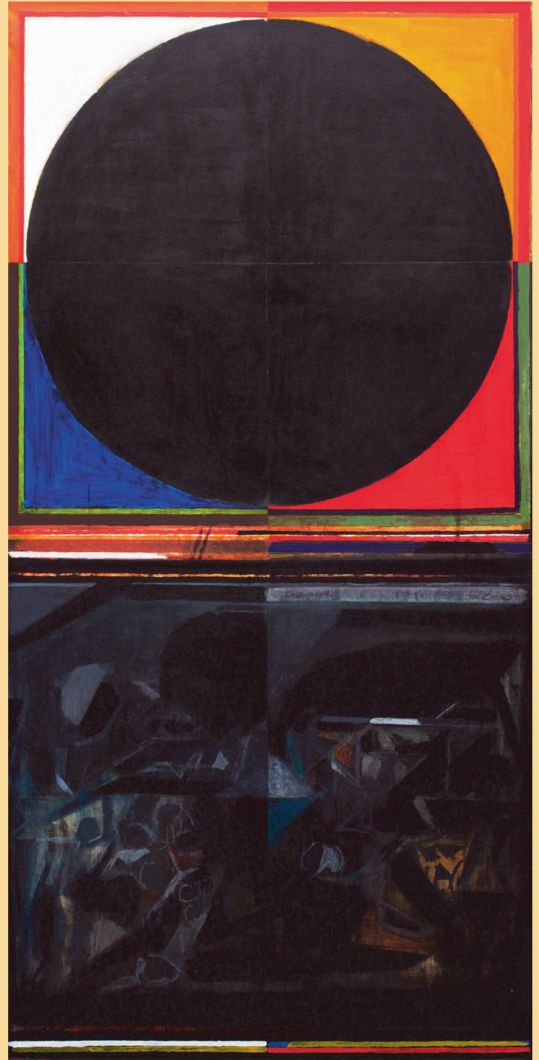
RAZA Sayed Haider (1922)

« Genèse »

oil on canvas,

signed on the back and dated 1981

195 x 96 cm



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Agrément : 2004-508

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Agrément : 2002-152



Akye statue, Ivory Coast,
hardwood, gold, coral,
glass, slivers of coconut,
polychrome plant fibres
and cotton fibres,
h.: 44 cm. Estimate:
€600,000/700,000.

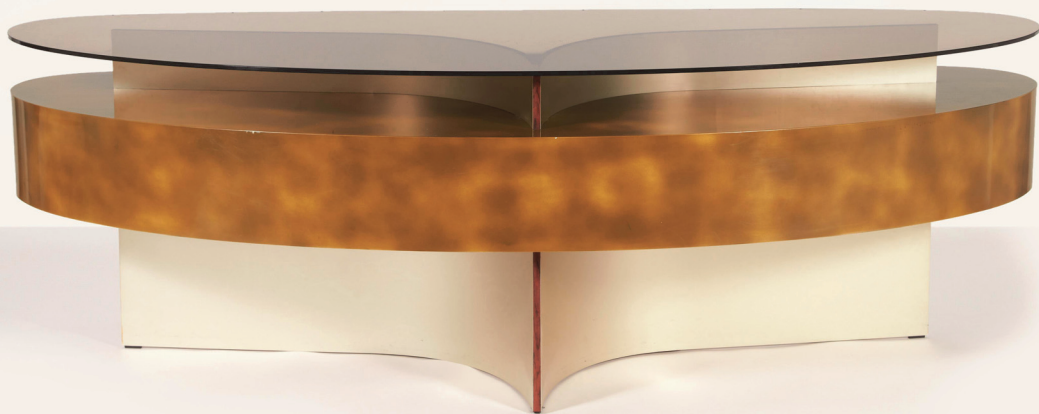
Akye statue

During this sale of African art at Drouot (Binoche & Giquello), several estimates topped the €100,000 threshold... However, it took a little more, between €600,000 and €700,000 to acquire this statue from the Ivory Coast. This was the price of rarity: for this woman made of wood is in fact covered in gold plates. We know that Baoule craftsmen worked with gilding on wood, and that royal Baule and Akan figurines and insignia were covered with gold leaf veneering. The gold nuggets found in the alluvial deposits of streams were patiently flattened to the thickness of a leaf, then fixed onto their carved supports with resin. Meanwhile, with this sculpture by a craftsman of the Akyes (an ethnic group from the south-east of the country, living in the region north of Abidjan), a more archaic method has been used, as the gold plates are attached by staples. No other examples of this are known, according to the auction house. Like a second skin, they fit closely over the prominent geometric ornamentation incised in the wood, amplifying the criss-cross patterns, interlinked squares and triangles, and bringing light into play. Great care has been lavished on the decoration (which is particularly

19 MAY

finely worked on the belly and back, like ritual scarification) and the finery. The loincloth is meticulously plaited, while the jewellery on the ankles and knees match the impressive necklace, composed of nine long rows of gold, glass and coral beads. The silhouette of this outstanding figure is somewhat reminiscent of statues by the "Master of Rounded Volumes": standing solidly on powerful legs attached to amply-proportioned buttocks, her conical breasts stand out beneath a well-rounded head with cowrie shell eyes. The creator of the statue, although anonymous today, would undoubtedly have been famous in the lagoon region. Sculptors – who were sometimes women, a rare occurrence in Africa – exercised their talent and developed their style independently of any workshops, and were highly respected.

Sophie Reyssat



23 MAY HD ▶

Maxime Old and the Seventies

Maxime Old is not the best-known of France's great interior designers. Yet he was the one who created a link with modern times, as the son and grandson of cabinetmakers trained in the purest tradition, in a direct line from Boulle and Jacques-Émile Ruhlmann (source: "Maxime Old. Architecte-décorateur aux éditions Norma, Yves Badetz). In this respect, the collection being sold by Artcurial on 23 May illustrates Old's ability to adapt to changing tastes. The refurbishment of the Marseille port authority's Paris offices in Rue Cognacq-Jay from 1970 to 1971 marked a new stage in the artist's career. After closing his workshops, he opened a research consultancy in Rue des Irlandais in Paris, where he worked with several colleagues, including the loyal Émile Bonnonon. Old then focused on architectural projects and furniture design, having his items produced by corporate furniture editors, like Airborne. For the offices in Rue Cognacq-Jay, he designed an executive desk (€20,000/25,000) covered in anodised aluminium with an apron in stippled lacquer. The group also includes a set of ten chairs and a curvy hanging bar/bookcase. The result is elegant and refined in the tradition of the great interior designers, reflecting the period's fascination with futuristic lines.

Stéphanie Perris-Delmas

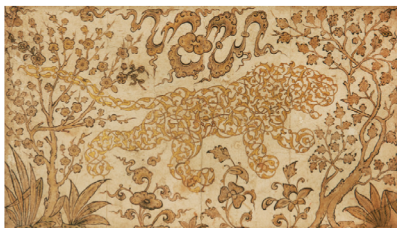


Christian-Adolf Schreyer (1828-1899), CAVALIERS AUTOUR DE L'ABREUVOIR, signed oil on canvas. 60.5x100 cm

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LARGE DISH BY THÉODORE DECK
circa 1865, based on an Iznik plate
Diam. 41 cm



LE LION AUX FLEURONS
Drawing on paper, Iran or India, circa 1800
Dim. 17x19.5 cm



INCENSE BURNER
India, Deccan, 17th century
Height 20.5 cm

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HD



Carved gilt wood bed, Louis XVI period, P. Pluvinet's stamp and "J.M.E" guild members' mark, 176 and 118 x 196 x 163 cm. Estimate: €10,000/12,000.

From a private Bordeaux mansion

27 MAY

This sale at Drouot dispersing the content of a private Bordeaux mansion (Coutau-Bégarie auction house) will be offering great classics from French art. A highly decorative Mazarin desk with Bérain-style grotesque ornaments, made in around 1690 in Boule marquetry, with pewter, copper and exotic wood "en partie" (i.e. light on dark) on an ebony background, evokes the century of Louis XIV. Its estimate is some €30,000. Meanwhile, Louis XVI's century puts the accent on carved decoration, with a gilt wood bed stamped by Pluvinet (admitted as master in 1754). Its structure is

punctuated with beads, ribbons and piastre bands, and is lightened by detached antique-style columns framing its top and bottom, which feature flowering roses mingled with myrtle branches and laurel leaves. Placed on the top of the bed, not far from four arrows, two billing doves represent an undisguised ode to love (€10,000/12,000). An exotic touch is provided by a striking Qing period jardinière in gilt bronze, embellished with openwork nephrite plaques skilfully carved with Buddha's hands, longevity peaches, flowers and pomegranates (€5,000/6,000).

Sophie Reyssat

Royale Vincennes !

1 JUNE

In 1756, the Vincennes factory became royal under the patronage of Louis XV and his mistress, Madame de Pompadour. The fashion then was for the Rococo forms dreamed up by the King's bronze-maker and silversmith Jean-Claude Duplessis, and the subjects dear to François Boucher, like the delightful children painted on this vase, known as a "cuvette Verdun" or "cuvette Roussel", designed to hold attractive bouquets of flowers. Each side sports an enchanting little scene, with children playing at gardening on one side, and a charming landscape on the other, all in shades of purple: a particularly expensive colour, as Purple of

Cassius was worth its weight in gold. The vase has a choice pedigree: the former Gilbert Levy collection. This provenance alone is a guarantee of quality, as the dealer/collector was behind some of the greatest American collections of soft paste porcelain, like the Elisabeth Parke Firestone collection, dispersed in 1991 by Christie's. He was also a generous donor to the Musée de Sèvres. His collection, sold at Drouot in 1967, contained this vase with its deliciously Rococo curves, now up for sale with the Audap-Mirabaud auction house: a perfect example of the refinement achieved by the royal factory.

Stéphanie Perris-Delmas

Vincennes, "Verdun" or "Roussel"
cuvette (flower vase), First size, marked
with two interlaced Ls, "B" in blue and
the incised mark "G", 18th century,
c. 1755, l. 35,5, h. 16, d. 15 cm.
Estimate: €15,000/20,000.





Attributed to David
Roentgen (1743-1807),
mahogany table with
mechanisms, Louis XVI
period, c. 1780-1785,
83 x 84 x 55 cm.
Estimate:
€180,000/220,000.

Roentgen, mechanic and cabinetmaker

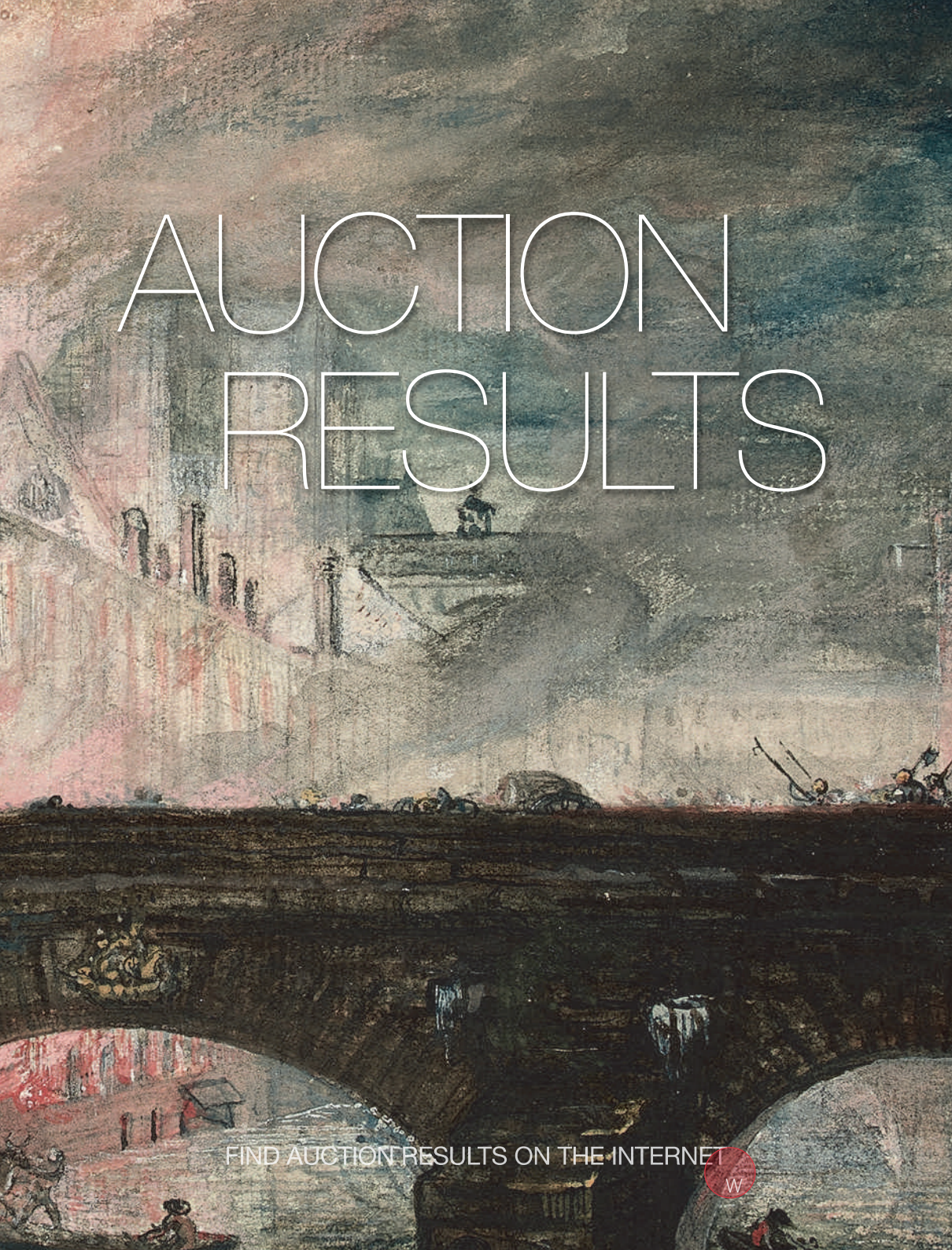
3 JUNE

Monumental despite its modest size, and concealing mechanical marvels behind its apparent sobriety, this dressing table being sold at Drouot by J.J. Mathias, Baron Ribeyre & Associés, E. Farrando, evokes the work of David Roentgen, to whom it is attributed. His architectural furniture with hidden mechanisms brought the cabinetmaker instant fame, and Louis XVI himself fell for a highly novel roll-top desk, which has not survived but was described in 1799. It was constructed according to the three Greek orders, had concealed spring-loaded secret drawers, and featured a clock and a musical box. Admitted as master the following year, the craftsman gave full rein to his inventiveness with his surprise-filled furniture, produced in collaboration with the clockmaker Peter Kinzing. Several similar dressing tables are known,

one of which is now in the Victoria & Albert Museum. Like the model here, going for around €200,000, the main body and top slide back to reveal a mirror, a desk and two pivoting drawers, as well as side compartments with curtains. However, its gilt bronze handles are in drapery-form instead of the rings in the Drouot version. Again from the Louis XVI period, a set of gilt wood drawing room furniture stamped by Georges Jacob, with the Duc de Penthièvre's brand-mark for the Château de Chanteloup, are sure to draw attention, while painting lovers will linger over several 17th century works: a "Study of a man holding a torch" (€30,000/40,000) by Anthony van Dyck and a "Village by moonlight" with the initials "AVDN", standing for Aert van des Neer (€80,000/120,000).

Sophie Reysat





AUCTION RESULTS

FIND AUCTION RESULTS ON THE INTERNET

W

€10,000-600,000

In France

Paris, the capital of drawing

This spring in Paris had a distinct touch of autumn, given the shower of beautiful "leaves" on offer during the Semaine du Dessin. While the 25th edition of the drawing fair drew the world's top collectors and curators to the Palais Brongniart as usual, there were several surprises in the salerooms, which posted various world records and purchases by institutions. For example, the Musée Rodin acquired two drawings during the Leclere auction house's sale at Drouot: a figure of a man with a snake (a study for the *Porte de l'Enfer*), and a dancer assumed to be modelled on Alix de Laincel-Vento, each knocked down for €31,000 (*see photo*). Meanwhile, the Metropolitan Museum of Art appreciated the talents of Cornelis Visscher, the Haarlem painter famous for portraits sketched with a remarkable use of the pencil. His "Gypsy Woman" in black chalk – a study for the artist's well-known engraving – crushed its estimates (€40,000/60,000) and went to join the

museum's collections for €205,500 (*see photo*). At the same sale, staged on 31 March by Artcurial, several drawings by Gabriel de Saint-Aubin (vaunting some choice provenances) inflamed the bidding, particularly for the "L'incendie de l'Hôtel Dieu en 1772" (*see photo*), which belonged to the former David-Weill collection. This went for €386,200: a result confirming collectors' interest for subjects drawn from life, the artist's speciality. Celebrated in a fine exhibition at the Louvre in 2008, Gabriel de Saint-Aubin was one of the artists who chronicled his times. Another world record was set at Drouot that day with a drawing by Aloys Zötl (*see photo*). His walrus, revelling in the lime-light, garnered the tidy sum of €202,000 – well over its previous record, also achieved at Drouot. The famous saleroom was precisely where the poet André Breton, a fervent admirer of Zötl's work, discovered his fabulous bestiary at a sale of his watercolours. And that was 60 years ago... **Stéphanie Perris-Delmas**



HD

A €13,640

Pierre-Louis Moreau-Desproux (1727-1794), "Projet d'élévation de la façade du Palais-Royal, des arcades formant l'avant-cour et de la façade du nouvel Opéra", pen, Indian ink and grey wash, 112.5 x 40 cm.

Paris, Drouot, collective sale, 31 March, Sadde auction house. Cabinet de Bayser.

B €60,606

Théodore Rousseau (1812-1867), "Le Grand Chêne", watercolour, black chalk and ink wash, 49.4 x 55 cm.

Paris, Drouot, 1 April, Millon auction house. Cabinet de Bayser.

C €91,440

René Magritte (1898-1967), "Rebus", work in ink on paper, dated 1928, 26.5 x 40 cm.

Paris, Drouot, 25 March, Binoche & Giquello auction house. Mr. Oterelo.

D €31,000

Auguste Rodin, "Study of dancer after the model of Alix de Laincel-Vento", c. 1890-95, gouache an ink on laid paper, 16.9 x 11.3 cm.

Paris, Drouot, 31 March, Leclere-Maisons de Ventes auction house.



A €205,500
 Cornelis Visscher, Haarlem (c. 1628/29 - 1658), "The Gypsy Woman", black chalk incised with a stylus, marked 'C. Visscher' in pen and brown ink on the bottom left.
 Paris, 31 March, Artcurial auction house.

B €18,600
 Eugène Delacroix (1798-1863), "Femme arabe", pen and brown ink, 29.5 x 19.5 cm.
 Paris, Drouot, collective sale, 31 March, Daguerre auction house. Cabinet de Bayser.

D €373,500
 Gabriel de Saint-Aubin (1724 - 1780), "L'Incendie de l'Hôtel-Dieu en 1772", pen and black ink on pencil trace, pastel, watercolour and gouache highlights, 16.50 x 23 cm.
 Paris, 31 mars, Artcurial auction house.

E €208,000
 Edgar Degas (1834-1917), "Deux hommes et deux danseuses", c. 1880, monotype, 31 x 27.5 cm, printed in black, first proof on heavy vellum highlighted in pastel.
 Paris, Drouot, 31 March, Leclere-Maisons de Ventes auction house.

F €202 000
 Aloys Zötl (1803-1887), "Éléphant des mers" [Walrus], 1873, watercolour on black pencil trace, 32.5 x 42 cm.
 Paris, Drouot, 31 March, Leclere-Maisons de Ventes auction house. Mr. Millet.

C €601,500
 Paul Gauguin (1848-1903), "L'ibis bleu", dated and located '1892 Tahiti' (on the top right) and marked 'SOUMIN [sic]' (at the top centre), gouache, watercolour and ink on parchment, 90 x 59.8 cm, executed in Tahiti in 1892.
 Paris, 31 March, Christie's.



At €202,000, this placid walrus can cast an ironic eye on its carpet of grass. It holds the world record (source: Artnet) for a watercolour by its creator, Aloys Zötl (1803-1887), largely exceeding a matamata turtle and a horned toad sold at Drouot by the auction house in November 2013. This totally self-taught Austrian master had a curious career. He almost never left his native region - certainly never to venture into polar lands - and, using natural history books and accounts of travels, which he compulsively collected and read in his library, produced a corpus of 320 totally novel animal watercolours. He was also extremely intelligent, successfully synthesising the images he saw and the stories he read with considerable sensitivity in drawings where the animal is the central figure in a natural, perfectly harmonious setting. He also established the pedigree of animals little-esteemed by his fellow animal artists, and set them off in an appealing light. His work was rediscovered after the Second World War and went to auction at Drouot in December 1955 and May 1956, with Maître Maurice Rheims. André Breton was fascinated, writing in the preface of the second catalogue of 3 May: "A dyer from Upper Austria who from 1852 to 1887 zealously created the most magnificent bestiary ever seen." The father of Surrealism bought two drawings himself, and eventually owned eleven of them. Later, he declared the artist a forerunner of the Surrealists and compared his work with that of the Douanier Rousseau. Zötl is still a somewhat enigmatic figure; only these imaginary images of animals tell us a little about him. They certainly continue to fascinate us. Anne Doridou-Heim

> €500,000



HD



A €2,49M

Bernard Boutet de Monvel (1881-1949),
"S.A.R. Le Maharadjah d'Indore",
oil on canvas, signed lower left, 85 x 85 cm.
Paris, 5 and 6 April, Sotheby's.

B €707,880

Jean Fautrier (1898-1964), "La Clairière", oil and
pigments on paper glued to canvas, signed
and dated 1963, 81 x 130 cm.
Versailles, 24 April, Versailles Enchères auction
house.

C €749,040

Marquise cut diamond, weight: 15.04 ct, clarity: VVS2;
colour: D.

Paris, Drouot, 6 April, Fraysse & Associés auction
house. Cabinet Déchaut-Stetten.

**Bernard Boutet
de Monvel** (1881-1949),
"Self-portrait, place Vendôme",
oil on canvas, signed lower right
Paris, 5 and 6 April, Sotheby's.



€1,743,000

A striking, self-assured man with a clear gaze sits in front of a window overlooking one of Paris's most beautiful squares, the Place Vendôme. In the summer of 1932, the artist Bernard Boutet de Monvel painted this self-portrait (canvas, 107.4 x 89.2 cm) as a dandy in an impeccably tailored suit, daisy in buttonhole to boot, with an extreme precision and unrivalled refinement that made a distinct impression, inspiring one bidder up to €1.73 M: well above the estimate of €200,000-€300,000. Proof that with this artist, enthusiasts seek the famous "French chic" – because another self-portrait of the same year, this time with a more

casual look as a painter in his studio (65 x 54 cm), "only" garnered €147,000. Meanwhile, his portrait of HRH the Maharaja of Indore (85 x 85 cm), a replica he painted after the extraordinary success of the original (180 x 180 cm, private collection), when it was exhibited at the Wildenstein Gallery in New York in January 1934 (so much so that the event was extended) enjoyed a similar triumph 82 years later, when the Prince soared up to €2,499,000, posting a world record on the way (source: Artnet). The sale was an out-and-out success, with 98% of lots sold and a total including buyer's premiums of €9.29 M.

Anne Doridou-Heim



Hyacinthe Rigaud (1659-1743),
"Portrait d'Henri-Oswald
de La Tour d'Auvergne", 1735,
oil on canvas, 146 x 112 cm.
Paris, Drouot, 4 April, L'Huillier
& Associés Hubert L'Huillier and
Romain De Pontac auction house.
Cabinet Turquin.

€812,500

Henri-Oswald de La Tour d'Auvergne was a prince of the Church. Archbishop of Vienne, first chaplain to Louis XV and the first Frenchman to enter the chapter of Strasbourg Cathedral, he provided his portraitist, Hyacinthe Rigaud (1659-1743), with a world record (source: Artnet) – €812,500, well above the one of €514,520 set in July 2008 at Sotheby's in London for the "Portrait de Pierre-Vincent Bertin". Incidentally, the same painting already held the previous record (Christie's, Monaco, 20 June 1992). Any resemblance Henri de La Tour d'Auvergne may have had with a well-known political figure of the Fifth Republic is of course purely fortuitous and unintentional... But the calm force that emanates from this portrait is undeniable! The man depicted with all the attributes of his rank was one prince. Hyacinthe Rigaud was another in the art of the portrait, one that made his name at the court of

Louis XIV. The young Catalan entered the art world somewhat by accident, when, after his father's death he was apprenticed to a gilder in Avignon, who was also a collector of Flemish masters. Rigaud trained his eye in studying them, and his hand in copying them. His ambitions took him to Paris in 1681, where he exhibited his first works and the following year bore off the first prize awarded by the Académie Royale, thus attracting the favours of Charles Le Brun. A wealthy clientele rapidly lined up to have their portraits painted. One of his clients, Antoine Dezallier d'Argenville, wrote: "Rigaud achieved such astonishing resemblance in his portraits that when you saw them from a long way off, you started a conversation, so to speak, with the people they represented." Three centuries and a few decades later, the conversation continues...

Anne Doridou-Heim

€200,000 - €500,000



A €242,250

Pierre-Eugène Montézin (1874-1946), "Nymphéas," oil on canvas, 60.5 x 73.5 cm.
Paris, Drouot, 4 April, Aguttes auction house.

B €202,240

China, Ming period (1368-1664). Rhyton vase in the form of a horned dragon's head in celadon nephrite, l. 20,5 cm.
Paris, Drouot 13 April, Maigret (Thierry de) auction house. Ms Jossaume, Mr Th. Portier.



C €200,000

Henri Martin (1860-1943), "Le Saule sur le Vert", oil on canvas signed, 107 x 85 cm.
Fontainebleau, 17 April, Osenat auction house.
Mr Maket.

D €417,083

Abel Grimmer (Antwerp c. 1570 - before 1619), set of five tondi. Five months: February, March, April, October and December, panel, dia. 25 cm.
Dijon, 30 March. Sadde saleroom of the Dijon auction house. Cabinet Turquin.

HD



< €200,000



A

€120,768

In 1803, Merry-Joseph Blondel (1781-1853), a promising student of Baron Regnault, won the first Grand Prix de Rome with his "Aeneas carrying his father Anchises". In 2016, with this magisterial painting on a subject again inspired by Greek mythology, "Alceste and Admetus", he garnered a world record (source: Artnet). His colleagues in the studio, definitely a little jealous of his success but not lacking in humour, nicknamed him "Mr Five Prizes"! In his 1809 portrait painted by Ingres in Rome, now in the Metropolitan Museum, New York, the young painter certainly makes a striking impression, casting a serene and open eye on his future. As well he might... A prolific artist with a talent for history painting and the neoclassical style, he enjoyed a highly successful career. He painted numerous portraits for the historic galleries of the royal châteaux, including Jean de Joinville, Richard the Lionheart and Raymond IV of Toulouse for Versailles, as well as the salon of the Diana gallery at Fontainebleau,

where he painted a cycle devoted to the hunting goddess, and the ceiling of the Palais Brongniart. The story of Alceste and Admetus is a marvellous illustration of Greek tragedy dramatised by Euripides in a play performed at the Dionysia of 438 BC. During his wedding, Admetus, king of Pherae, was so transported with happiness that he forgot to sacrifice to Artemis. Apollo was grateful to the King for taking him in him when Zeus sentenced him to a year of servitude as a mortal, so he calmed his sister down, and even promised Admetus eternal life – on condition that when the hour of his death approached, he must find a replacement. Only his wife Alceste agreed to this ultimate sacrifice. This is the tragic moment Blondel chose to paint. Heracles learns the terrible news when he visits the mourning palace, and moved by this act of love, descends into the underworld to seek the dead woman and restore her to her eternally grateful husband.

Anne Doridou-Heim

**A €120,768**

Merry-Joseph Blondel (1781-1853), "Alceste et Admète", 1828, oil on canvas, 128 x 160 cm.
Paris, Drouot, 18 April, Leclere auction house.
Mr. Millet.

B €83,300

Gustave Loiseau (1865-1935), "Jour de marché à Pont-Aven par beau temps", oil on canvas, signed, 58 x 71.5 cm.
Honfleur, 27 March. Honfleur Enchères auction house.

C €57,509

Léon Perrault (1832-1908), "Fille lisant un livre", oil on canvas, 102 x 64 cm, 1877.
Génicourt, 11 April, Aponem auction house.
Mr. Chanoit.

D €90,265

Eugène Printz (1889-1948), dresser in wood with palm veneering and gilt bronze mountings, 80 x 120 x 44 cm.
Paris, Drouot, 6 April, Millon auction house.
Mr Fourtin.

E €166,400

Albert Marquet La Plage des Sables-d'Olonne, canvas, 41 x 32 cm.
Paris, Drouot, 8 April, Gros & Delettrez auction house. Mr Chanoit.

F €127,600

Jean Després (1889-1980), pair of vases in hammered silver-plated metal with quadrangular body, c. 1930, h. 50.5 cm.
Paris, Palais Vivienne, 7 April, Art Auction France auction house. Expertise: Plaisance.

HD



A €187,500
 Rectangular plaque in white porcelain with polychrome glaze, signed by Wangqi (1884-1937), China, 20th century, 42.5 x 24 cm.
 Paris, Drouot, 8 April, Beaussant-Lefèvre auction house. Cabinet Portier.

B €112,356
 Lin Fengmian (1900-1991), "Bouquet d'iris devant la fenêtre", ink and colours on paper, 66.5 x 67 cm.
 Paris, Drouot, 13 April, Fraysse & Associés auction house. Mr Portier, Ms Jossaume.

C €180,760
 Andy Warhol (1928-1987), "The Scream (After Munch)", coloured screen print on Lenox Museum Board, 101.6 x 81.3 cm, printed in 1984.
 Paris, 6 Avenue Hoche, 12 April, Cornette de Saint Cyr auction house.

D €162,500
 Katsuo Hamanaka (1895-1982), "Combat": group of five lacquer panels forming a decoration with gold leaf of a fight scene between men and bulls, 263 x 375 cm.
 Nice, 23 April, Hôtel des Ventes Nice Riviera auction house. Mr Grail.

E €108,020
 Jaguar type EV12 cabriolet, 1974.
 Paris, Drouot, 10 April, Leclere auction house. Mr Cognet.

F €150,000
 Jean-Louis Demarne (1752-1829), "La Sortie de la ferme" and "La Rentrée des animaux à la ferme", two matching oils on canvas, 130 x 196 cm.
 Paris, Drouot, 19 April, Beaussant-Lefèvre auction house. Mr Auguier.

HD



E





MAGAZINE



HD



Portrait of Henri Loyrette

© 2010 Musee du Louvre/Didier Plowly



Portrait of Agnès Benayer

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A look at both sides of France-Korea

initiated in September 2015 to celebrate the 130th anniversary of bilateral diplomatic relations, France-Korea Year has involved events all over France: nearly 200, in fact, highlighting Korean culture in all its diversity. France Year began in Korea in March, and lasts until December 2016. Henri Loyrette, chairman of the organising committee, and Agnès Benayer, general director, agreed to talk to the Gazette Drouot about this rich and varied programme. Loyrette, the former director of the Orsay and Louvre museums assumes this chairmanship with undisguised pleasure.

Why is Korea so fascinating, do you think?

Henri Loyrette. We are still in the process of discovering Korea. In terms of creation, it's a country that has emerged more recently than China and Japan. As we know, after the Korean War, and for years after that, it was one of the world's poorest countries. Its recovery – not only economic but also intellectual and artistic – commands our respect. We can only admire the Koreans' tenacity, their way of approach-

ing the modern world and their success in finding their place in it.

Agnès Benayer. A Korean will never say "my" country, but "our" country. This sense of the collective, combined with a real capacity for work, is what has made it a great economic power today. It's a country of incredible pluck with a very strong cultural identity. For instance, they invented an alphabet in the 15th century in order to get free of the Chinese system. Korea believes in culture, and that's what brings us together.

With Korea, people often talk about the balance between tradition and modernity...

For me, it involves not just an enlightened awareness of belonging to a very ancient civilisation, but also the way they revive it today, and draw from it to inspire contemporary creation. That reflects what I did at the Musée du Louvre, for example. I always said that what we have preserved and what we exhibit to the public should also be a springboard for current creation. In Korea, it covers a very broad spectrum. We can see

this in the cinema there, with highly popular and sometimes extremely violent films on the one hand, and art house cinema on the other. We can also see it in the realm of music, with the continued tradition that we were able to appreciate with the Jongmyo Jeryeak show that kicked off France-Korea Year, and pop music, like the famous K-Pop genre. The similarities between traditional Korean music and certain aspects of contemporary music interest me enormously, particularly the work of Unsuk Chin.

So, we do not yet have adequate knowledge of Korean art – but how about Koreans with regard to France? How do they see our country?

AB. It's clear that Koreans are Francophiles. They have often taken France as a model for their cultural policy, especially with Korean cinema, which is based on the CNC (Centre National du Cinéma). We have a highly positive image with Koreans, who are considerable connoisseurs of French culture.

HL. There is a pretty instant level of understanding between us. What I was saying about the cinema is very symptomatic, in my view. The Busan International Film Festival – the Korean equivalent of our Cannes Festival – also illustrates how the country has opened up to the world. I think this willingness to reach out to others and the links that exist between heritage and contemporary creation all bring us together. We know where we come from, and we exalt our past, but always in the light of contemporary life. Many Korean contemporary artists have left their country; Lee Ufan lives between Japan and France, for instance. They have already got a picture of the wider world. In another sense, there is a far greater awareness of Western art in Korea, because French institutions like the Musée d'Orsay have been staging exhibitions there for a long time, and museums like the Leeum show the work of Western artists. Here we are no longer at the stage of mutual discovery or apprehension.

What are the aims of this cultural exchange year?

AB. For Korea Year in France, which continues until August, the idea was to show all the diversity of Korean culture, from its traditions that date back millennia to

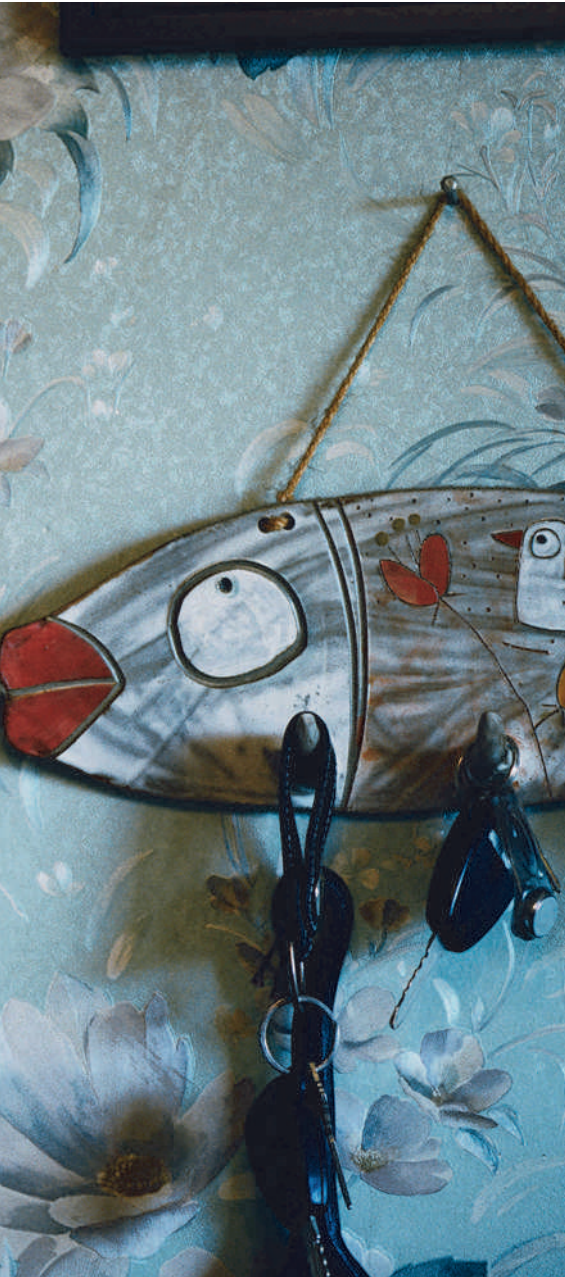


Opening ceremony for France-Korea Year at the Palais de Chaillot, on 18 September 2015: the Jongmyo Jeryeak show.



"Élégie de la traversée,
Séoul de 1982 à 2015",
exhibition at the Seoul
Museum of History until
29 May 2016.





"It's clear that Koreans are Francophiles. They have often taken France as a model for their cultural policy. We have a highly positive image with Koreans, who are considerable connoisseurs of French culture".

its prolific contemporary creation. Korea is very rich in terms of culture but is still little known to the French public. So we have decided to present firstly traditional shows never performed before, including Jongmyo Jeryeak – a royal ritual never seen in Europe before, together with Pansori, and shamanistic rituals, and secondly more up-to-date creations like the contemporary art exhibition in Lille ("Seoul, vite vite") and artist Lee Bul's installation at the Palais de Tokyo. Our idea with the Korean committee was to create a dialogue between artists, institutions and professionals, in order to prolong collaborations beyond 2016. We have really constructed this programme with a sense of back-and-forth – at any rate, as regards the cultural part. For example, the choreographer José Montalvo, an artist associated with the Théâtre National de Chaillot, which hosted the opening show for Korea Year in France, has worked with the National Dance Company of Korea to create "Shigane Nai" (The Age of Time), the opening show for France Year in Korea. The National Museum of Modern and Contemporary Art in Seoul (MMCA) will also host the Gilles Barbier exhibition, on show at Friche Belle de Mai in Marseille, which had hosted one of the MMCA's exhibitions on digital art, "The future is now".

And France Year in Korea?

AB. We had different goals, because French culture is already familiar to them. So the idea was to show culture in its broadest sense, and to have a programme covering a wide variety of spheres – economics, gastronomy, sport, French technology and so on. We wanted to show new talents, a creative and innovative France

and fresh aspects of French culture and diversity – and get away from the image of Paris. It was important to put the spotlight on other regions. The "Textifood" exhibition at the DTC Textile Museum in Daegu, which deals with research on futuristic textiles made from food products, ought to resonate with the Koreans, who work a great deal on subjects like connected textiles – as should the retrospective on the artist Orlan at the Sungkok Art Museum in Seoul. Korea shares a taste for cosmetic surgery with Brazil, and Koreans have it when they are very young. It's an incredible market!

Which events organised in France have most appealed to you?

HL. I discovered something I wasn't very familiar with, traditional Korean dance, with Jongmyo Jeryeak. The really remarkable exhibition at the Musée des Arts Décoratifs, "Korea Now", dedicated to both design and fashion, was a real revelation to me. The work of Lee Bae, presented at the Guimet Museum, was also extraordinary, just like the work of the embroiderer In-Sook Son exhibited in the museum's Buddhist pantheon.

AB. It's difficult to say... But I think the exhibition at the Musée des Arts Décoratifs was an excellent illustration of how dynamic Korean creation is. These artists are deeply rooted in their culture; they revisit it permanently, retain this link with their history, and their ability to use it as a springboard. We see this in contemporary dance, design and fashion alike. Korea is now setting trends, although on a world scale it's a tiny country surrounded by two giants. Françoise Hugier's exhibition, which opened recently at the Seoul Museum of History, compares the photographs she took thirty years ago with those from 2015. Her work really shows how Seoul has become a source of post-modernity.

In your view, what has resulted from these events?

HL. What struck me about their organisation, both with the French institutions and our opposite numbers, was the desire to build something that would last and become firmly established in the long-term. Let's hope it won't stop at the critical moment when the France-

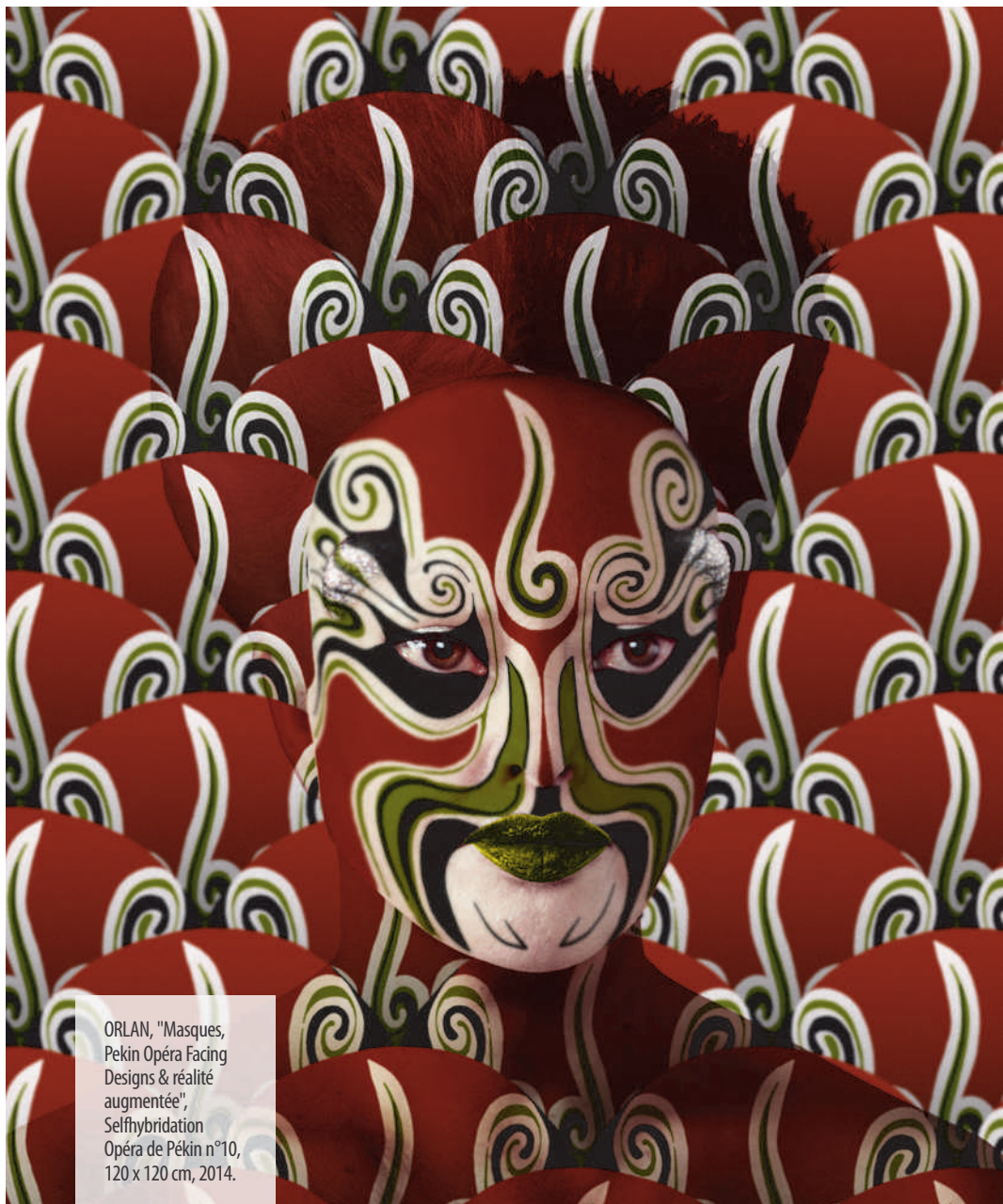
Korea Years come to an end. Events have travelled all over France, just as the French events are not happening only in Seoul but also in Daegu, Busan, and Jeju, etc. That's also the underlying principle of these cultural exchange years.

"I think this willingness to reach out to others and the links that exist between heritage and contemporary creation all bring us together.

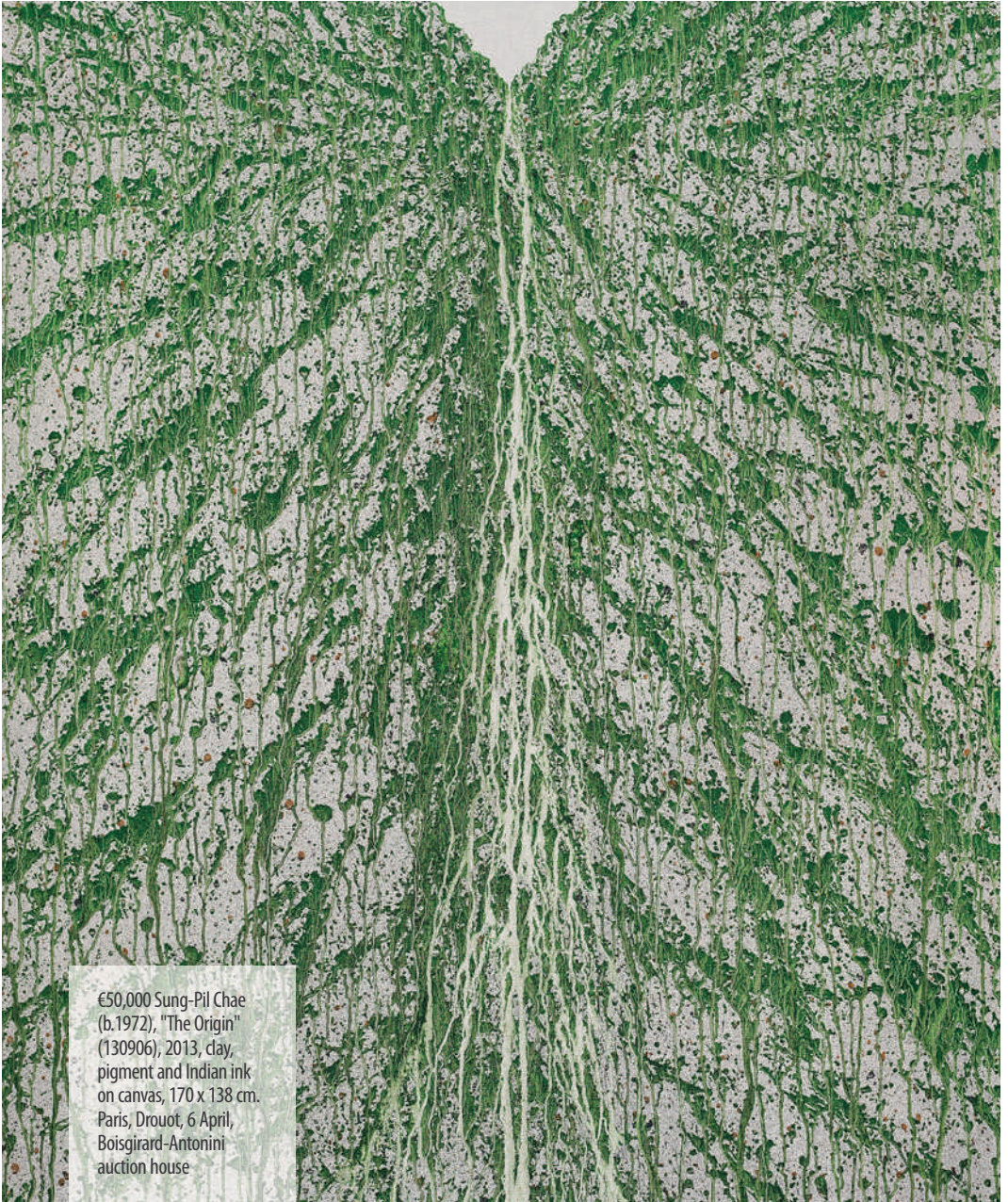
We know where we come from, and we exalt our past, but always in the light of contemporary life."

AB It's still a little early to say, but during the thirty years that the Institut français has been organising cultural exchange years, working on behalf of the Ministry of Foreign Affairs, there have been several benefits, in terms of not only image but they have also strengthened bilateral links. The France-Korea year also involves some very high-level political events. President Hollande made a state visit in November; it was the first time a French president had been to Korea in fifteen years. President Park Geun-hye is due to come to France in early June. All this strengthens exchanges between the countries still further. For example, we have signed a partnership with Naver, Korea's version of Google. We are going to set up a French channel on their homepage, which will promote France Year in Korea, and more generally show videos to give a broad picture of French culture to a young, highly connected audience. Naver gets 30 million single visitors each month. It is indeed true that the issues are diplomatic, since we are celebrating the 130th anniversary of our relationship, but the Year is also an occasion to develop economic and academic exchanges and links with start-ups. Korea is highly invested in the creative economy. Its president is doing a great deal for cultural industries, and this is a great opportunity for both our countries.

Interview by Stéphanie Perris-Delmas



ORLAN, "Masques, Pekin Opéra Facing Designs & réalité augmentée", Selfhybridation Opéra de Pékin n°10, 120 x 120 cm, 2014.



€50,000 Sung-Pil Chae (b.1972), "The Origin" (130906), 2013, clay, pigment and Indian ink on canvas, 170 x 138 cm. Paris, Drouot, 6 April, Boisgirard-Antonini auction house

In the "Land of the Morning calm"

For the last few months, France has been discovering all the richness of Korean painting with a certain wonder. Several exhibitions staged throughout the country as events in Korea Year have enabled people to appreciate all its beauty, like "Paper Tigers" at the Musée Guimet, "Seoul Paris Seoul" at the Cernuschi, and "Dansaekhwa. L'aventure du monochrome" at the Domaine de Kerguéhennec. This recognition is clearly visible on an international scale. The painting that developed during the 20th century in the "Land of the Morning Calm" is enjoying real popularity. "Korean artists have gained a global audience thanks to the interest evinced more than ever by collectors all over the world, especially for Dansaekhwa monochromes, which are now being re-evaluated. Leading museums and galleries have had their eyes glued to this movement since 2014", says Jackline Jiae Byun, a specialist in modern and contemporary art at K-Auction. This Korean auction house founded in 2005 is now rivals Seoul Auction, an older establishment, and holds its own against Christie's and Sotheby's in the Hong Kong marketplace. During the next Frieze New York,

it is presenting an exhibition entitled "Korean Abstract Art: Early Work". 2014 seemed to be a turning point. That year, two galleries – the Blum & Poe in Los Angeles and the Kukje Gallery in Seoul – devoted their programmes to Dansaekhwa, a pictorial movement that arose in the Seventies, with ambassadors in the shape of Lee Ufan, Park Seo-Bo, Chung Chang-Sup and Chung Sang-Hwa. Several events were staged in the wake of these two exhibitions and the presentation of Korean works at Frieze Masters in London – in particular one at the Palazzo Contarini-Polignac in 2015 during the 56th Venice Biennial, also dedicated to Dansaekhwa. This event, devised in collaboration with the Kukje Gallery and Tina Gallery of New York, was a success with critics and public alike. "After this show, several top museums and galleries contacted us, also wanting exhibit these artists," says the Kukje Gallery, one of the main promoters of the Korean movement, adding, "International interest has grown considerably, especially with museums. Leading institutions like the MoMA, the Solomon R. Guggenheim Museum, the Art Institute of Chicago, the Dallas Museum of Art, the Hirshhorn Museum and the Smith-

sonian have now added Dansaekhwa works to their collections." The market immediately reacted to this phenomenon of institutional recognition, and the top artists saw their price indexes climb, like Park Seo-Bo, considered the movement's founder. One of his paintings fetched €1.12 M in November 2015, while on 4 April this year, a work by Kim Whan-ki, a Korean abstract pioneer, sold for €4.2 M. These two bids were made in Hong Kong, where the lion's share of this market is focused, together with Seoul: 60.90% of auction sales of Yun Hyong-Keun's pieces and 65% of Chung Chang-Sup's take place in Korea (Source: Art Analytics). And what about France? Korean works are still relatively little known to the French public. The artists are not often seen at auction, particularly those of the first generation. Only 1.49% of Park Seo-Bo's works have come up for auction in France, and in the past years around thirty of Kim Tschang-Yeul's, whose "Water Drops" fetched €194,600 in December (Piasa). More recently, on 6 April, Chae Sung-Pil's "The Origin" went for €50,000 at Drouot (Boisgirard-Antonini); last winter it had appeared in the Musée Cernuschi's exhibition "Seoul Paris Seoul", an event featuring numerous loans from Paris galleries, including Baudoin-Lebon, Françoise Livinec and Emmanuel Perrotin. Since 2014, the latter has devoted several exhibitions to Dansaekhwa exponents, under the curatorship of Kim Yongdae, former director of the famous Daegu Museum of Art. It is also presenting Park Seo-Bo's work in its Hong Kong branch until 5 May. "We have had a close relationship with the art world in Korea for several years," says the gallery owner. "For example, in 2010, we collaborated with the Kukje Gallery, which hosted the Jean-Michel Othoniel and Xavier Veilhan exhibitions, while we presented one on Yeondoo Jung in Paris. The Korean scene is extremely dynamic and new places are constantly springing up." As we know, according to a study by the Larry's List site published earlier this year, Korea is the country with the most private museums after the US. Moving away from Dansaekhwa, this winter the Perrotin gallery brought together works from the Origin movement founded in 1962 by Choi Myoung-Young, Lee Seung-Jio and Suh Seung-Won. Not a single work by these artists has yet





View of the Dansaekhwa exhibition at the Palazzo Contarini-Polignac during the 56th Venice Biennial, in 2015.

Photo: Fabrice Sékax

Chung Chang-Sup, Untitled,
1992, Korean paper on
canvas, 260 x 390 cm.

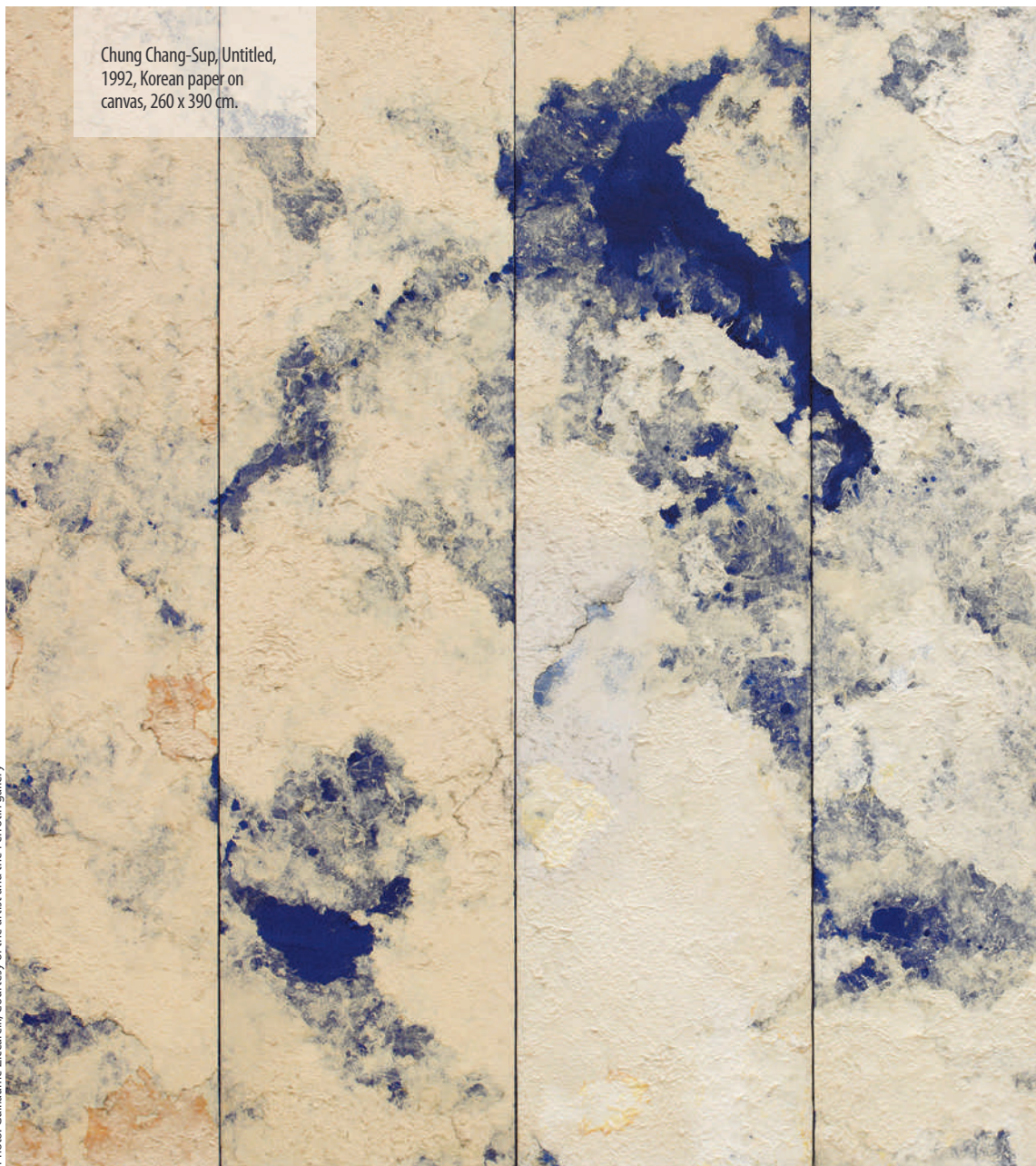
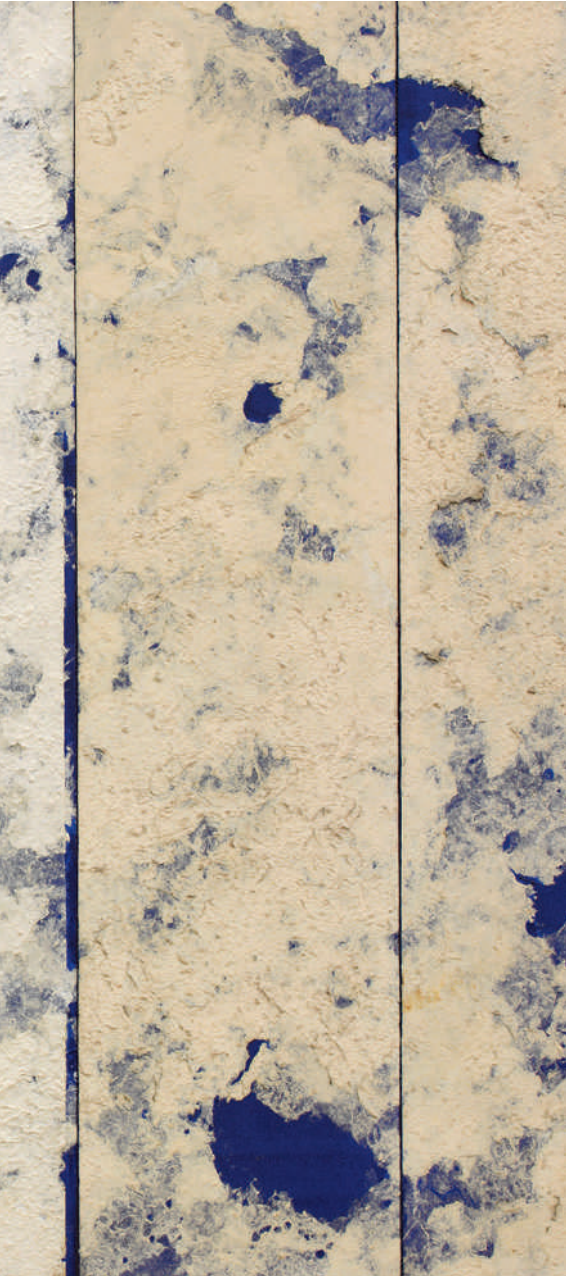


Photo: Guillaume Ziccarelli. Courtesy of the artist and the Perronin gallery



come up for auction in France (source: Artnet). In galleries, they post prices ranging from €50,000 to €130,000, or around €270,000 for Lee Seung-Jio. So the work carried out by Paris galleries in promoting Korean painting is crucial and for some of them, like Baudoin-Lebon and Rabouan Moussion, far from being a fashion phenomenon; it involves work begun several years ago. "More than twenty years ago we had already sold to Western collectors many works by Shin Sung-Hy. He is an artist who had lived a long time in France, and we were already exhibiting him at the FIAC in 1996," says Baudoin-Lebon. French culture has long been a benchmark for Korean artists. "Many of them still dream of exhibiting in France today," says Sunhee Choi, a young Korean gallery owner who is shortly to open a gallery in Seoul. For Françoise Livinec, the artist Won Sou-Yeol, shown at the Ecole des Filles in Huelgoat (Brittany) in 2014, acted as an ambassador for various Korean artists whose style chimed in with the gallery's approach. Since then, she has exhibited Bang Hai-Ja, Kim Tae-Ho and Choi Jun-Kun, offering their works at between €1,000 and €60,000. "Today, art lovers are highly sensitive to this singular scene, which is part of the great movements in art history, and still has attractive prices," she says. This is the case with Lee Bae, represented in France for ten years by the RX Gallery, whose works are now found in the Saint-Étienne Museum of Modern and Contemporary Art and the Musée Guimet. The stature of this artist whose prices are still "mild" (between €25,000 and €45,000) could develop rapidly. Rediscovered in his country, Lee Bae received the South Korean National Association of Art Critics award in 2013. "Over there, the market focused mainly on established artists of the older generation, whose success contributed to the recognition of the next. But for the moment, the local market is not big enough for emerging artists. So it is important to give them an international audience," says Sunhee Choi. This was the idea behind the exhibition "Séoul vite vite !" at the Tri Postal de Lille, one of the few dedicated to the young contemporary scene: a hyper-connected generation very much open to the world, like Lee Bul. One to keep your eye on...

Stéphanie Perris-Delmas

Dansaekhwa

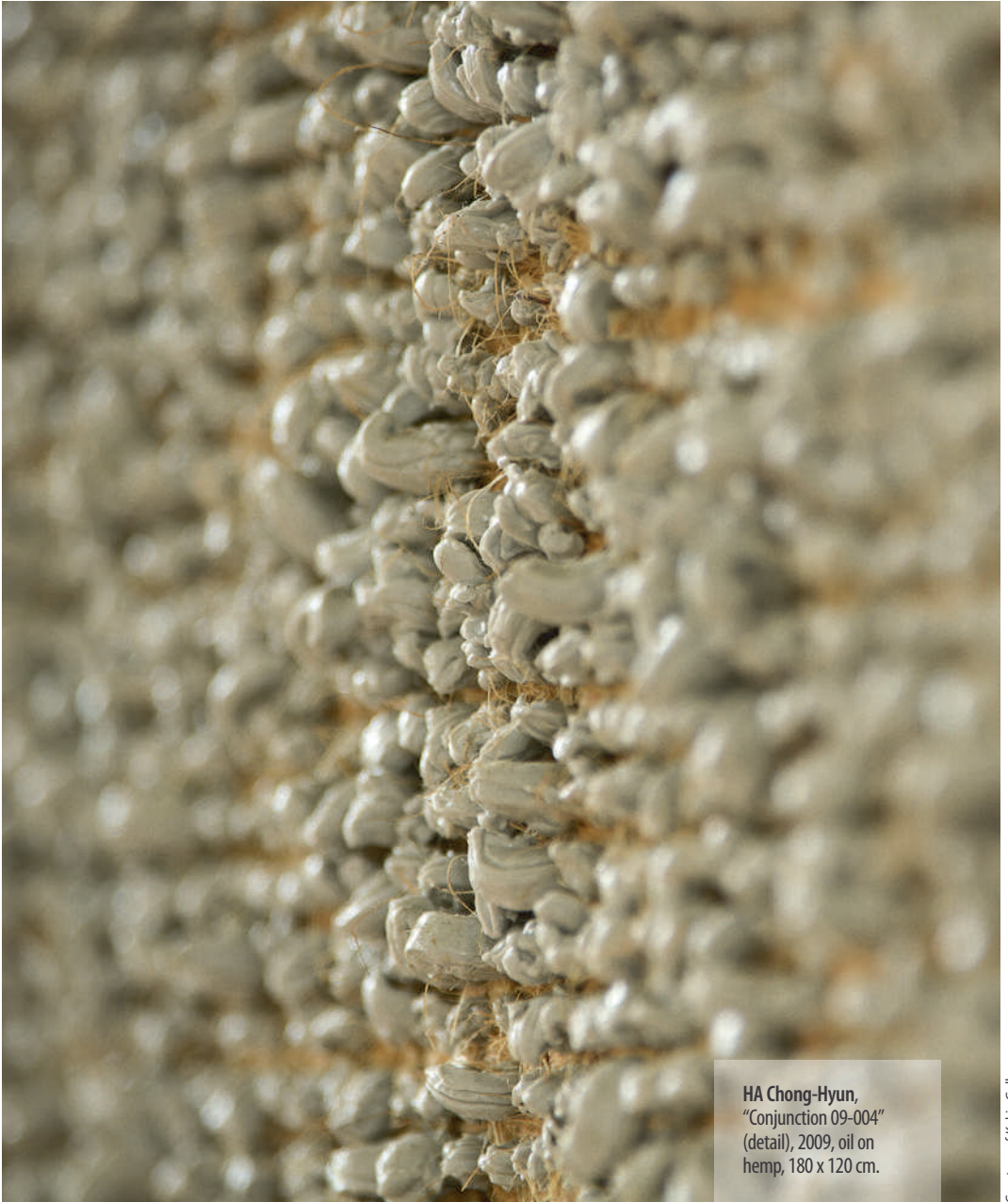
Thanks to its large windows opening onto the gardens, letting a delicate light filter through even on dull days, the architecture of the Château de Kerguéhennec in the Morbihan sheds natural light on the work of the Korean artists on show during the France-Korea year. This exhibition devoted to Dansaekhwa ("monochrome painting" in Korean) is far more than a simple appetiser. The various works by eight major artists in this movement, which began in the Seventies, enable visitors to appreciate all its subtlety and finesse. To do so, they need to set material concerns aside and see these works from elsewhere not as paragons of a revisited Western abstraction, but as the quintessence of a rediscovered Korean identity. The sobriety, unity and beauty of these paintings draw inspiration from the philosophy dear to scholars of the Land of the Morning Calm. "Unlike the West, we have not constructed ourselves in opposition to nature, but with a constant desire to live with her," said the artist Park Seo-Bo, a theorist of the movement, in an interview given during the exhibition. Their desire to reconnect with a tradition undermined

by Korea's frenzied modernisation process after the war led these artists – Ha Chong-Hyun, Chung Chan Sup, Yun Hyong-Keun and Choi Byung-So – to revive it in a highly original way. With them, gesture becomes ritual. Park Seo-Bo speaks of a form of religion. The paintings, generally large format and, indeed, monochrome, are like moments of breathing. The "Writings" of Park Seo-Bo, which date from 1999 and come from the artist's collection, are particularly admirable, as is the remarkable 1982 triptych "Conjunction" by Ha Chong-Hyun, on loan from the Gyeonggi Museum of Modern Art in Ansan. Here their work with the material (hak, the famous traditional Korean paper, and hemp canvas); its corollary, the creation of a highly singular texture, and the repeated gestures – a form of asceticism – all immerse visitors in a state of completeness: a gentle remedy for the evils of our time. **Stéphanie Perris-Delmas**

"Dansaekhwa: the monochrome movement in Korea, from the Seventies to the present day" at the Domaine de Kerguéhennec, owned by the Morbihan département. Until 1 June.

www.kerguehennec.fr





HA Chong-Hyun,
"Conjunction 09-004"
(detail), 2009, oil on
hemp, 180 x 120 cm.



Photo: Ilis Sarkanyu

Ha Chong-Hyun, "Conjunction 83-077",
1982, oil on and pushed through the
back of hemp canvas, 220 x 360 cm,
G MOMA collection.



Arflex, symbol of Italian design

This jewel of Italian design undoubtedly suffers from a low profile in France. But there's a reason for this: since its creation in 1947, Arflex has never had a real distributor in this country. An oversight now made good through the partnership established between Fausto Colombo, the company's CEO, and Siltec, the contemporary furniture firm founded by Bernard Tordjman in 1976. Arflex is virtually part of Italy's national identity. Between 1951 and 1954, Carlo Barassi, via Arflex, developed several fold-down seat models for the Fiat Topolino. Exit the bale of straw; enter elastic straps and rubber foam – the

famous gommapiuma perfected by Pirelli after the war. And then Barassi, the giant tyre engineer, founded a company with Renato Teani, Pio Reggiani and Aldo Bai, in view of promoting these new techniques with small family firms in Brianza (a region specialising in furniture production since the 19th century) in order to sell them the raw material. Its name, Ar-flex (flexible furniture) was devised by the celebrated advertiser Erberto Carboni. Later, the two words were amalgamated. The venture began in Corso di Porta Vittoria, Milan, where the first workshop and sales teams were set up. To convince the local production network to abandon springs and straw in favour of straps and Pirelli foam, prototypes had to be proposed. Enter Marco Zanuso. This young designer was one of the first in his country to see the advantage of industrialising furniture. Better still, he incorporated the issues of distribution and communication into his whole approach, becoming *de facto* the leading national representative of the "good design" promoted across the Atlantic. In his view,

TO SEE

The Arflex show-room at Siltec,
53 Rue de Miromesnil, Paris 75008.

www.siltec-mobilier.com and www.arflex.it



HD



Arflex showroom at Siltec, Hug Love Seat (2014) by Claesson Koivisto Rune and pair of low Elettra chairs (1954) by BBPR.

Arflex showroom at Siltec,
Naviglio sofa (2007) by
Umberto Asnago, Island
sofa tables (2013) by
Bernhardt Vella and Cross
armchair (1974) by
Marcello Cuneo.



mass-produced forms would involve innovation, experimentation, production and the socio-cultural context alike: ideal for the designs of Arflex, the first local company immediately created in response to the new challenges of this business sector. 1951 saw the appearance of Lady: a chair that became a Fifties icon, first exhibited at the Milan Triennial. It won a gold medal, and brought Arflex to public attention. In 1954, its more all-embracing Martingala chair was one of the flagship products of the 10th Milan Triennial. Its specific asset was its entirely removable cover – an idea that would be taken up and improved, without seams or fastenings, by one Pierre Paulin, with the success we all remember... Innovation was Arflex's trademark, with new models launched each year. Many became reference models, like the Fiorenza (1952) by Franco Albini, the Elettra (1954) by the BBPR Collective, the Delfino (1954) by Erberto Carboni and the Bobo (1967) by Cini Boeri. This chair was the first plastic monobloc chair without an internal frame. The list of contributors in this pioneering epoch is far from complete: other notable designers were Carlo Bartoli, Joe Colombo, Maurizio Calzavara and Sergio Mazza. At the end of the Seventies, following a change in Pirelli's commercial policy, Arflex was sold off. Although the new owners continued to call on the great names of architecture and design, success was a thing of the past and by 1995, the company was facing bankruptcy. It was bought up by Fausto Colombo's father, the owner of sofa specialist Seven Salotti. The two companies later merged, with the name going to the most powerful DNA – that of Arflex.

60 years, a revival

The production apparatus was restored to working order. "After my father bought it, we were eagerly awaited at the Milan fair, as everybody wanted to see what we were going to do with Arflex." Turning their backs on the brand's past – too weighty to be sustained –, a succession of artistic directors sought in vain to establish a new style. Its rebirth really began in 2007, the brand's 60th anniversary, when

the controls were taken over by Fausto, his sisters Patrizia (marketing and communication) and Laura (artistic director) and his brother Giovanni (head of production). "This anniversary, when we proposed a historic retrospective, was when we realised that Arflex's initial success depended not on one designer, but on several," says Fausto. From then on, Laura called on international architects and designers, asking them to be as innovative as their predecessors during the Thirty Glorious Years. Whenever a historic model is re-edited, it is not through mere nostalgia, but because it is considered contemporary. It is produced in exactly the same way as the original model, because with Arflex, you don't buy just a piece of furniture; you get its history as well. Fausto Colombo is against the policy of the big groups who standardise both the design and the distribution method: "They are not looking to develop new products but to follow the market, taking inspiration more or less literally from whatever works. Likewise, they impose the same showrooms in every country, thus eroding specific national features. I don't seek distributors but partners who understand the brand and are able to sell it in personalised places." He is also highly critical about the frenzy of the furniture market, and militates for slow design and sustainable development. The new factory, which opened eight years ago, is aiming for zero emissions, and everything possible is recycled. This approach is an integral part of the design of new products, which achieve a 60 % recycling rate. Since 2007, the brand has developed considerably on an international scale, as have the names who work with it. So you will find Jean Nouvel alongside the Swedish collective Claesson Koivisto Rune, designers of two chairs with the highly Nouvelle Vague name of "Jules et Jim"... The first is the smaller of the two, and like other Arflex products, they are designed to reflect consumers' tastes – in terms of not only fabric, but also the finishing of the metal feet, which can even be embellished in wood, if requested. An "à la carte" programme in just the tone sought by Fausto Colombo.

Sylvain Alliod

The dream world at auction

The time is long gone when André Breton said of Gustave Moreau that his museum was "huge and empty, with frames that were too gilded and too dated" and accused the institution of "prolonging beyond his death the exile he wanted to retreat to." In 2015, the museum received 58,239 visitors – many more than in 2013 (only 22,000). Mere curiosity (the museum reopened in January 2015 after a year of refurbishment work) or a sign of growing interest in Symbolism through one of its finest exponents?

Symbolism

The specialist Éric Gillis, who worked in several museums before becoming an art dealer in 2011, says that "we do not yet have a firm definition of Symbolism as regards the market or even the history of art." Éric Gillis prefers to focus on a number of crucial aspects rather than rigid, restrictive definitions. "There are keywords that illustrate Symbolism. It is concerned with mystery, and with a secondary, parallel reality. There is also its fascination with death,

esotericism, meditation and introspection." One thing is certain for the art dealer, who participated in the TEFAF Art Fair (Maastricht) this year: "Since the early 2000s, we have seen the public rediscover Symbolism, and a distinct change in tastes." Ample evidence is provided by the number of exhibitions devoted to Symbolist masters like Spilliaert, Ensor, Hodler, Puvis de Chavannes, Redon, Rops, Schwabe, Toorop, Böcklin and Moreau. Between 1990 and 1999, there was an average of 16 exhibitions a year on these artists: a figure that rose to 58 between 2000 and 2009, and to 72 between 2010 and 2015. Likewise with media coverage: Symbolism is filling an increasing number of pages. Between 1990 and 1999, there were fewer than 900 articles a year on the "movement", around 4,500 between 2000 and 2009 and over 6,700 since 2010. The press has found considerable material in several flagship exhibitions, including "Léon Spilliaert" in 2014 at the Mu.ZEE in Ostende, the artist's native town, and the same year, "Odilon Redon" at the Fondation Beyeler, followed by "Dreams of Nature. Symbolism from Van Gogh to Kandinsky" in 2012 at the Van Gogh Museum



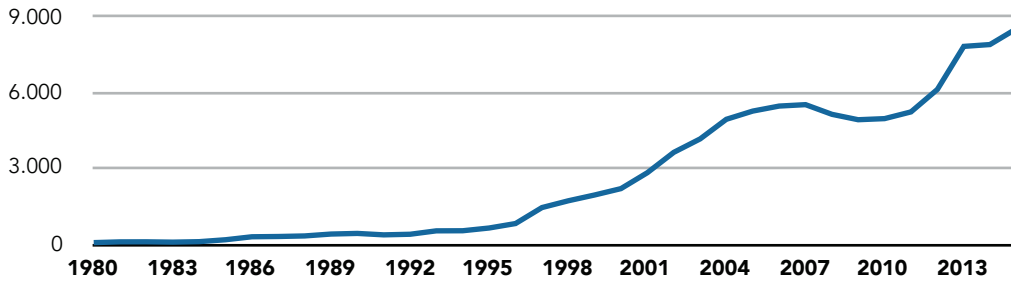
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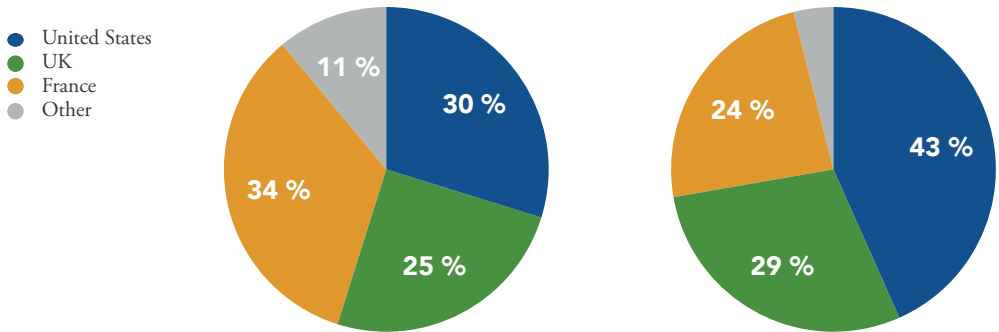
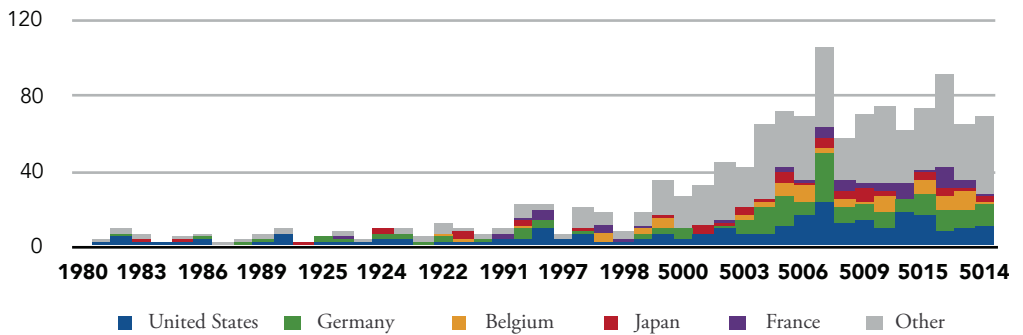
€488,280

Odilon Redon (1840-1916), "Pégase",
pastel on paper, 67.4 x 48.7 cm,
Paris, Drouot, 11 December 2014,
Christophe Joron-Derem auction house.

Rise in the number of articles devoted to Symbolism in the press



Variation in the geographical division of exhibitions devoted to Symbolism



Rise in the turnover for Symbolist drawing

(Amsterdam), and of course, "L'Ange du bizarre" at the Musée d'Orsay in 2013 (which attracted 337,000 visitors), after a spell at the Städel Museum in Frankfurt am Main. It is understandable that these exhibitions were mainly staged on Symbolist soil. Between 2000 and 2015, Germany hosted 150 of them, Switzerland 142, Belgium and the Netherlands 65, and France 51. Despite not being Symbolist stomping grounds, the US and Japan also organised 177 and 50, respectively.

Symbolist drawing: a medium for export?

This dynamism in Japan and the US is unsurprising, as both countries have been strongholds outside Europe. According to Éric Gillis, "there was a flourishing market in the Seventies and Eighties, particularly in Japan. It collapsed in 1990, perhaps because of the Japanese art market crash. The revival is due to dealers like Barry Friedman, who have created several collections in the United States." The specialist also emphasises the "trailblazing side" of collectors. "American museums were not much interested in Symbolism during the Seventies." Between 1970 and 2000, the US hosted 30 exhibitions devoted to Symbolism, compared with 177 between 2000 and 2015. The leading collector is the American Leon Black, whose fortune is estimated by Forbes at \$5.4 billion. The New York financier, who spent \$120 M on Edvard Munch's "The Scream", owns around 15 of Odilon Redon's Noirs.

A small but vigorous market

Mathieu de Bayser, one of the directors of the eponymous gallery specialised in 17th to 20th century drawing since 1936, says "Symbolist drawing has moved out of its narrow circle in the last ten years. We are seeing a new demand, and new prospects. A genuine virtuous circle has been created thanks to new collectors and art dealers, and the work carried out by top-class institutions." This maturity is palpable at Drouot, where Symbolist drawings often exceed their estimates. In November 2014, Tajan sold "Insectes et Personnages", a watercolour by Odilon

Redon reworked in Indian ink, for €24,800 – after a high estimate of €6,000. A month later, it was the turn of the Christophe Joron-Derem auction house, with a superb pastel by Redon from the Charles and Christiane Dupuy collection. "Pégase" went for €488,280 – far above its high estimate of €200,000. It had originally been acquired by Count René Philipon, one of Redon's friends and a well-informed collector. (Incidentally, he donated other pastels by Redon to the French State, and they can now be seen in the Musée d'Orsay.) In November 2015, the Ader auction house took €20,160 for "Deux personnages dans un paysage rocheux" (c. 1865), an elegant drawing by Redon in pen and Indian ink, partly inspired by Rodolphe Bresdin, the young Redon's engraving teacher at the time. At the same sale, the hammer fell at €5,000 on "Cocottocratie", a scandalous drawing by Félicien Rops. According to Mathieu de Bayser, "Symbolist drawing, which was previously only collected by a handful of Americans, art dealers and avant-garde curators, now has a far stronger collector base, even if the market remains fairly small." "It is still the prerogative of ten major collectors throughout the world and small-scale collectors who can buy a few drawings and engravings," says Éric Gillis. Several sales have left their mark on the speciality, like the Paris record for Gustave Moreau's "Péri, l'éléphant sacré" (c. 1885), sold in 1994 for FF4.7 million (around €735,000) by the Ader-Picard-Tajan auction house. Meanwhile, in 2000, Piasa knocked down Odilon Redon's "Visage derrière les barreaux" (1880) for FF5,925,000 (i.e. €896,981). On a global level, a double record for a Symbolist drawing at auction went to a single work by Redon: "Vase au guerrier japonais" (1905), a pastel that originally belonged to Doris Duke and was sold by Christie's New York in May 2004 for \$3.4 M, then by Sotheby's London for \$3.5 M in February 2008.

Changing tastes

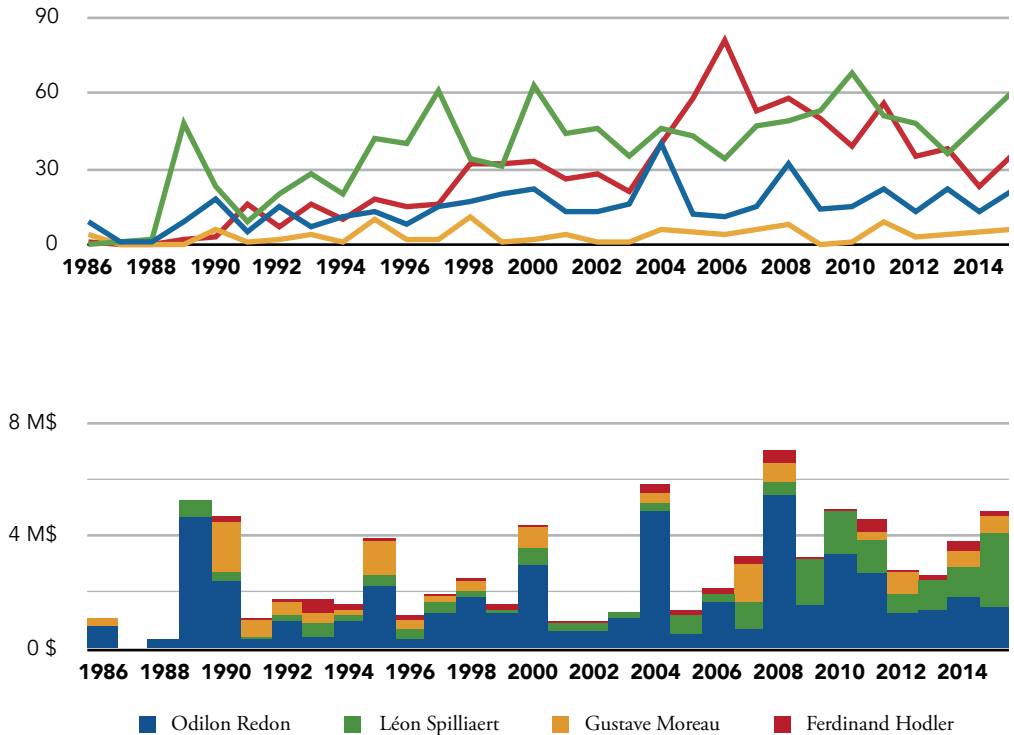
Why all this Redon? For collector and exhibition curator Antoine-Louis Prat, "it's mainly because he was one of the most prolific. The market has plenty to

€384,400

Gustave Moreau (1826-1898),
"Le Poète persan", c. 1886,
lead pencil, watercolour and
gouache, 34.3 x 14 cm (detail),
Saint-Cloud, 11 October 2015,
Le Floc'h auction house.
Cabinet Perazzone-Brun.



Rise in the number of lots for Symbolist drawing

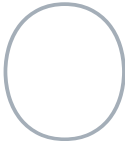


feed on." Redon's drawings have brought in \$48.4 M at auction, a long way ahead of Spilliaert (\$17.1 M), Moreau (\$11.5 M) and Hodler (\$4.5 M), among those who sell best. And Symbolist drawing posts very low unsold rates: 26% for Redon, 28% for Ensor, 30% for Moreau and 39% for Félicien Rops – one of the highest. Louis-Antoine Prat raises a further point: "The market also likes the novel and the bizarre." Éric Gillis has an explanation for these changing tastes: "During the Eighties, particularly in Japan, collectors were not focusing on the same kind of Symbolism. It is now subtler and more academic, and its definition is much

broader. During those years, it was more of a bucolic Symbolism rooted in mythology and legend. The price indexes of artists like Armand Point have collapsed." And what about the (re)discoveries? According to Mathieu de Bayser, "Alexandre Séon is pretty sought-after today, as are some of Gustave Doré's Symbolist drawings. Neo-Impressionist artists are also popular, like Ernest Laurent, whose work could be very dark, with Symbolist overtones." There's no doubt about it: Gustave Moreau and the Symbolists have well and truly emerged from the shadows.

Art Analytics

Bae Bien-U, painting with light

 On the second floor of the château, the rooms lying around the celebrated staircase attributed to Leonardo da Vinci are the setting for a series of large-format black and white photos.

From a distance, their masses seem to emerge from nothing, while clusters of trees appear in the mist and tree trunks weave sinuously towards the sky. As they move closer, visitors are caught up in myriad nuances of light, in a brightness that, in some compositions, seems unreal and even holy. There is considerable contrast between the photos. For this exhibition, Bae Bien-U created a dialogue between the Gyeongju forest, the sacred burial site of the Korean kings of the Silla dynasty, and the Chambord forest. The artist is familiar with this world of trees, moss, ferns and flowers that quiver in the slightest breath of air. He participates in their life; he divines the changes of time and season; he is acquainted with the roughness of pine bark, the satin smoothness of cherry tree bark and the irregular plaques of the plantain. From the heat on his skin, he can already perceive the daylight caught in the minute florescence of the moss. With his lens, he just has to

choose the moment when nature becomes luminescence, where contrasts emerge, or on the contrary, dissipate; he senses the breeze poised to disturb this limpid immobility and imbue fragile things with movement. Bae Bien-U was invited to spend several seasons at Chambord. The forest – the backdrop of a walled fairy tale castle, and a controlled hunting area – must have seemed very strange to him: there is no sign of any animals (or humans) in his compositions. The photographer has sought to understand its soul, to tame it through his eyes and his thoughts. After all, he found his path by crisscrossing the hillsides, mountains, plains, sacred woods and wild forests of his own country... The pine tree, omnipresent in his home country, became his favourite subject. The tree is a symbol of longevity, forming part of Korea's everyday world, life and art. Here, he patiently moves through these woods, unknown to him, in order to appropriate them. Most pictures provide visions of grassy tussocks and lanceolate iris leaves, which stand out clearly against a seemingly watery surface, enveloping the surrounding landscape in a gentle mist, or rather, suspended droplets. The majestic canopies of oaks



"CH2A-001V, Chambord",
2014, C-print, 200 x 160 cm.



"CH1A-018H",
Chambord, 2015, C-print,
100 x 200 cm.

float both in the sky and on the surface of marshes and overflows. That is the art of Bae Bien-U's work! Sky and water mingle imperceptibly; trees appear with their doubles, without our knowing which one is the reflection. Nothing is ever taken in its entirety, particularly the pine trees of Gyeongju, which become individuals through the magic of a shot. He places some in the foreground of a scene, where the deep-black silhouettes of trunks stand out – or form a grid – against others that fade out in the background in infinite variations of grey. And empty spaces... The photo-

grapher continues the great tradition of scholarly calligraphy and painting, in the harmony of yin and yang, to ensure the unity of life. The almost abstract quality of traditional landscape painting was a factor in his choice of photography: "a way of understanding and treating light," as he says. His pictures place him in the same line as Gyeomjae Jeong Seon (1676-1759) and his landscapes painted from life, particularly "Clearing After Rain in Mt. Inwangsan" (1751). This familiarity enables him to integrate abstract elements – both lyrical and geometrical – into photography, as



observed by the exhibition curator, Yannick Mercoyrol, "His frequent use of highly structural lines in his compositions and the way he isolates his figures through powerfully marked contrasts all emphasise the constant dialogue with a multitude of pictorial references in his work." By shifting the focal point, changing the usual perspective and lavishing meticulous care on his prints, Bae Bien-U produces timeless images and forms in space that have no territoriality or history. Early on as a student at Hongik University's College of Fine Arts, he adopted photography, with all

its restrictions and freedom, to create compositions that seek to make visible what is invisible. In every picture, he invites us to celebrate the first morning of the world: a truly aesthetic and emotional moment.

Anne Foster

"Bae Bien-U. From one forest to another", National Estate of Chambord, 41250 Chambord, until 12 June. Bilingual catalogue in French and English by Yannick Mercoyrol and Robert Fleck, 104 pp., Somogy éditions d'art, 2015.

www.chambord.org



GAZETTE DROUOT

DROUOT