

# LA GAZETTE DROUOT

INTERNATIONAL



NUMBER 63  
NOVEMBER 2016



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November 15

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# DROUOT

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16 November 2016

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## COLLECTIONS FROM CHÂTEAU DE VILLEPREUX

Tuesday 8 November at 2pm - Room 1 and 7

Drouot-Richelieu, 9, rue Drouot, 75009 Paris



Anne-Louis GIRODET-TRIOSON  
(Montargis, 1767 - Paris, 1824).

Portrait of Madame Augustine Bertin de Veaux (1780).



Henri LEHMANN  
(Kiel, 1814 - Paris, 1882).  
Mariuccia.



Pierre-Henri de VALENCIENNES  
(Toulouse, 1750 - Paris, 1819).  
La danse autour de l'arbre de Mai  
Paysage classique avec un groupe de vestales.



Pietro TENERANI  
(Carrare, 1789 - Rome, 1869).  
Statue in Carrara marble  
depicting abandoned Psyche.



PEDESTAL TABLE in mahogany and mahogany veneer.  
Hall-marked Bernard Molitor.  
Directory Period.



TABLE-DESK in mahogany and flame mahogany veneer with three opening  
drawers in the belt. By François-Honoré-Georges Jacob-Desmalter.  
Epoque Empire.

D

Public viewings: from Thursday 3 November to Monday 7 November from 11am to 6pm - Tuesday 8 November from 11am to 12pm

Contact during viewings: +33 (0)1 48 00 20 01 or +33 (0)1 48 00 20 07

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ART MARKET - MAGAZINE



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# EDITORIAL



**Stéphanie Perris-Delmas**  
EDITORIAL MANAGER

Well, this is the last one! All good things come to an end, and this is my last magazine, my last two international issues with the Gazette Drouot. "Last but not least", as the British say. The Chinese say 压轴之作 – but perhaps you don't speak Chinese... Six years ago, the Gazette Drouot decided to publish two international issues in English and Chinese each month, as well as its parent version in French, to reach out to collectors and art lovers all over the world in a passion that knows no frontiers. During these six years, the team of the Gazette have selected the very best of art and its market in order to share and distribute it internationally, at no cost. A generous and pioneering venture... This most recent issue, like those to follow, is no exception and its hundred or so pages feature the main upcoming events and get-togethers, reports on the best sale results and interviews with the leading players in the market. Art, as we know, is a daily chronicle. La Gazette has been writing its own for 125 years. Those to follow will be written with others. Thank you for these wonderful years...

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**SALE IN PREPARATION**  
**Saturday 3 December**

**Salle VV, 3 rue Rossini 75009 PARIS**

**SAINT-EXUPERY (Antoine de)**  
**Le Petit Prince.**

With several drawings by the author.  
New York, Reynal & Hitchcock, 1943.

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**+33 (0)1 45 55 18 66 - info@cazo.fr**

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THE COLLECTION OF MONSIEUR G.

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## PUBLIC VIEWINGS

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Monday 14 November 2016, from 11am to 6pm  
Tuesday 15 November 2016, from 11am to 6pm  
Wednesday 16 November 2016, from 11am to 12pm

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# MILLON

# ART NOUVEAU

THE GREAT CREATORS

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MONDAY 21 NOVEMBER 2016  
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Monday 21 November 2016, from 11am to 12pm

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# NEWS IN BRIEF



## Versailles keeps its Queen

Catherine Pégard will not be giving up her throne. Despite some defeatist forecasts, the ex-editor-in-chief of *Le Point* has at last been reappointed the President of the Public Establishment of the Palace, Museum and National Estate of Versailles for three years. The former advisor to Nicolas Sarkozy had replaced Jean-Jacques Aillagon in the position in 2011. She is notably responsible for the opening of 6,000 m<sup>2</sup> in additional public spaces and the raising of a record sum of €70M through sponsorship. Her future projects include increasing the diversity of visitors to the Château and welcoming school groups, both at the request of the Minister of Culture.

An abstract painting by Shirley Jaffe, featuring a complex composition of bold, geometric shapes and vibrant colors. The palette includes teal, yellow, black, brown, green, red, and blue, set against a light grey background. The forms are layered and overlapping, creating a sense of depth and movement. A prominent black shape resembling a bird or a wing is visible in the upper right quadrant, and a large yellow rectangular block is in the center. The overall style is characteristic of abstract expressionism.

## Death of Shirley Jaffe

The American abstract expressionist Shirley Jaffe passed away on Thursday 30 September at the age of 93. Born in New Jersey in 1923, Jaffe moved to France as a young painter after completing her education at Cooper Union in New York. Previously represented by the Nathalie Obadia Gallery in Paris, she quickly became known as one of the most influential painters in contemporary abstract art and is considered to have inspired young artists such as Jessica Stockholder and Bernard Piffaretti. Her most notable works include a series of nine stained glass windows for the lateral chapel at Perpignan Cathedral, as well as a number of paintings exhibited at MoMA and Centre Pompidou.

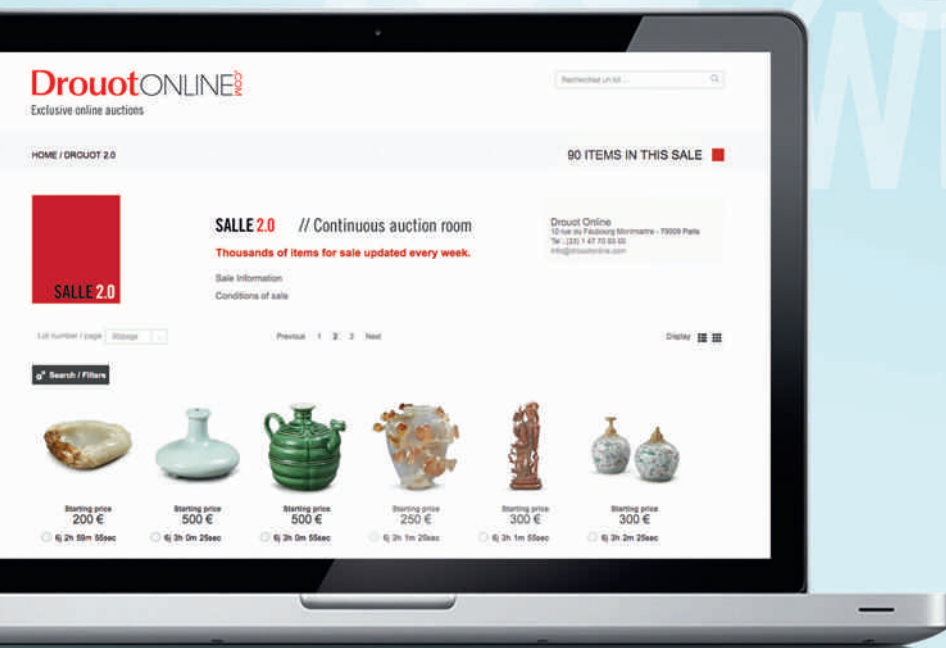
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# DROUOT

CHRISTOPHE JORON-DEREM

AUCTIONEER

## ARCHIVES PIERRE MOLINIER

MONDAY NOVEMBER 14th - 7PM - Hôtel Drouot - Room 7



Amongst unique vintage works presented: original collage of photomontages, prints enhanced in pencil or pen, numbered prints with fingerprints at back, two dolls, and a lot of original objects, jambe-bouquet, main de la repasseuse, painted masks, paintings, drawings and furniture (including easel and his personal painting box).

1 **Pierre MOLINIER (1900-1976)**  
*La main de la repasseuse*  
Composed object - 1958

2 **Pierre MOLINIER (1900-1976)**  
*Nous sommes le secret*  
Drawing in pencil - 1956

3 **Pierre MOLINIER (1900-1976)**  
*Grande poupée*  
Modelling sculpture - 1958

4 **Pierre MOLINIER (1900-1976)**  
*Chaman découpé*  
Original cutting - 1967

5 **Pierre MOLINIER (1900-1976)**  
*Tête masquée avec chapeau haut de forme*  
Composed object - 1960s

6 **Pierre MOLINIER (1900-1976)**  
*Luciano Castelli*  
Original collage - 1975



**Drouot**LIVE

**Expert: Antoine ROMAND**  
Tel: +33 (0)6 07 14 40 49  
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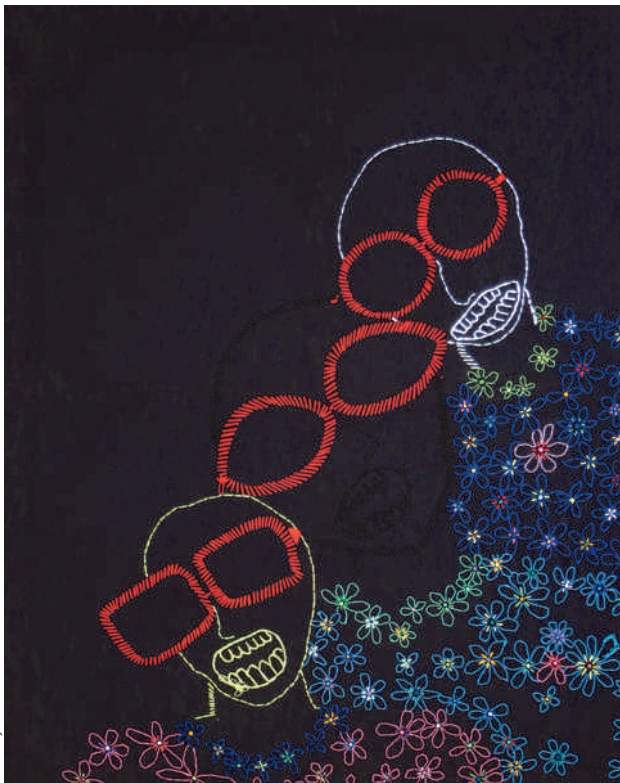
**Auctioneer:** Christophe Joron-Derem - SVV no. 2002-401 - 46, rue Sainte-Anne - 75002 Paris France - Tel: +33 (0)1 40 20 02 82

**Public viewings:** Maison Européenne de la Photographie - from Wednesday 9th to Sunday 13th of November, from 11am to 8pm (closed on 11th) - 517, rue de Fourcy - 75004 Paris - Tel: +33 (0)1 44 78 75 00

Hôtel Drouot - Room 7 - Monday, November 14th from 11am to 6pm - 9, rue Drouot - 75009 Paris - Tel: +33 (0)1 48 00 20 07

**Contact the office:** tel: +33 (0)1 40 20 02 82 - contact@joron-derem.fr - **Online catalogue:** www.joron-derem.fr - www.drouot.com

Courtesy KO21



## Brussels gets its own Centre Pompidou

A cultural partnership announced in Brussels on 29 September has set the ball rolling: the European capital will receive its very own Centre Pompidou. The agreement between Serge Lasvignes, president of the Parisian museum, and Rudi Vervoort, Minister-President of the Brussels-Capital region, comes one year after the acquisition of the outpost's new home - around 30,000 - square-metre Art Déco building and former Citroën garage located on the banks of the Brussels-Charleroi Canal. Set to officially open in 2020, but with temporary exhibitions starting as early as 2018, it will join the ever-growing list of Centre Pompidou outposts receiving works loaned from the French museum's 120,000-strong collection.

## A fair for contemporary African art in Paris

After a one-year delay, the first edition of Also Known as Africa (AKAA), a fair dedicated exclusively to contemporary African art, will finally open from 11 to 13 November at the Carreau du Temple. Cancelled in 2015 following the consecutive attacks in Paris and Bamako (and abandoned, in the meantime, by its artistic director Timothée Chaillou), it returns with a limited number of galleries but with ambition bursting at the seams. Despite its age, the young fair proclaims its good intentions loud and clear. Just like its big sister in London, the 1:54 Contemporary African Art Fair, it knows how to compensate for the lack of visibility surrounding African art on the stands. For this reason, the fair has equipped itself with a selection committee including the unrivalled expert in this domain: writer and art critic Simon Njami, artistic director of the Dakar Biennale and commissioner of the famous exhibition 'Africa Remix'. Among the stars in this sector, such as the frequently listed Chéri Samba and Yinka Shonibare, there is a preference for emerging artists, represented by a significant number of exhibitors from the African continent (such as the Al Marhoon Gallery in Algeria, the Hazard Gallery in South Africa, and Addis Fine Art in Ethiopia). On the French side, we must take into account the efforts of the G-P and N Vallois Gallery, which is particularly invested in the promotion of young Beninese artists, a large sample of whom will be displayed at the gallery's stand. It is this substantial selection and the still very affordable prices that should attract those collectors visiting the capital for Paris Photo.

## Audi opens its gallery!

In order to celebrate the tenth anniversary of the Audi Talents Awards, preparations are underway for the car giant's latest invention: the Audi Talents Gallery. Set in the heart of the Marais in Paris, the gallery aims to highlight emerging artists from all around the world through an ever-changing line-up of exhibitions featuring the four Audi Talent Award categories: design, music and image, contemporary art, and short film. The Audi Talents Gallery began its eight-month tenure on 25 October 2016 with the opening of Topics: water, air, light, and city. This exhibition showcases the works of prize-winner Isabelle Daëron, the 2015 Design Laureate for the Audi Talents Awards. Free entry.



## Kader Attia : Prix Duchamp 2016

It is with no great surprise that the French Kader Attia - the favourite from the beginning - won the highly mediated Prix Duchamp, awarded by the ADIAF during the FIAC. The announcement was made at the Centre Pompidou, which this year exhibited the four finalists. Born in 1970 and living between Berlin and Algiers, this is the second time that the artist has been nominated for the prize. He managed to win over the jury of collectors with his work on "phantom limb syndrome". The installation calls into question memory and repair, subjects that are both very dear to the artist. He is also the founder of La Colonie, a debating platform for art and politics that opened in Paris's 10th arrondissement in October.

© Centre Pompidou, Georges Meguerditchian Portrait of Kader Attia © Michael Danner

UPCOMING AUCTIONS

UPCOMING AUCTIONS THE MAGAZINE

### 12月18日 御制千手观音唐卡

苏富比拍卖行将在巴黎举办亚洲艺术专场。为此，该行征集了一系列亚洲古玩珍品，其中包括一尊康熙年间的御制基金无量寿佛像和一轴1765年乾隆时期的御制千手观音唐卡(左图)。这两件重量级拍品的估价分别为30万-40万欧元和4万-6万欧元。按画方面，该轴唐卡从高低低处可看到张大千1939年所作石图、黄宾虹的一幅山水和其中一幅源自于1948年作的山水画(估价35 000至45 000欧元)。值得一提的是，黄宾虹对中国传统绘画在现代的复苏起到了重要作用。



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### 12月17日 玉如意

如意如意，如人心意。如意自古便具有强烈的象征意义。祝融、长寿、富贵，如意在古代是一种具有所有这些吉祥寓意的物件，常被作为礼品。如意所用材料的珍贵程度一般也和其主人的社会地位紧密相连。图玉如意以青绿碧玉制成，是塔桑拍卖行(Tajan) 12月17日巴黎拍卖会的一件拍品(估价30 000-50 000欧元)。当日将会上拍的还有两件乾隆年间御制镶嵌金指环(镶嵌花卉灵芝纹样方环，估价20 000-40 000欧元)和一道双面山水白玉插屏(估价8 000-12 000欧元)。



### 12月19日 来自中国北方

瑞士亚洲艺术部将在巴黎举行10周年庆典。值此良机，瑞士得精造了一批珍品上拍，其中包括一对乾隆年间仿古铜彩瓷瓶(估价10万-15万欧元)。本次拍卖会上拍的另一件古玩瑰宝是图玉如意(13世纪制)和漆木雕观音坐像(估价20万-30万欧元)。雕菩萨作为佛教菩萨之一最早源于印度，传入中国后备受尊仰，成为藏传佛教和神祇形象之一。在中国可以找到众多神祇生动自然的形象等身像。体现了早期艺术家在人文主义方面的早期探索。在10-14世纪间，观音的形象和传说在中国北方迅速流行开来。

Stephanie Peris Delmas




# GAZETTE DROUOT INTERNATIONAL

ALSO IN  
MANDARIN

## EVENT

# The Château de Villepreux

 On 7 and 8 November, the Lasseron & Associés auction house will offer the Château de Villepreux's magnificent collections for sale at Drouot. Paintings and drawings by Girodet, Ingres, Valenciennes and Drölling, marble sculptures by Tenerani and furniture by Molitor and Jacob are the highlights of this event, which has created quite a stir in the normally staid world of 19th-century art dealers. The history of the families that left their mark on Villepreux will be told during the first sale (7 November), which is dedicated to the library. The

collection was started by François Louis Bertin de Veaux, better known as simply Bertin de Veaux, and expanded by his descendants; it boasts nearly 2,500 volumes, often bound in red Morocco leather and featuring numerous envois.

### A family in the press

The Bertin family name is interwoven with the history of journalism in the 19th century. The two brothers, Bertin l'Aîné (1766-1841) and Bertin de Veaux (1771-1842), were ardent believers in the principles of freedom, peace and equality, but the events of the summer of 1792 crushed their short-lived dream. After the fall of Robespierre on 9 Thermidor, they returned to Paris and turned to journalism, writing for various newspapers before declaring their independence and founding L'Éclair, which was critical of the Directory. Bonaparte thought he would be rid of them when, after becoming first consul, he quashed their paper – and around 60 others. However, he

## NOTE

Auction of the Château de Villepreux collections, 7 and 8 November, Drouot. Lasseron & Associés auction house. Ms de La Chevardière, Messrs Bacot, de Bayser, de Broglie, Froissart, Cabinet Turquin.



View of the  
Château de  
Villepreux and  
its grounds.

**Anne-Louis Girodet-Trioson**  
(1767-1824), "Portrait de Madame  
Augustine Bertin de Vaux (1780-  
1849)", 1809, oil on canvas,  
119 x 99 cm.  
Estimate: €400,000/600,000.





underestimated their pugnacity. The Bertins bought a title obscure enough to escape Bonaparte's notice: the "Journal des Débats", which published the minutes of parliamentary debates. In the first third of the 19th century, their goal was to write history. They outlived a consulate, an empire and three monarchies, not unscathed but holding their heads up high, espousing a slightly more liberal monarchy. Foes of Napoleon I, monarchists disappointed by Charles X's authoritarianism, they paved the way for King Louis-Philippe. The estimated price for a bundle of copies of the "Journal des débats" (1803-1826) is modest, between €400 and €600. Teeming with excitement, the newspaper covered art, politics and literature and published articles by François-René de Chateaubriand, who interceded with the Emperor to let Bertin l'Aîné, exiled since 1802, finally return to France in the autumn of 1803. The first sale includes several works by Chateaubriand, nicknamed "the Enchanter" by his contemporaries, dedicated in "memory and homage to the friendship of Monsieur Bertin de Vaux", one of the two most cultured men in France, according to Talleyrand (the other being himself). Depending on the period, Chateaubriand, Victor Hugo, Benjamin Constant and Hector Berlioz frequented Villepreux. This intellectual ambiance at the château comes through in the photograph of the library, furnished in the best style of the Empire.

### Augustine, the muse of Villepreux

It is sometimes said that behind every great man there is a woman – a mother, muse or partner. Women played a key role at Villepreux, too, because it was through them that the estate passed from one generation to the next. After the death of Madame de Saint-Seine in 2010, her heirs decided to sell the collections. Everyone – family and curators – praises the great woman's role in the life of Villepreux. "Our mother was the soul of Villepreux," says her daughter, Blandine de Saint-Seine. "Since her death, its light has gone out and the collection no longer shines." Another woman, Augustine, Bertin de Veaux's wife, was also important in the history of Villepreux. In the

## 3 QUESTIONS FOR... SYLVAIN BELLENGER

curator of the 2005 Girodet  
retrospective at the Louvre Museum

### **These paintings by Girodet are from the Château de Villepreux. Do you know them well?**

Thanks to Madame de Saint-Seine's generosity and intelligence, I had access to not only the artist's paintings, but also to abundant documentation on the early 19th century while preparing the Girodet exhibition at the Louvre in 2005. Madame de Saint-Seine's forebears were a fundamental 19th-century family. Based on rigorous logic, at Villepreux she created an 1805-1810 French period room with works of different family origins.

### **Girodet was not just an artist but also a committed political activist. How did he and the Bertins become friends?**

The Bertins were great intellectual opponents of the Empire. So was Girodet, who had a fiery, paradoxical temperament. They all belonged to the generation that had been radicalised during the Revolution and viewed the Empire as their darkest fears come true. Napoleon I's policies are what pushed the moderately liberal bourgeoisie into the Royalists' arms. Girodet, Chateaubriand and the Bertin brothers gravitated towards the same circles and became friends.

### **What does Girodet's portrait of Augustine Bertin de Veaux represent for you within his body of work?**

In my opinion, this portrait is a high point of French neoclassical painting. The entire collection could not be kept in its original setting – I'm aware of how expensive that would be – but hopefully French museums will acquire the major paintings and perhaps some will find their way to the Girodet Museum.

A. D.H.

**Pietro Tenerani** (1789-1869), "Abandoned Psyche Half-Nude Sitting on a Rock", Carrara marble, green marble base, 116 x 68.5 x 69 cm.  
 Estimate: €30,000/40,000.



portrait that Anne-Louis Girodet-Trioson painted of her in 1809, she looks resplendent in a low-cut black velvet dress embroidered with gold. In his 2005 book, Sylvain Bellenger described her as the image of French Empire elegance, a woman of her times who cultivated her erudition with a book in hand and recalled that prominent intellectuals attended her salon. Girodet must have been satisfied with this work – estimated at €400,000 to €600,000 – because he exhibited it at the 1810 Salon alongside "La Révolte du Caire" and "Portrait de Chateaubriand". The artist met the Bertin family at the beginning of the Empire. In 1804, he painted a portrait of Augustine's mother, "Madame Bocquet au châte vert", whose asking price is €20,000 to €30,000. In 1806, Girodet had Augustine pose for his "Portrait de Madame Bertin de Veaux en buste", a more modest painting, but not without virtuosity.

### A family at the heart of history

In 1812, Pierre-Henri de Valenciennes, the Toulouse-born landscape artist who created the "historical landscape" prize, signed a lively work that is a companion piece to an 1801 canvas. In the one dated the Year IX (estimate: €200,000/€300,000), a group of young women gather for the initiation of a vestal virgin dressed entirely in white. Echoing each other, the two works depict a perfect ancient world. They can compare with the ambiance that must have reigned at Villepreux in the earliest decades of the 19th century, especially after the Emperor's fall. Bertin de Veaux, deputy of the Seine and Oise since 1818 and head of the newspaper that he continued to publish with his brother, was an influential man who frequented the circles that mattered in Paris. A grateful Louis-Philippe made him a Peer of France in 1832. If Bernard Molitor's pedestal table from the Blue Room could speak, it surely would have many stories to tell. The auction of Villepreux's collections turns a page in the history of France. But – and this is the great power of art – its paintings, furniture and sculptures will continue to live on in other places and shine before new eyes.

Anne Douridou-Heim

Pedestal table  
in mahogany and  
mahogany veneer,  
stamped Bernard Molitor,  
Directory period, h. 75,  
diam. 95 cm (detail).  
Estimate: €30,000/50,000.



# HÔTEL DES VENTES DE SENLIS

Dominique LE COËNT - de BEAULIEU

*Auctioneer*

JEWELLERY - SILVERWARE

DRAWINGS - PAINTINGS

SCULPTURES - BRONZES

ASIAN ARTS

OBJETS D'ART AND FINE FURNISHINGS

FROM THE 17TH TO 20TH CENTURIES

1 to 44. JEWELLERY,  
WATCHES, FASHION  
by the brands BOUCHERON,  
CARTIER, VAN CLEEF & ARPELS

18. RING in white gold inlaid  
with a brilliant-cut diamond  
of 1.90 ct. Gross weight  
4.3 g. ring size 58.  
With grading report from L.F.G.  
(I, SI2, no fluorescence).

82. C.-J. GUÉRARD [1790-  
1835?], attributed to, Scène  
pastorale... Gouache.  
60.5 x 81.5 cm.

92. W. BOUGUEREAU  
[1825-1905] Portrait de Mme  
la Vicomtesse de Chabrol,  
1866. Oil on canvas,  
signed bottom left.  
130 x 97 cm.

Expert: Cabinet BRAME &  
LAURENCEAU.  
+ 33 1.45.22.16.89

93. BRACELET in enamelled  
rose gold and garnets  
worn by Mme de Chabrol  
in portrait 92.

147 A.-L. BARYE Signed  
bronze.

171. F. LA MONACA  
Signed bronze, smelted  
by A. VALSUANI. H. 40 cm.

ASIAN ARTS

Expert : Cabinet T. PORTIER  
& A. JOSSAUME  
+ 33 1.48.00.03.41

207. CHINA, porcelain bowl,  
era. KANGXI. D. 39.8 cm.

218. CHINA, gilded brass box  
with Dianchi decoration,  
19th century, H. 54 cm.

226. HUNT CABINET, est.  
FRANC, 18th century.

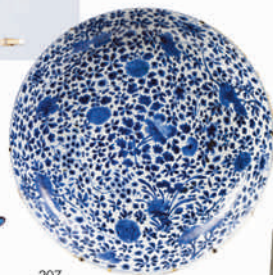
274. AUBUSSON wool  
Tapestry, 17th century  
215 x 310 cm.  
Expert : A. de VILLELUME  
+ 33 6.07.72.03.98



1 to 44



18



207



170



218



274

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171



147



92 (Salon de Paris, 1867, No. 182) and 93 below



82



226

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1257

... de ce temps prophétique qui fume  
 ... en son cours peuplé  
 ... cachant en sa plume les yeux, après  
 ... le ~~travail~~ travail au blanc, à pied  
 ... dans l'atmosphère, à pied  
 ... mais les barbes des  
 ... qui ne brûlent pas

18  
 12

... qui a vu  
 ... à la  
 ... qui ne se  
 ... à la

... pour  
 ... de vin de  
 ... Ours  
 ... A l'As  
 ... M.

# UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS

W

# A wide-angle view of photography

Shocking or classical, with some never previously published, the photographs featuring in the Paris sale programme this season provide choice pickings for the collectors who turn up in droves to Paris Photo. Several events stand out in the week, during which Drouot is hosting several auctions, including one with the Le Mouel auction house on 7 November, with Viviane Esders as expert. The selection mainly focuses on the 20th century. It includes an album by Jean Vincent (founder of the Archives Photographiques de la Demeure Historique) dedicated to Arturo Lopez's magnificent private mansion in Neuilly sur Seine, containing 12 colour prints (see photo). Also worth noting: the portrait of a ravishing princess, Natalie Paley, by the German-born fashion photographer Horst P. Horst, who made a career in New York (€2,000/2,500), together with an iconic picture, "Le peintre de la Tour Eiffel" by Marc Riboud, the French photographer who died in August this year (€8,000/12,000). The next day, a short way from the Paris mansion, Millon is staging two specialist sales.

One features the collection of François Joseph Edouard de Campigneulles, a travelling photographer who set out in the mid-19th century to explore the East. The programme includes numerous negatives of his pictures of Egypt. Further on, in quite another genre, the catalogue lists the original dummy from the 1950s of "Ballade pour violoncelle et chambre noire", a book by Robert Doisneau and Maurice Baquet. The photographer gave the dummy to his friend, the photographic printer Georges Fèvre (€20,000/30,000). The second sale brings together photos by the Séeberger brothers, to whom the BNF devoted a fine exhibition in 2006 (see photo). We return to Drouot on 10 November for one of the highlights of the season: the sale – or rather re-sale – of photographs by Gustave Le Gray with Binoche & Giquello. This unpublished series showing Paris at the height of its transformation – Haussmann's buildings were just beginning to go up – were offered for sale a few months previously, but as "anonymous". Now attributed to the famous photographer thanks to research by the expert Serge Plantureux, they are sure







to whet collectors' appetites (see photo). For lovers of 19th century photography, the sale by the Ader auction house on 12 November provides some excellent ideas for purchases. There are no outstanding lots, but a high-quality selection, which includes a series by Julien Vallou de Villeneuve, a painter before he turned to photography. His nudes evince a decidedly pictorial sensibility. These negatives on paper come from the former collection of Humbert de Molard, a pioneer in photography, and include an attractive reclining nude from 1852 (€6,000/8,000). A second section is dedicated to modern and contemporary photographers, with prints by Brassai, Jérémie Lenoir and Mohamed Bourouissa. Connoisseurs will linger over a portfolio created by Bob Ciano, which includes photographs by Roman Vishniac (€18,000/20,000). Meanwhile, again on 12 November, Christie's is dispersing the collection of French film director Claude Berri. All in all, a total of 69 lots providing an excellent overview of 20th century photographic creation in all its diversity. Prints by Brassai (between €4,000 and €15,000) rub shoulders with the evanescent photographs of Hiroshi Sugimoto (between €12,000 and €60,000), and those of Nan Goldin, Rodney

Graham and Marine Weber. The other highlight of the week will be the sale of Pierre Molinier's archives by Joron-Derem, on 14 November, also at Drouot. Enthusiasts will have around 160 lots to choose from, mainly photo-collages, but also numerous sculpture models and paintings, including a mixed media on canvas entitled "Comtesse Midralgar". Estimated at €40,000/50,000, this comes from the former collection of André Breton, who rapidly acclaimed Molinier's talent. The painting appeared in the Centre Pompidou's 1991 exhibition in Paris, "André Breton, la beauté convulsive". The next day, Digard Auction is offering a collection of 49 albumen prints from glass negatives by Robert Turnbull MacPherson, the Scottish photographer famous for his views of Rome, where he lived (€400/900). After Italy, the sale celebrates Russia with pioneers of Soviet reporting, then thought of as a major genre. Nearly 670 lots from a private collection retrace Soviet works from 1920 to 1945: a highly prolific period. An occasion to obtain prints by Max Alpert, Emmanuil Evzerikhin, Yevgeni Khaldei (€150 to €3,000), considered, with several others, as the leading Soviet photographers of the time.

Stéphanie Perris-Delmas

15 NOVEMBER  

## Soviet photographers

This silver halide print by Naum Granovsky is one of 650 pictures in a private collection to be sold by Digard Auction on 15 November during Paris Photo. The series focuses on Soviet photographers who were expert reporters. One of these was Naum Granovsky. Working for the State agency, he had the privilege of photographing the city of Moscow from the highest vantage points, inaccessible to ordinary mortals, as here with this print (estimated at €400/500) of the Museum of the Revolution in 1950. This was during Stalin's regime, which saw a return to "Grand Style" Neoclassicism: an architectural version of the Kremlin's ideals. At that time, photography was its best witness.

S,P-D





10 NOVEMBER HD >

## Paris and Le Gray

These 18 unpublished views by Gustave Le Gray celebrate the City of Light before the photographer fled to Egypt in 1859. A year beforehand, the artist had developed a gold chloride toning process for printing photographs on albumen paper: the method used here, which gives warm tones to the pictures. The group includes views of the Louvre, the Cour Napoléon, the Cour Carrée, the Palais des Tuileries and the Arc de Triomphe (between €6,000 and €8,000). The panoramic here was taken from the top floor of the Louvre, and shows the Right Bank on the left and the Left Bank on the right! This is the most expensive lot in this group, priced at €70,000/90,000. S.P-D



7 NOVEMBER



## Arturo Lopez's mansion

*This view of the interior of Arturo Lopez's private mansion in Neuilly-sur-Seine, taken by Jean Vincent, belongs to an album of 12 colour prints (€8,000/15,000) going up for sale with the Yann Le Mouel auction house at Drouot on 7 November. This is also a chance to land a complete portfolio of seven 1997 silver halide prints by Willy Ronis (€6,000/8,000) and a photo by Nicolas Yanchevsky. The Bibliothèque Nationale de France is devoting an exhibition to him until 4 December, enabling visitors to discover the still little-known work of this successor to Brassai (€800/1,000). S.P-D*

8 NOVEMBER



## Séeberger brothers

This picture, soberly entitled "Chapeau", illustrates the art of the Séeberger brothers, who used their talents to promote fashion. Better known for their photos of pre-First World War Paris, the two men also made their mark on the world of elegance. The 2006 exhibition at the BNF provided an occasion to explore this aspect of their work. Meanwhile, the sale by Millon on 8 November in the VV room provides a fine overview of their output, where views of Paris at the dawn of the century mingle with more festive pictures of the Roaring Twenties.

S.P-D







14 NOVEMBER  

## Pierre Molinier

Who was Pierre Molinier, exactly? A pioneer of performance, provocateur or pornocrat? It is difficult to decide, as his career is still largely mysterious. In any case, he was a genuine artist, dedicated to a sometime intensive eroticism with himself as the protagonist. Molinier combined narcissism with cross-dressing, making an art of them through his preferred medium, photography. The sale of his archives (which come mainly from his daughter Françoise) by the Joron-Derem auction house on 14 November at Drouot, during the Paris Photo fair, is a red-letter occasion. The dispersion contains a quantity of "things never seen before, at the origin of his photographs" as we learn from the auctioneer Christophe Joron-Derem. Compiled in a meticulous catalogue, these 160 lots – with some photos starting at under €1,000 – retrace an extraordinary career, where a late-blossoming talent was nurtured and constructed. "Molinier printed all his photos at home as contacts, hence in a very small format," says the sale expert, Antoine Romand, who has worked in close collaboration with Jean-Luc Mercié and pinpointed around 50 of 500 pictures "that contribute to the history of photography." Probably considering that he had exhausted the subject and given the very best of this other self, Molinier shot himself – like his father – in 1976.

Alexandre Crochet



### *Before the sale, an exceptional exhibition at the MEP*

From 9 to 13 November, La Maison Européenne de la Photographie (MEP) in Paris will welcome the Pierre Molinier archives before their sale at Drouot on 14 November. A setting just as prestigious as it is legitimate. "The MEP possesses a very large collection of Molinier's works, acquired from his daughter Françoise about 15 years ago", reveals its dynamic founder and director, Jean-Luc Monterosso. "We are the institution endowed with the most substantial collection from the artist, so it was interesting for us to receive this exhibition, which will complete what we already have", asserts Monterosso.



12 NOVEMBER



## Berri Collection, photo section

Well-timed... After the sale of modern and contemporary works from the collection of Claude Berri on the 22 October during FIAC, Christie's will sell the prints assembled by the French producer, filmmaker and ardent collector on the 12 November during Paris Photo. Claude Berri was originally interested in photographs from the 19th century, such as those by Eugène Atget, and then those of Brassai. He brought together many of this artist's graffiti works before turning to contemporary creations, such as those by Hiroshi Sugimoto, Rodney Graham (*see photo*) and Thomas Ruff. S.P-D

13 DECEMBER



## The Willy Ronis Estate

For the occasion of Paris Photo, Artcurial is exhibiting a number of Willy Ronis's images that will be sold on the 13 December in Paris as part of the sale of 160 pictures belonging to Stéphane Kovalsky, the grandson of the famous photographer. After the death of Ronis in 2009, a long inheritance dispute began between the state and his heir: the artist had donated his work to France, following two previous donations in 1983 and 1989. S.P-D.



France

# Pierre Bergé library second sale

## 8 AND 9 NOVEMBER

After the splendid array of the first sale, the second dispersion of Pierre Bergé's library is a literary feast focusing on the 19th century. It reflects the man and his tastes which, like him, are open to the world, with no barriers as to language or genre, linking ancient and modern to celebrate the quintessential: literature. So in this second sale, we shall be relishing a tour through the abundance of the 19th century – in total freedom. The books form a whole, offering themselves to the delight of all, according to mood, time and the spirit of discovery, like an extraordinary banquet. We can savour a so-called minor author, little-known texts by great writers and manuscripts as beautiful as paintings; we can wander along the loftiest paths of philosophy, another of Pierre Bergé's interests, which occupies a particular place in this sale. A man in love with liberty, he

took an interest in the works of Schopenhauer, Nietzsche, Kierkegaard and Marx, which invite reflection on society, the free – or not-so-free – will of man, and his slavery to the senses, irrational action and economic forces: all existential questions that have nourished the great philosophical movements of the 20th century. Schopenhauer, before Darwin, emphasised man's animal origins: a philosophical paradox ... A copy of his seminal text published in 1819, "Die Welt als Wille und Vorstellung" (The World as Will and Idea) is one of ten printed on magnificent Holland paper, of which only two copies are known to date, this being the only one in private hands. The highlight of this sale, it is estimated at around €40,000. The philosopher was a contemporary of Goethe, whom he met at the house of his mother, a novelist who held a salon in Weimar. The hero of German

---

**Stéphane Mallarmé** (1842-1898), "Les Noces d'Héroidade, Mystère", 116-page autograph manuscript on fine paper in different formats and blotting paper, all brought together in one volume, large in-4°; flexible binding covered in brocade silk. Estimate: €400,000/600,000.



**Arthur Schopenhauer**  
(1788-1860), "Die Welt als  
Wille und Vorstellung"  
(The World as Will and  
Representation), Leipzig, F. A.  
Brockhaus, 1819, strong  
paper in-8°, 726 pp, 1 folding  
plate; half-vellum ivory  
Bradel binding, circa 1880.  
Estimate: €40,000/60,000.



# VERBATIM

**" Herodias is a crucial text in Mallarmé's oeuvre because he worked on it from 1864 until his death. This work, which launched a new poetics in 1864 ("Paint, not the thing, but the effect that it produces"), played a fundamental role in his evolution, not simply in poetic terms, but in philosophical and spiritual terms as well. "**

**Bertrand Marchal**

*Professor of nineteenth century French Literature at l'Université Paris-Sorbonne and a specialist on Mallarmé.*

literature and the Romantics is also well-represented by works of his youth – "Götz von Berlichingen mit der eisernen Hand. Ein Schauspiel" (Götz of Berlichingen with the Iron Hand) (1773) (around €2,000) – and his mature period, with "Elective Affinities" (1810): a first edition of the French translation owned by Jérôme Bonaparte (€4,000). Illustrating Pierre Bergé's desire to transmit a literary legacy, most of the foreign books are in their original languages – for example, a copy of Gogol's "Dead Souls" (also known as "Chichikov's Journeys"; or, "Home Life") (Moscow, 1842): a ferocious satire on provincial society, hailed by progressive critics as an indictment of serfdom. This volume, in a period Russian binding, is expected to make around €10,000.

## Sade, Mallarmé and great 19th-century French names

With French literature, time stood still during the Revolution. Imprisoned in the Bastille and then at Charenton, Sade continued to write. Alongside scandalous works like "La Nouvelle Justine", we discover a lesser-known piece, "Histoire secrète d'Isabelle de Bavière reine de France". This complete manuscript, which should fetch

around €60,000, takes up the theme of virtue versus vice through a confrontation between Joan of Arc and Isabeau of Bavaria: a theme later found in Mallarmé's work. Romanticism will be fed by English Gothic novels. A wave of Anglomania appeared in the work of Victor Hugo, whose admiration for Shakespeare radically changed the rules of dramatic writing and the various forms of versification. France's national bard is represented in his many facets as a poet, novelist, dramatist and draughtsman. A copy of "La Légende des siècles (Nouvelle série)", printed for Paul de Saint-Victor (1827-1881), a close friend of Hugo's, features a header with a drawing of the poet on vellum showing the towers of Notre-Dame, the name "Victor" on the ground and the name "Hugo" wreathing into the sky. This is estimated at around €60,000. A whole chapter is devoted to Gustave Flaubert, certainly Pierre Bergé's favourite author. Worth noting is the manuscript (one of the last in private hands) of "Par les champs et par les grèves. Voyage en Bretagne" – "remarkable", as the catalogue tells us, "not only for its literary value but for its very beauty, its pages lacerated with abundant crossings-out and corrections that betray Flaubert's unstinting resolve to achieve perfection in his style." Its estimate is some €300,000. Another legendary manuscript is that of the *Noces d'Hérodias*. *Mystère*. "This contains all the versions and drafts of the great poem that occupied Stéphane Mallarmé from 1864 until his death," as we read in the catalogue. To say that Mallarmé enthusiasts are in a flutter would be an understatement... You will need around €400,000 for this mysterious, virginal and icy poem on which Mallarmé spent his winters – the summer being devoted to "Faune", its sunny and sensual counterpart.

Anne Foster

## PRACTICAL INFORMATION:

8 and 9 November, 2pm, Drouot.  
Pierre Bergé & Associés auction house.  
In association with Sotheby's. Mr Clavreuil, Mr Forgeot.

# Modernity in three collections

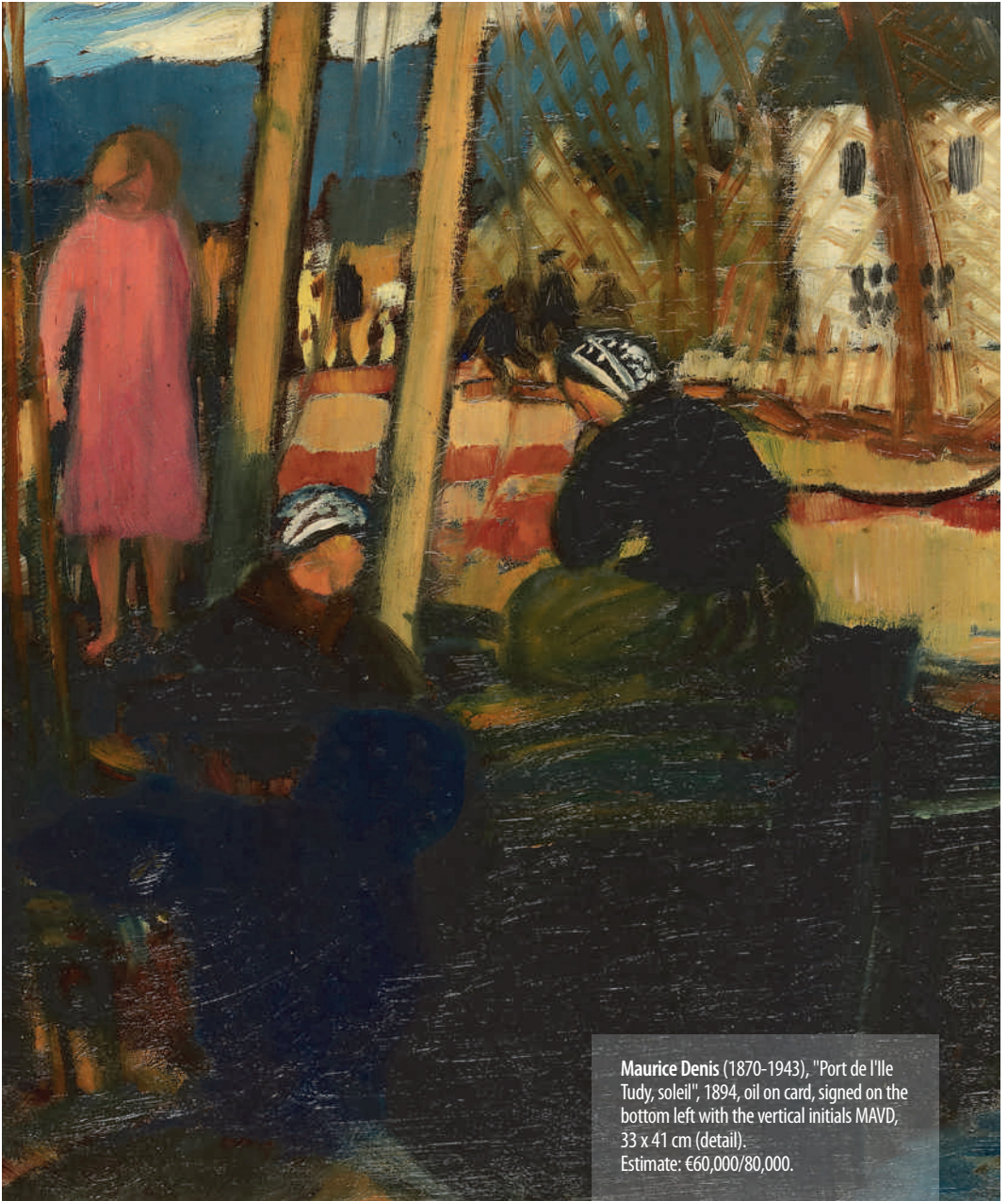
15 NOVEMBER

On this day, key names in modern art will be ringing out at Drouot under Ader's hammer during the sale of three French collections belonging to Jacques Beltrand, Madame X and André Level. In 1904, the latter, an art-loving financier, had the brilliant idea of forming an undivided association, La Peau de l'Ours. The idea was to buy works by young painters and sell them again at auction ten years later. Its members contributed €250 towards acquisitions each year. Impressed by the boldness of exhibitors in the Salon d'Automne, Level (in charge of purchases) focused on Picasso, whose reputation he later helped to further. "Trois baigneuses" of 1921 in graphite (€4,000/6,000) thus feature in the sale. The works from his collection form the uncontested core of the sale on 15 November. An André Masson of 1923, where a mando-

lin's curves contrast sharply with the cutting edge of a set square, will be raising the temperature at the Paris sale with an estimate of €30,000/40,000. Joaquin Torres-Garcia will inevitably send the bids soaring with his 1931 "Composition constructiviste", estimated at €100,000/150,000. At this time, the Uruguayan-Catalan painter, then living in Paris (until 1934), nourished his abstraction on the theories of Piet Mondrian, and founded the journal *Cercle et Carré*. This was certainly the artist's most productive period. Another high point of the sale is a series of paintings by Maurice Denis, this time from the collection of Jacques Beltrand, an engraver and friend of the Nabi painter. The highest estimate (see photo) is for a "Port de l'Île Tudy, soleil" of 1894, where the silhouettes of three women are lost in splashes of colour. Meanwhile, the enigmatic Madame X is submitting a "Portrait de Mme Bonnard" by Pierre Bonnard (€150,000/200,000), "Deux Sœurs" by Marie Laurencin (€40,000/60,000), a "Baigneuse" by Maillol and a "Chute de Phaéton" (€50,000/80,000) by Odilon Redon. As we said, an impressive line-up...

Céline Piettre





Maurice Denis (1870-1943), "Port de l'île Tudy, soleil", 1894, oil on card, signed on the bottom left with the vertical initials MAVD, 33 x 41 cm (detail).  
Estimate: €60,000/80,000.



16 NOVEMBER HD >

## Charles Lindbergh's cap has been found!

Charles Lindbergh's flight cap is ready for a new adventure! The American aviation pioneer went down in history when he made the first solo nonstop transatlantic flight from New York to Paris. In 1927, the citizens of Saint Louis helped pay for his aircraft, a Ryan monoplane that the pilot modified and named Spirit of St Louis. On the morning of 20 May, the little plane took off, landing at Le Bourget Airport 33 hours and 30 minutes later. A former mechanic in the crowd that came to greet Lindbergh swiped the cap but turned it over to the US ambassador that night. In the following days, Lindbergh flew over Paris. While performing a stunt, he again lost his cap, which a resident of Le Bourget found in her vegetable patch. Her family preciously kept it until today. On Wednesday, 16 November, the Drouot Estimations auction house will ask for between €60,000 and €80,000 for this historic headgear in Room 5 at Drouot.

Agathe Albi-Gervy

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**ABSTRACT AND  
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ART**

**Martin BARRÉ.**  
« 74-75-A 139x129 », 1974.  
Oil on canvas, signed  
and titled on the back.  
139 x 129 cm



**SALE IN PREPARATION - CATALOGUE DEADLINE THURSDAY 10 NOVEMBER**

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# Pont-Aven at auction

18 NOVEMBER

At the end of the 19th century, the little Breton town of Pont-Aven became the centre of the art world. Spurred on by Paul Gauguin, the avant-gardists of the time often stayed there, charmed by its washer-women and water mills. Beneath their brushes, the rural landscapes of the Aven estuary and Finistère coastline were transformed through colour. This atmosphere halfway between sea and river permeates Boisgirard-Antonini's sale on 18 November. The auction house has brought together a fine group of works by the Ecole de Pont-Aven, which come from a private collection. Among them are three canvases by Paul Sérusier, including his "Fiancés", estimated at €75,000/80,000, which make a link between Pont-Aven and the symbolism of the Nabis. In 1888, the painter began to visit the Gloanec guesthouse regularly, and spent all his summers in Brittany with Pierre Bonnard and Maurice Denis. Gustave Loiseau also

made the most of summer days, liberating his Impressionist style thanks to the intelligent advice of Paul Gauguin. His "Ponte du décollé à Saint-lunaire" (1904) is well worth its estimate of €50,000/60,000. Loiseau's friend Henri Moret used his pastel palette to excellent effect in seashores ruffled by the wind ("Côte bretonne, gros temps", €40,000/50,000) and the rugged beauty of the hinterland ("Chaumière aux environs de Doëla'n", €40,000/50,000). The British painter William Scott - lesser-known than his French counterparts, but still an interesting artist - founded an art school in Pont-Aven. Forced to return to Britain when the Second World War broke out, he left most of his work with Julia Correleau, who ran the town's Hôtel de la Poste. His "Poissonnière" from 1938/39 (estimate: €40,000) illustrated his long stay in Brittany, and spread the influence of Pont-Aven to painters across the Channel.

Céline Piettre

Gustave Loiseau (1865-1935), "La Ponte du Décollé à Saint-Lunaire", 1904, oil on canvas, signed on the bottom right, 60 x 80 cm (detail). Estimate: €50,000/60,000.





19-20 NOVEMBER HD > >

## Two days for the Empire

It will take no less than two days to sell the imperial collections brought together at Fontainebleau by Osenat auction house. The sale will be led by an official portrait of Napoleon I created by Drolling in 1808 (€80,00/100,00). The best ambassadors for the emperor are the books and manuscripts - notably a hand-written letter by Joséphine that bears witness to Bonaparte's state of grace under the Consulate (€6,000/8,000). Collectors will also be able to find Sèvres porcelains created for the Fontainebleau and Tuileries palaces. As for this bust, which offers an idealised image of the emperor Napoleon I, it follows in the footsteps of the great Antonia Canova, an imminent representative of classicism. This bust, created after the Italian sculptor, is estimated at €30,000/50,000.

Sophie Reyssat



23 NOVEMBER HD >

## Bonnard in Normandy

In 1912, Pierre Bonnard started regularly visiting La Roulotte, his villa in Vernon, Normandy, not far from his friend Claude Monet. There, he spent blissful days in a shady, overgrown, colourful garden. This was one of his most prolific periods. Supported by Bernheim-Jeune, his friend and art dealer since 1904, he painted views of his house, which opens out onto a panorama between sky and water over the Seine. The Mediterranean sun made warm, glowing tones spring from his palette. Here, a wonderful orange flirts with greens and blues. The outlines look blurred, but the roofs of houses can be made out on the right, and the Seine a bit further away. This summer view of Vernon painted in 1930 was purchased by Bernheim-Jeune. Lucienne Rabaté, a famous Paris fashion designer with a wealthy clientele, could not resist it. On 23 November, the picture will be the star (€200,000/300,000) of a Drouot auction bringing together three beautiful collections under the hammer of Millon & Associés.

Stéphanie Perris-Delmas

# The Lebaudy brothers' collection

24 NOVEMBER

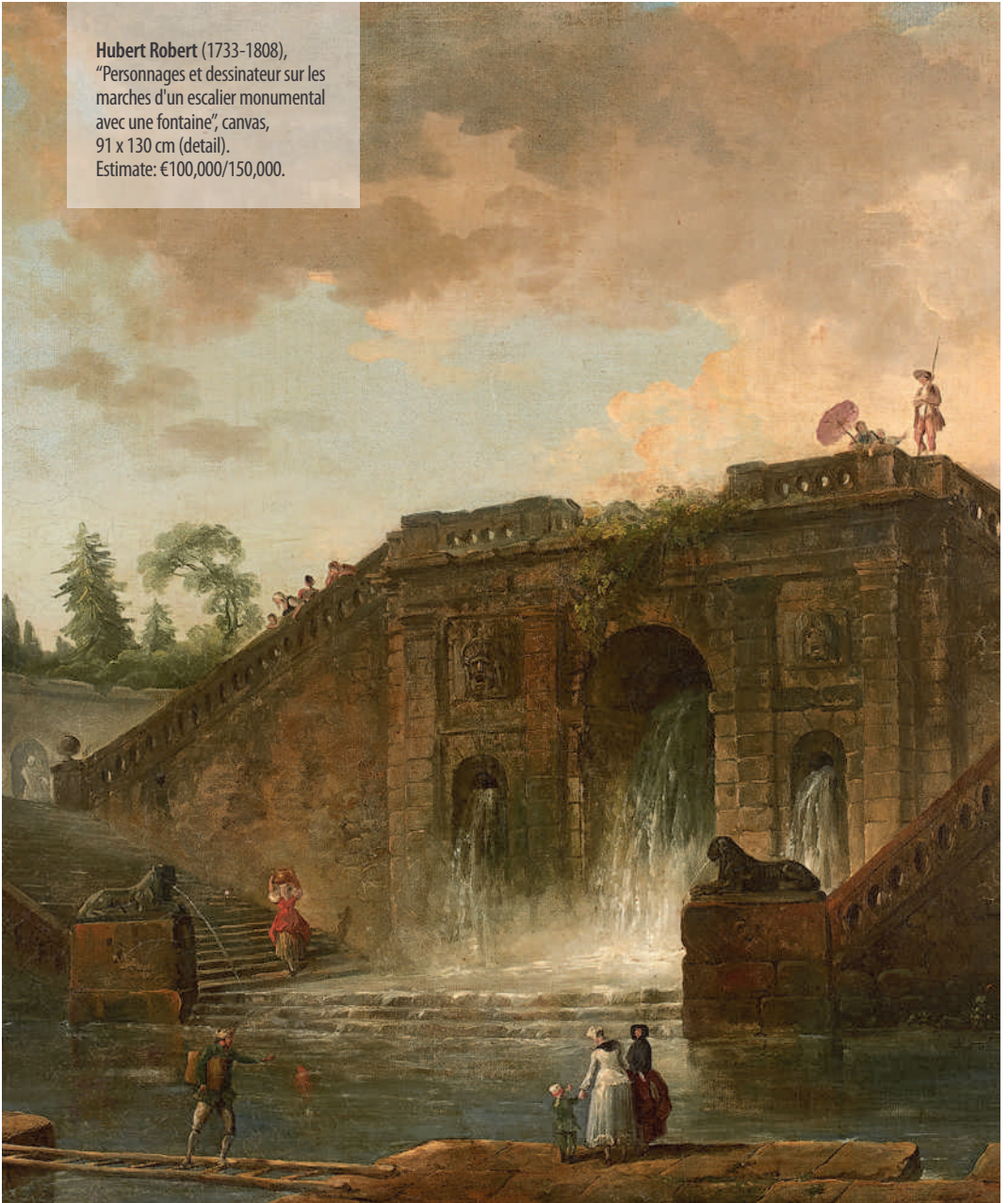
The names of Pierre and Paul Lebaudy would have been familiar to anyone living in Paris during the Second Empire. Their father, Gustave, an industrialist who made a fortune in sugar refining, was a moderate Republican member of the Assemblée Nationale. Their uncle, Jules, juggled the world of high finance with the management of the highly popular Théâtre du Vaudeville. Meanwhile, the two brothers were responsible for inventing the semi-rigid airship. But these aerostation pioneers were also great lovers and patrons of Neoclassical art. On 24 November, part of their huge collection, which has stayed in the family, will be up for auction with Fraysse & Associés at the Hôtel d'Evreux in Place Vendôme. A prestigious setting for a collection of furniture, paintings, drawings and objets d'art from the 17th to the 19th centuries: pieces with "unfailing traceability", to quote

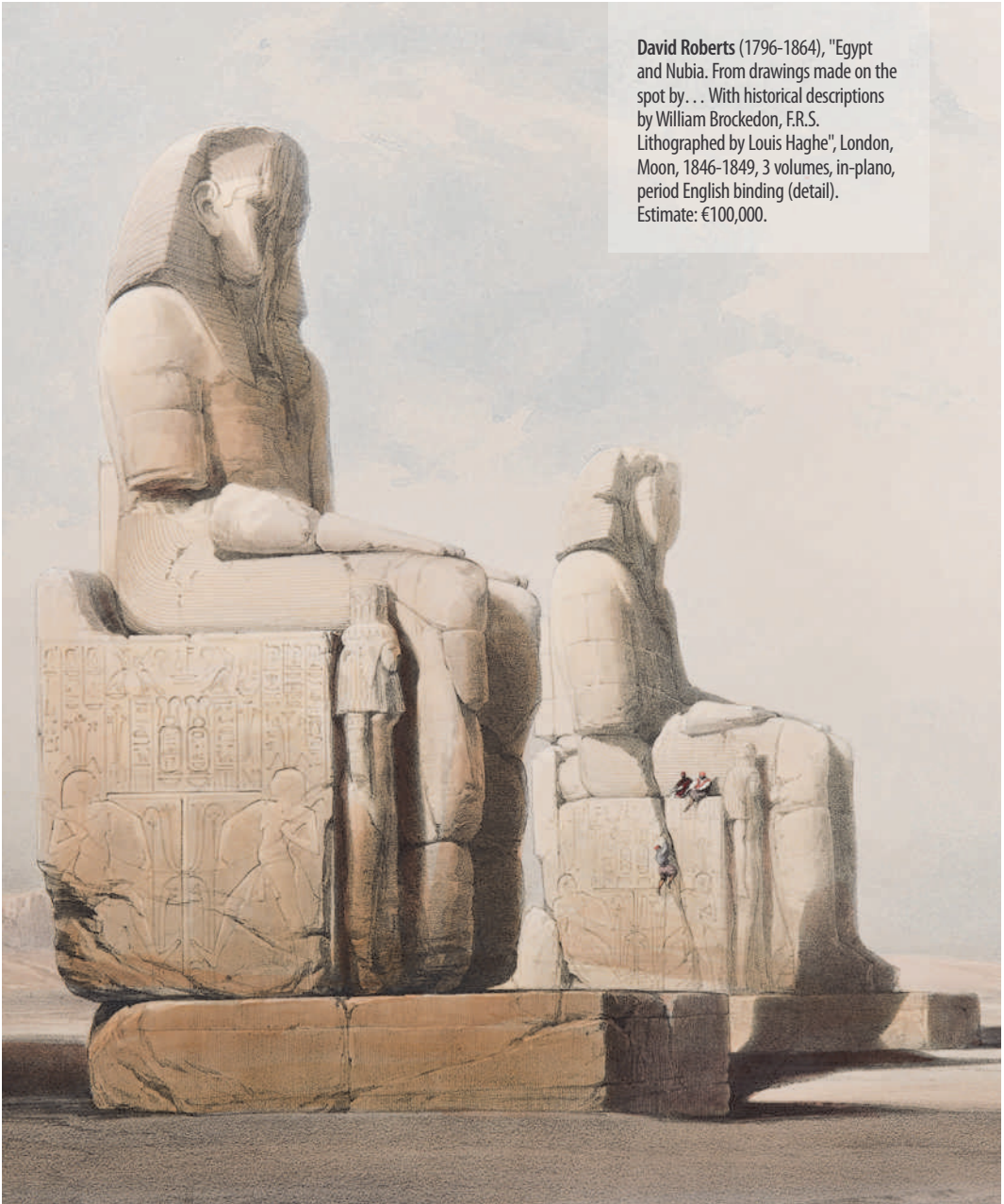
Vincent Fraysse, and illustrious provenances. One is a painting by Hubert Robert, signed and dated 1764, which once embellished the former Château de Sully in Rosny-sur-Seine, which Paul Lebaudy inherited from his father. Estimated at €100,000/150,000, the canvas is in magnificent condition, as is the "Elephant" tapestry made by the Manufacture Royale de Beauvais under Louis XIV (305 x 420 cm), estimated at €40,000/60,000. The Lebaudy brothers also owned two private Paris mansions located (before their destruction) in Avenue Foch and Avenue Georges V, furnishing them with meticulous care. A remnant of this remarkable decor, a large desk of 1785 with a sliding drawer attributed to David Roentgen (which belonged to Paul) should whet collectors' appetites. Combining mahogany with copper and red morocco, it has a reasonable estimate of around €200,000/250,000. Meanwhile, the woodwork and chimneypieces from the drawing room of the Hôtel de Luynes (Pierre's residence) can now be found in the Louvre, bequeathed to the museum by his widow. An impeccable provenance indeed.

Céline Piettre



Hubert Robert (1733-1808),  
"Personnages et dessinateur sur les  
marches d'un escalier monumental  
avec une fontaine", canvas,  
91 x 130 cm (detail).  
Estimate: €100,000/150,000.





**David Roberts (1796-1864), "Egypt and Nubia. From drawings made on the spot by . . . With historical descriptions by William Brockedon, F.R.S. Lithographed by Louis Haghe", London, Moon, 1846-1849, 3 volumes, in-plano, period English binding (detail). Estimate: €100,000.**

# Escaping through books

Do the summer holidays already seem like a distant memory? A book auction organised by Piasa in Paris will awaken your curiosity for travel in Europe and Asia. These beautiful 18th and 19th-century works are illustrated with copperplate engravings and lithographs by famous artists. All of them bear witness to what travellers of the period could discover during their journeys: local populations, landscapes still untouched by the scars of modernity, etc. Do you want to see what the most beautiful Paris landmarks looked like around 1840? Browse through "Promenade dans Paris et ses environs", illustrated by Jean Jacottet and Philippe Benoist (€10,000). If you prefer the French coast, dive into Étienne de Jouy's "Vues des côtes de France dans l'océan et la Méditerranée" featuring 64 plates by Louis Garneray (same estimate). Then cast off for the Mediterranean islands with the first edition of "Voyage pittoresque des isles de Sicile, de Malte et de Lipari" (...). It comes from Lord Northnick's library and features 263 plates by Jean Houel (€40,000). Abbé de Saint-Non is represented by his

## 24 NOVEMBER

ambitious "Voyage pittoresque", ou "Description des Royaumes de Naples et de Sicile" (...), whose four tomes were illustrated by his famous friends Cochin, Fragonard and Hubert Robert (€20,000). "Egypt and Nubia" (...) features 124 monuments reproduced with astonishing accuracy by David Roberts and 69 leaves of historical description by William Brockedon (€100,000). Mr. Roberts continues to take us on a tour of the area with his pencil and subtle colours in "The Holy-Land. Syria, Idumea, Arabia, Egypt and Nubia" (...), which contains 81 descriptive leaves by Reverend George Croly or William Brockedon (€50,000). Lithographs highlighted by gum lavishly illustrate these original editions, in which the colours still look very fresh.

Agathe Albi-Gervy



25 NOVEMBER HD

## Woven during the reign of Louis XIV

Here, the spectator could be sitting in the theatre at the court of the Sun King. The set is a fine architectural structure of coloured marble. In the foreground, characters in oriental-style dress dance and make offerings to Pan, the god of shepherds. An eagle, a peacock, a goat and other wildlife join in the merry-making. The freshness of the colours rivals the richness of the border of "small Chinese figures". Sold at Drouot by AuctionArt-Rémy Le Fur (€50,000/80,000), this tapestry from the "Grotesques" series was woven from before 1694 to 1730 at the Beauvais Manufactory under the direction of Flemish-born Philippe de Béhagle (1684-1711). The cartoons, attributed to the

flower painter Jean-Baptiste Monnoyer (1636-1699), are based on décors designed by the painter, who staged live shows for the King, and the ornamentalist Jean Bérain the Elder (1640-1711), who brought grotesque art back into fashion. The tapestry's highly decorative subjects — mythology, music and animals — contrast with the customary contemporary scenes depicting the King's exploits. At least three series were delivered to the royal family: one for Marly in 1696, another for the young Louis XV in 1727 and the last for the Count of Toulouse at the Château de Rambouillet. It was so successful that pieces were commissioned separately and with interchangeable motifs. Different borders were used; this one is the most sought-after.

Agathe Albi-Gervy

# PREPARE FOR THE UNEXPECTED

<sup>(1)</sup> SIBIRIAN TIGRESS €20,000

<sup>(2)</sup> COMPOSITION, GEORGES VALMIER €70,000

<sup>(3)</sup> COFFEE TABLE, JEAN DUNAND €81,000

SOLD BY DROUOT

(1)



(2)



(3)

# The Qizilbash Collection

28-29 NOVEMBER

The extraordinary Qizilbash collection will once again be dazzling Paris. In 2007, five of its pieces had already been sold there, and on 28 November, Sotheby's is selling further masterpieces from the same provenance. The set of three Kangxi period pot-pourri jars in Chinese blue porcelain with a Louis XIV gilt bronze frame (estimate: €1/2 M) alone indicates the high standards of the experts who acquired them. Their taste centres on objects combining various precious materials, particularly those made by the great bronze-makers, goldsmiths and cabinetmakers of the 17th and 18th centuries. This taste is also illustrated in a ewer and basin dotted with inlaid flakes of gold and mother-of-pearl, two early 18th century Neapolitan works that were exhibited at the Victoria & Albert Museum in London and the Jean-Paul Getty Museum in Malibu (€400,000/600,000). We can also mention a similar bowl (€200,000/400,000), and a gold writing desk, a work probably created in England around 1750 (€200,000/300,000). **Agathe Albi-Gervy**

Set of three pot-pourri jars in Chinese blue porcelain from the Kangxi period (1662-1722) with a gilt bronze frame from the Louis XIV period, circa 1765-1770 (detail). Estimate: €1/2M.





**Jean Degottex** (1918-1988), "Ouest, Août 1959", oil on canvas, signed, dated and titled on the back, 190 x 202 cm. Estimate: €50,000/80,000.



# The soul of a collection

2 DECEMBER

This is when the Ferri auction house is dispersing the collection of an art lover and patron at Drouot. We will not know his name – but in the end, does it matter? The objects carefully assembled by the collector, living between London, Paris and Brussels, speak of his tastes and choices, and convey the sense of a refined man interested in iconic figures of his century: Hantai, Sima and Michaux. Photographs of his various residences depict a personality open to world cultures, who collected ethnic art, pieces by Lalanne (including a plant-shaped bench at around €100,000/120,000) and abstract paintings alike. His eye fell on this work by Jean Degottex painted in 1959, at the beginning of his career. Just after the Second World War, the self-taught artist discovered abstraction when he got to know Manessier and

Bazaine. His painting was transformed: a metamorphosis completed by his meeting with André Breton in 1954, who introduced him to Zen thinking and Japanese sumi-e (ink painting). Degottex then moved into a restrained, intense form of action painting, like this picture entitled "Ouest". This will appear with a picture by Dado, painted the following year (€15,000/20,000) and a tapestry (€30,000/50,000) based on Picasso's "La Jeune fille à la mandoline": a 1910 Cubist painting now in the New York MoMA. In the 1950s, the artist commissioned Jacqueline and René Dürrbach to weave twenty-seven of his subjects, making only three copies of each. The Aubusson workshop produced not only "La Jeune fille à la mandoline", but also others, including "Guernica" and "Les Arlequins".

Stéphanie Perris-Delmas



3-4 DECEMBER HD ○

## A passion for the sea

The cabinet of curiosities of Roland de la Poype, founder of Marineland in Antibes, will be sold in Cannes by the Pichon & Noudel-Deniau auction house. He was a chip off the old block. Of noble blood, his ancestors included several famous navigators and sea-lovers. For example, Admiral de La Poype de Vertrieux exercised his talents at the Toulon base and even beyond France's borders. We return to the 20th century, where Roland made a name as a pilot in the war, then as the inventor of revolutionary disposable packaging, including the Dop sachet for L'Oréal. But his passion caught up with him. In 1970, he decided to set up Marineland in Antibes, one of the first zoological parks of its kind. The fact that it was built in sea water

made it possible to present rare animals such as the famous orca couple, Calypso and Clovis. Throughout his life, Roland de la Poype collected over 2,500 objects with a sea theme, exhibited in an eponymous museum. Today, after the death of its founder and the sale of Marineland, this collection, housed in the museum since 1987, is to be sold. These marine and scientific objects include famous boat models: one of the Titanic, estimated at €2,000/3,000, and a L'Arsenal kit model of the Queen Alexandra at €5,000/6,000. But the flagship of the sale is a wool and silk tapestry (€30,000/40,000), woven in the Brussels workshops of Hendrick Mattens in around 1590-1610. Its theme is a whale hunt worthy of Moby Dick!

Caroline Legrand



Independent higher education establishment Drouot Formation offers a professional degree course.

At the same time, many lectures, workshops, evening classes and tours of the auction house are organised all year round.

[www.drouot-formation.com](http://www.drouot-formation.com)

# DROUOT FORMATION ACADEMY OF THE ART MARKET

## In the world

A cascade of  
jewels in Geneva

15-16 NOVEMBER

Geneva in November... The biannual ritual jewellery gatherings will be celebrated there with all the splendour typical of this type of occasion. Christie's opens the proceedings on 15 November with two exceptional pieces: a pair of earrings with pear-shaped diamond pendants (52.55 and 50.47 carats, CHF20/30 M) and a necklace totalling 140 carats, including two pear-shaped diamonds of 31.38 and 12.11 carats (CHF 8/12 M). These two pieces are the work of a new Paris jeweller that clearly fears no evil omens, because it has taken over the name of Boehmer et Bassenge (ruined by the affair of the "Queen's necklace" just before the French Revolution). Unusually for lots of such high value, they will be offered with no reserve price, giving any potential buyers a chance of acquiring them... The next day, 16 November, Sotheby's will be presenting two historic pieces. The first, a set

(CHF2.9/4.9 M) containing white and coloured diamonds, is supposed to include "stones from the Imperial Russian treasure" and was given by Sultan Abdul-Hamid to Emine-Nacibe, wife of the Khedive Tewfik of Egypt. The second has a more reliable origin because it featured in the Christie's sale of part of the Imperial Russian treasure in 1927. It consists of two separable pieces (a necklace fastened with a bow forming a brooch) set with diamonds (same estimate). The sale also has an appealing number of high-calibre stones, the finest indisputably being a square blue diamond (8.01 carats, CHF14.7/24.5 M) mounted in a ring by Cartier. But jewellery lovers should not be put off by the avalanche of carats and millions, because in Geneva, they will find many high-quality pieces starting at CHF 10,000, sometimes by the top jewellers.

Xavier Narbaïts



A sensational pair of diamond earrings by Boehmer et Bassenge, each pear-shaped diamond pendant, weighing approximately 52.55 and 50.47 carats, to the pear-shaped and marquise-cut diamond cluster surmount, 7.0 cm, mounted in gold. Estimate: CHF20/30 M.



A painting of a river scene. In the background, a brick building with a window is visible. A wooden bridge or walkway runs along the left side of the river. The water is turbulent and greenish, with some debris floating in it. The overall style is impressionistic.

# AUCTION RESULTS

FIND AUCTION RESULTS ON THE INTERNET



## Final curtain for the stunning Robert de Balkany collection

This auction lived up to expectations. In three sessions, the 800 items up for sale garnered €19.3M, at the end of the €15/€20 M estimate range. "With 96.2% of the lots sold," said Damien Leclère, who teamed up with Sotheby's for this sale, "the auction underscores the unexpected buoyancy of a market eager for outstanding provenance and quality." Highlights included the prestigious Borghese-Windsor cabinet sold for €2.5M (**October edition**), a monumental clock by the London master Charles Clay and the incredible collection of pendulum clocks, a real passion for Robert de Balkany. Sixty models — musical clocks, Renaissance mechanisms, 18th-century cartel clocks, etc. — were an invitation to travel back in time. Others' decorative as well as technical qualities make them dazzling pieces, such as the astronomical regulator clock made by François Linke (1855-1946), based on an original design delivered to Louis XV. Furniture and silverware were also on the programme with a pair of medal cabinets in marquetry, including one by the workshop of André-Charles Boulle,

sold for €699,000, and a silver table garniture in three parts made by London goldsmith Paul Storr (1771-1844) in 1817 fetched €381,000. He poses, almost haughty, proud of having his portrait made. Who? Viscount Gormanston's dog! George Stubbs (1724-1806) had just become a member of the Royal Academy when he painted this noble companion in 1781. The canvas was hung in the Red Room of the Hôtel de Feuquières opposite an imposing "Battle of Lepanto" attributed to Tintoretto (1518-1594) with no fear of the confrontation. And rightfully so! It fetched €459,000, dominating the battle, which was knocked off for €315,000. Another old painting, "Venice, the Molo and the San Marco Basin on Ascension Day", a 1677-1678 work by Matteo Stom the Younger (1643-1702), was a delightful surprise. The teeming oil on canvas depicts the day La Serenissima celebrates its marriage to the sea with a lavish procession of gondolas surrounding the Bucentaur. Selling for €159,000, it broke the world record for a work by the artist (source: Artnet).

Anne Doridou-Heim



A





B



C



D



E

**A €699,000**

Two medal cabinets forming a pair, in tortoiseshell and brass marquetry and gilt bronze mounting, one from the Louis XIV period by the workshop of André-Charles Boulle and probably restored by Jean-Faizelot Delorme, the other from the late Louis XV period, ca. 1760-1770.

**B €459,000**

George Stubbs (1724-1806), "Viscount Gormanston's White Dog", 1781, oil on panel, 90 x 137 cm (detail).

**C €675,000**

Pair of large consoles in gilt bronze, patinated bronze and amboyna burl, the figures attributed to Albert-Ernest Carrier-Belleuse (1824-1887) under the direction of the Maison Barbedienne, ca. 1870.

**D €315,000**

Attributed to Jacopo Robusti, known as Tintoretto, "The Battle of Lepanto", oil on canvas, 180 x 320 cm (detail).

**E €381,000**

Silver table garniture in three parts by Paul Storr, of Storr & Co, for Rundell, Bridge & Rundell, London, 1817, Talbot family arms (detail).

**F €867,000**

Large clock with hourly chimes and organ, signed 'C. Clay London' on the dial and 'Cha. Clay, London' on the cylinder, the dial plaque stamped 'N. Larkin', the painting attributed to Jacopo Amigoni (c. 1685-1752), the silver sconces after John Michael Rysbrack (1694-1770), the music in part by George Frideric Handel (1685-1759), between 1737 and 1740, 252 x 111 x 108 cm, dome 112 x 54 cm. Movement (approximately) 38 x 66 cm. World record for the artist. Purchased by the Museum Speelklok, Utrecht.

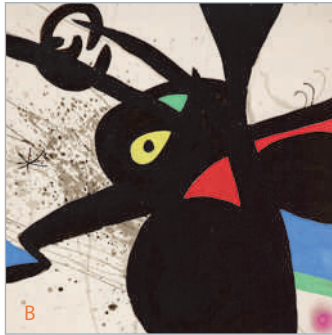
Paris, 76, rue du Faubourg-Saint-Honoré  
20, 28 and 29 September. Sotheby's France and  
Leclère-Maison de ventes auction houses.  
Messrs Dayot, Millet, Turner.

HD



F

> €250,000



**C €1,019,800**

Marc Newson, Chiffonnier named "Pod of Drawers", 1987, riveted plates in aircraft aluminium. World record for the artist.

Paris, 25 October, Artcurial.

**D €395,560**

Albert Marquet (1875-1947), "Porquerolles", 1938, oil on canvas, 65 x 81 cm (detail).

Paris, 18 October, Rossini auction house.  
Mr Maket.

**E €255,500**

Porsche cabriolet 356 PRE, 1955 (detail).

Paris, 8 October, Porte de Versailles,  
Coutau-Bégarie auction house.

**F €314,500**

Attributed to Anton Gasser (circa 1585-post 1622), group of seven canvases on virtue and music (one reproduction), around 160 x 164 cm (detail).

Paris, Drouot, 12 October, Leclère auction house.

**A €350,000**

Frits Thaulow (1847-1906), "Les Moulins de Montreuil-sur-Mer", 1892, oil on canvas, 75 x 103 cm (detail).

Lille, 16 October, Mercier & CIE auction house.

**B €369,400**

Joan Miró (1893-1983), "Femme", 1973, gouache, watercolour and ink on paper, 88.5 x 65 cm (detail).

Paris, 28 September, Tajan auction house.

HD



F

In the auction market, works by the Austrian Mannerist painter Anton Gasser (c. After 1622) can be counted on the fingers of one hand... The reappearance of this cycle of seven paintings – originally a group of ten – from the collections of Baron Empain was thus a major event. They were rewarded with a bid of €314,500, setting a world record (source: Artnet). Oscillating between mythology, allegory and religion, their subjects are usually celebratory scenes and give us a glimpse of life at the court of Rudolf II (1576-1612) in Prague.

Ph.D.



Jan Massys (1509-1575), "Saint Jérôme dans son atelier", oak panel, 72 x 99.5 cm. Villefranche-sur-Saône, 15 October, Guillaumot-Richard auction house.

€430,500

Mid-16th century Flemish painting is always highly sought-after, particularly when it consists of an exceptional work. And this magisterial "Saint Jérôme dans son atelier" has many fine qualities: its signature, that of the highly popular artist Jan Massys, followed by the date "1571"; its virtuosity, particularly in the highly precise rendering of the face and hands of the bearded hermit, and lastly, its excellent condition, free from any

restoration work. And if we add that very few examples of this artist's work appear on the market (which may well only be "attributed to"; source: Artnet), we can easily see why this panel shot up to €430,500 (Maître Richard) at Villefranche-sur-Saône. Jan Massys, born in Antwerp in around 1510, was the son of the great Quentin Metsys, who painted the legendary "Le prêtre et sa femme".

Philippe Dufour



Ferdinand Joseph Gueldry (1858-1945), "Une régata à Joinville, le départ", oil on canvas, 131 x 203 cm. Pierre-Yves Le Diberder Collection. Paris, Drouot, 14 October, Pierre Bergé & Associés auction house and Christie's auction house.

## €114,240

The sale of the Pierre-Yves Le Diberder collection, staged at Drouot on 14 October by Pierre Bergé & Associés in partnership with Christie's, was a resounding success, as its total of €2,168,954 doubled the initial estimate. 19th century lighting and the decorative spirit of the 1970s shone out brilliantly, like the bid of €89,320 for a Viennese chandelier from the second quarter of the 19th century in chased gilt bronze, mother-of-pearl and shells. The verdict of the auction clearly approved of the tastes of this aesthete and industrialist. A regatta at Joinville by Ferdinand Joseph Gueldry (1858-1945) sailed all the way up to €114,240, setting a world record (source: Artnet) for the painter, who founded the Société Nautique de la Marne in 1876 and specialised in this type of subject. Continuing

the journey through the 19th century, a trotting horse from the studio of Carle Vernet was reined in at €34,776, and a country jaunt with a "Jeune cavalier tenant son cheval par la bride et ses chiens" by Alfred de Dreux (1810-1860), totted up €76,860. After a pause in the Roman antique ruins decorating a snuffbox in gold-mounted labradorite marquetry, which went for €37,352, the journey continued, towards the 17th century this time, as eclecticism knows no bounds... A pair of Italian plaques in polychrome scagliola proudly displayed their fruit-pecking parrots at €59,248, and €60,536 went to a watercolour by Eduard Petrovitch Hau (1807-1887) with a particularly apposite title: "Interieur d'un collectionneur." This could be seen as a tribute to Pierre-Yves Le Diberder. **Anne Doridou-Heim**

€100,000 - €250,000



**A €108,704**

Jean Thomas Thibault (1757-1826), "L'Inspiration de l'artiste à Tivoli", circa 1790, watercolour, pen and ink from China, 62 x 84 cm (detail).

Paris, Drouot, 14 October, Ferri auction house, Experts Baysier, Déchaut-Stetten & Associés.



**B**

**B €210,000**

Gold and silver ring set with a large Burmese ruby with an antique diamond setting, mid-19th century.

Paris, Hôtel Ambassador, 6 October, Herbette Doullens auction house and Jakobowicz & Associés.



**C**

**C €147,000**

Joseph Inguimberty (1896-1971), "Femmes se reposant dans des hamacs", oil on canvas, 1937, 95 x 160 cm (detail).

Aix-en-Provence, 14 October, Sophie Himbaut auction house.



**D**

**D €106,650**

Lutz or Märklin (?), model train set made up of five carriages, in painted and varnished sheet metal.

Hellemmes, 20 October, Xavier Wattebled auctioneer. Mr Lelièvre.

**E €123,220**

China, Jiajing period (1522-1566).

Covered box, red lacquer, ocre and black, sculpted, Diam. 25.5cm; H. 13.5cm.

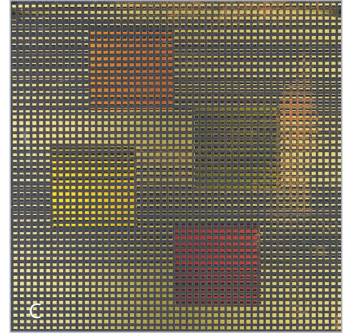
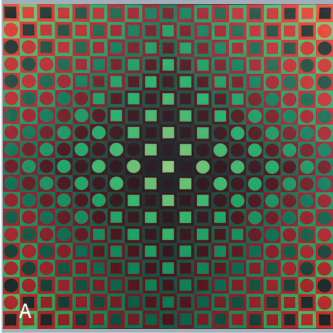
Grenoble, 18 October, Sadde auction house. Mr Delalande.



**E**

HD

< €100,000



HD



**A €78,120**  
Victor Vasarely (1908-1997), "Boglar VI", 1966, acrylic on panel, 76 x 76 cm.  
Paris, Drouot, 10 October, Le Brech & Associés auction house.

**B €11,500**  
Jean Francis Auburtin (1866-1930), "Porquerolles, crique du Brégançonnet", 1892-1893, oil on canvas, 59 x 78 cm (detail).  
Paris, Drouot, 5 October, Beussant-Lefèvre auction house.

**C €18,270**  
Antonio Asis (born in 1932), "Vibration couleur n° 2", 96 x 56 cm (detail).  
Paris, Drouot, 3 October, Kahn & Associés.

**D €31,300**  
Two jade cups resting on plinths in perforated wood, China, each one: 23.5 x 14.5 x 5.5cm (detail).  
Enghien, 2 October, Goxe, Belaisch, Enghien auction house.

**E €18,755**  
Martin Drölling (1752-1817), "Petit garçon caché derrière un rideau, "portrait présumé du fils de l'artiste", Michel-Martin Drölling, oil on canvas, 54 x 47 cm (detail).  
Rennes, 3 October, Rennes Enchères auction house.

**F €77,490**  
Jean-Marc Nattier (1685-1766), "Portrait de mademoiselle Baron et sa mère", Sanguine and black pencil, 20 x 32 cm (detail).  
Lyon, 1 October, Bérard - Péron - Schintgen auction house. Bayser cabinet.

**G €60,500**  
Isis-Aphrodite, Greco-Roman art from around the 1st century, white marble, H. 145 cm.  
Clermont-Ferrand, 15 October, Anaf-Jalenques-Martinon-Vassy auction house.

**Antoine Tzapoff** (born in 1945),  
"Chef indien peau-rouge", 1978,  
oil on canvas, 61 x 50 cm.  
Paris, Drouot, 6 October, Mathias  
auction house, Baron - Ribeyre &  
Associés auction house, Farrando  
auction house (detail).



€4,748

Michèle Yoyotte began her collection in 1954. A taste for the African art dear to Picasso, Breton and others was already well established in Paris. The collector told Jean Roudillon, the sale expert for ethnic art who talked to her when he was writing his descriptions, that she was fascinated by the names of the ethnic groups because they were "weird"! Highly original and cultivated, she was one of the pioneers who took an interest in a rougher kind of aesthetic, and began to explore new spheres of African art. The kuyu head from the eastern central part of the Congo belongs to this type of artefact. Its bid of €22,493 attested to the collector's unerring eye. Even today, little is known about this people, apart from these heads, exhibited during ritual dances that were real

physical performances. The dancer, hidden beneath a huge costume, would activate them with sticks that were sometimes held up to 20 m from the ground. In her collection focusing on this magnificent head, we also find a keaka statuette from Nigeria, which comes from Asher Eskenazi and achieved a fine bid of €13,121, and a vuvi face mask from central Gabon, which garnered €26,242. Michèle Yoyotte was also interested in works by her contemporaries, particularly geometric pieces. The painting by Antoine Tzapoff (born in 1945), sold for €4,748, combines these two passions as it shows a redskin Indian chief. It is characteristic of the painter's work on memory, which has occupied him for many years.

Anne Doridou-Heim

In the world



HD



**A £7,109,000**  
 Adrian Ghenie (b. 1977), "Nickelodeon", 2008,  
 oil, acrylic and tape on canvas (in two parts),  
 each: 238 x 207cm (detail).  
 World auction record for the artist.  
 London, 6 October, Christie's.

**D £10,565,000**  
 Jean-Michel Basquiat (1960-1988), "Hanniba",  
 1982, acrylic, oilstick and paper collage on canvas  
 mounted on tied wooden supports,  
 152.4 x 152.4 cm.  
 London, 7 October, Sotheby's.

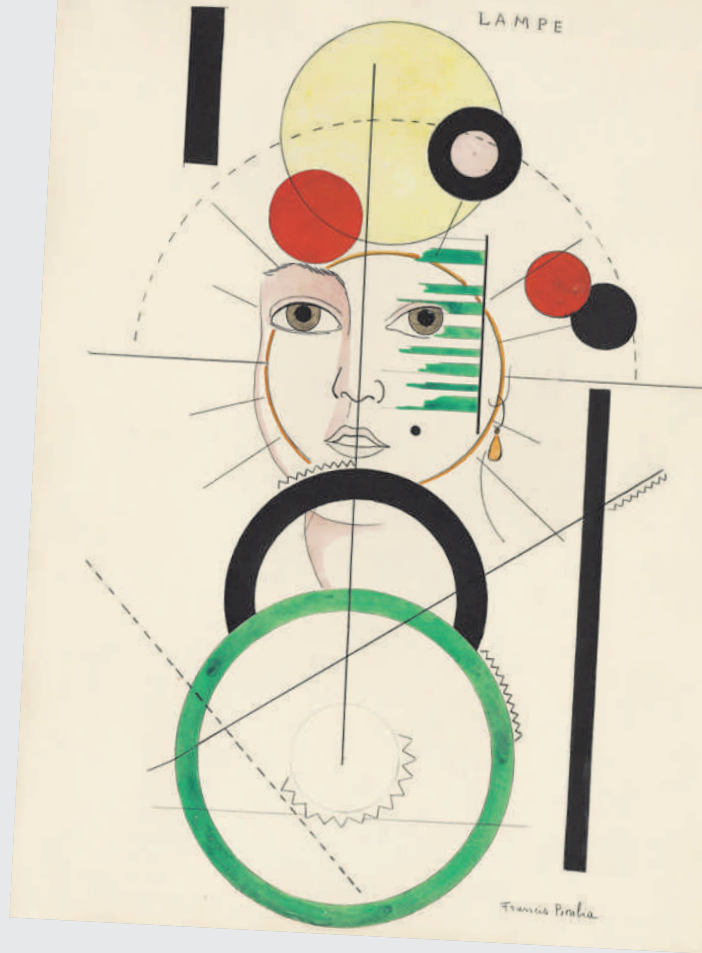
**B \$106,250**  
 Julia Margaret Cameron (1815-1879), "Portrait of  
 Kate Keown", 1866, circular albumen print,  
 diam: 28.9 cm, the mount: 52.7x42.9 cm,  
 with a gilt rule and an embossed Colnaghi stamp on  
 mount recto.  
 New York, 25 October, Swann Auction Galleries.

**C £3,733,000**  
 Mark Bradford, "Rat Catcher of Hamelin III", 2011,  
 mixed media on canvas, 304.8 x 320 cm.  
 London, 5 October, Phillips.



£3,637,000

Francis Picabia (1879-1953), "Lampe", signed 'Francis Picabia' (lower right) and inscribed 'LAMPE' (upper right), watercolour, brush and India Ink and pencil on paper in a Pierre Legrain frame, 63 x 47.2 cm. Executed circa 1923. London, 4 October, Christie's.



## £28.28M

The name of the famous London art dealer Leslie Waddington, who died last year, was on everyone's lips last 4 October, when his collection was auctioned in London at the same time that the Frieze Art Fair opened. Christie's dispersed the modern and contemporary art collection of the man called "the king of Cork Street" because he had opened his many galleries there. Hoping for a success, Christie's achieved a triumph; every lot was sold and the entire auction totalled £28.28M. With 80% of the works selling above their estimates, the auction was a beautiful homage to a peerless professional. The top price (£4.81M) went to J. Dubuffet's "Visiteur au chapeau bleu", which the artist painted in 1955 at the start of his six-year stay in the south of France.

His "Clochepoche", designed in 1973 and created in 1988, sold for £665,000. "Le serpent rouge", a 1958 Calder, crept up to £4.42M, double the estimate. At £3.6M, Picabia's "Lampe" dated 1923, broke the world record and fetched the second-highest price for a work on paper by the French artist (see photo); it once belonged to the Jacques Doucet collection. So did "Chariot", which sold for £1.56M. "Praise", a 1985 work by A. Martin (£2.85M), fetched twice as much as M. Avery's "Dark Inlet" (£1.44M). Records were broken for works by artists as different from one another as A. Ozenfant ("Verrerie", 1925, 130 x 97 cm, £557,000) and P. Caulfield ("Les demoiselles d'Avignon vues de derrière", 1998, 112 x 96.5 cm, £233,000).

Xavier Narbaits



Noémie Goudal, "Les mécaniques 1", 2016, detail.

Courtesy Les Filles du calvaire gallery

A lush tropical forest scene viewed through a window with a grid pattern. The word "MAGAZINE" is overlaid in white text. The forest is dense with various green plants, including large banana leaves in the foreground and a dirt path leading into the distance. The window frame is dark and creates a grid of rectangular panes.

# MAGAZINE

# Paris photo strikes a pose!

Paris Photo is looking after its image. Shrugging off a difficult year, the Paris fair is marking its 20th anniversary by hosting a record number of galleries (153 instead of 143 in 2015) and publishing a retrospective at Xavier Barral featuring a plethora of contributors. However, what has become a must for collectors is emerging from a tough period. Forced to close early after the terrorist attacks of 13 November 2015, it suffered a loss of income and incurred the dissatisfaction of exhibitors. Then, in the spring, the third Paris Photo Los Angeles had to be called off, bringing the Hollywood adventure to an end. The reason: the market is too immature. Successive changes in management and the end of a monopoly – the fair must now compete with its British cousin, Photo London – made matters worse. The 2016 edition, then, must prove it is alive and kicking with a programme alternating, as usual between galleries and publishers, duo and solo shows – 16 in all – lectures on the medium, the Aperture book award ceremony and, to fittingly celebrate its 20th anniversary, daily broadcasts on Radio Nova. Laun-

ched in 2015 to rival Art Basel Unlimited, the PRISMES section focuses on serial and large-format works. A foray into the Gare du Nord (Raphaël Dallaporta's hoarding) timidly treads the path of hors-les-murs exhibitions, like the FIAC. Many sponsors (JP Morgan, BMW, etc.), charmingly called "partners", will make their presence known with shows that do not always serve the exhibitors well, muddying the waters by increasing the number of displays.

## In collectors' baskets

Visitors to Paris Photo must be careful not to get too carried away by trendiness and facile work (usually in colour and large formats). On the contrary, they must take the time to track down the rare find. Pieter Hugo (Stevenson Gallery, Cape Town) and David LaChapelle (Staley-Wise Gallery, New York) are likely to draw visitors this year, but so should the more alternative solo shows of work by the underground photographer Hiroshi Yamazaki (Emon Photo Gallery, Tokyo) and Prix Pictet winner Michael Schmidt (Galerie Nordenhake, Berlin). Jacques Henri Lartigue will attract



Denis Roche, "20 avril  
1979, Paris, rue Henri  
Barbusse", 1979 (detail).





Pieter Hugo,  
 "Portrait #12", Rwanda,  
 2015, C-print.  
 Courtesy of Stevenson, Cape  
 Town and Johannesburg

## MICHAEL HOPPEN

### London Gallerist

**Your gallery has participated in Paris Photo many times. How would you explain your loyalty to the Parisian fair?**

It's the Art Basel of photography. Anyone who's anyone in the world of photography and publishing needs to be there, so it's also a great opportunity to meet up with the amazing photography community. It remains the best photography event of the year, by far.

**What has been your most remarkable sale at Paris Photo?**

Maybe a unique and full set of "Regard oblique" by Doisneau some 15 years ago. It was the only set of all 22 vintage prints in the world. We have had many amazing experiences at the fair and we also find remarkable things to buy there! But every year we find something, meet someone or sell something, which makes it a very special event.

**Has the public changed since you first participated in the Parisian fair? What kind of collector now goes to Paris Photo?**

Yes, it has changed a lot. The change of location changed the fair. The older fair was maybe more intimate and more democratic and had more flavour and certainly more discovery. Now it's a sprawling fair, with too many photographs and it's harder to find things that are new and never before seen. But there are many good new things such as the book area and the lecture programme, which is fantastic.

**What is the most distinctive feature of Paris Photo, versus Photo London?**

Its diversity, quality and knowledge. Also, the city of Paris opens its arms wide to photography like no other city in the world. We love Paris!

romantics to Alain Gutharc's stand as the stand of the excellent Taka Ishii Gallery will do for fans of historical Japanese photography with photos by Shomei Tomatsu and Yasuhiro Ishimoto. Chinese works will be on offer at M97 and Paris Beijing, the emergence of quality at the Filles du Calvaire stand (Noémie Goudal), Man Ray at the Galerie 1900-2000, rare American landscapes from the 19th century at Charles Isaacs, and more. Collectors will have more than enough choice to easily fill up their baskets, whether big or small, with prices ranging from 2,000 to one million euros.



Jacques Henri Lartigue, "Nana, Bibi, Dan", Hendaye, 1927, vintage silver print, 12.3 x 8.6 cm.

Courtesy Galerie Alain Gutharc. © Ministère de la Culture – France / AAJHL

## The beautiful age

The days when the nascent fair (still called a "salon") brought visitors to the cosy Carrousel du Louvre are long over. Paris Photo has conspicuously displayed its charms beneath the Grand Palais' sublime glass roof since 2011. Patti Smith and David Lynch can be spotted at openings. Contemporary photography rules the roost – to the detriment, perhaps, of the 19th century, which is sidelined or less well-represented at the stands. Transactions are booming. New exhibitors regularly turn up, such as this year's demanding conceptual art gallery Mor Charpentier, in an effort to expand its network of collectors, according to its founder. When gallerists are asked, they all give the same reply: Paris Photo is still the world's leading photography fair in terms of size, quality and number of visitors – 60,000 are expected this year. "Its main achievement is having managed to last," says selection committee member Françoise Paviot. According to her, Paris Photo has the advantage of attracting many international visitors, especially American collectors. Everybody invited by the RX Gallery showed up, proving that the tragic events of 2015 did not rain on this year's parade. "Paris Photo helped launch us on the market," says Romain Degoul of Paris-Beijing. "We always sell very well here." But Mr Degoul regrets the scarcity of galleries from emerging countries and the absence of Asian collectors. Other critics target the fair's somewhat strong-armed management tactics. Baudoin Lebon, who co-founded Paris Photo in 1997, is glad to be back at the Grand Palais this year, but has some misgivings. The size of his stand, devoted to Patrick Bailly-Maître-Grand, was cut in half at the last minute. "The sponsors are better treated than us!" he says. Several of his colleagues share his gripe, suggesting that Paris Photo, unlike wine, does not necessarily improve with age. Nevertheless, it is still on top, at least this year. **Céline Piettre**

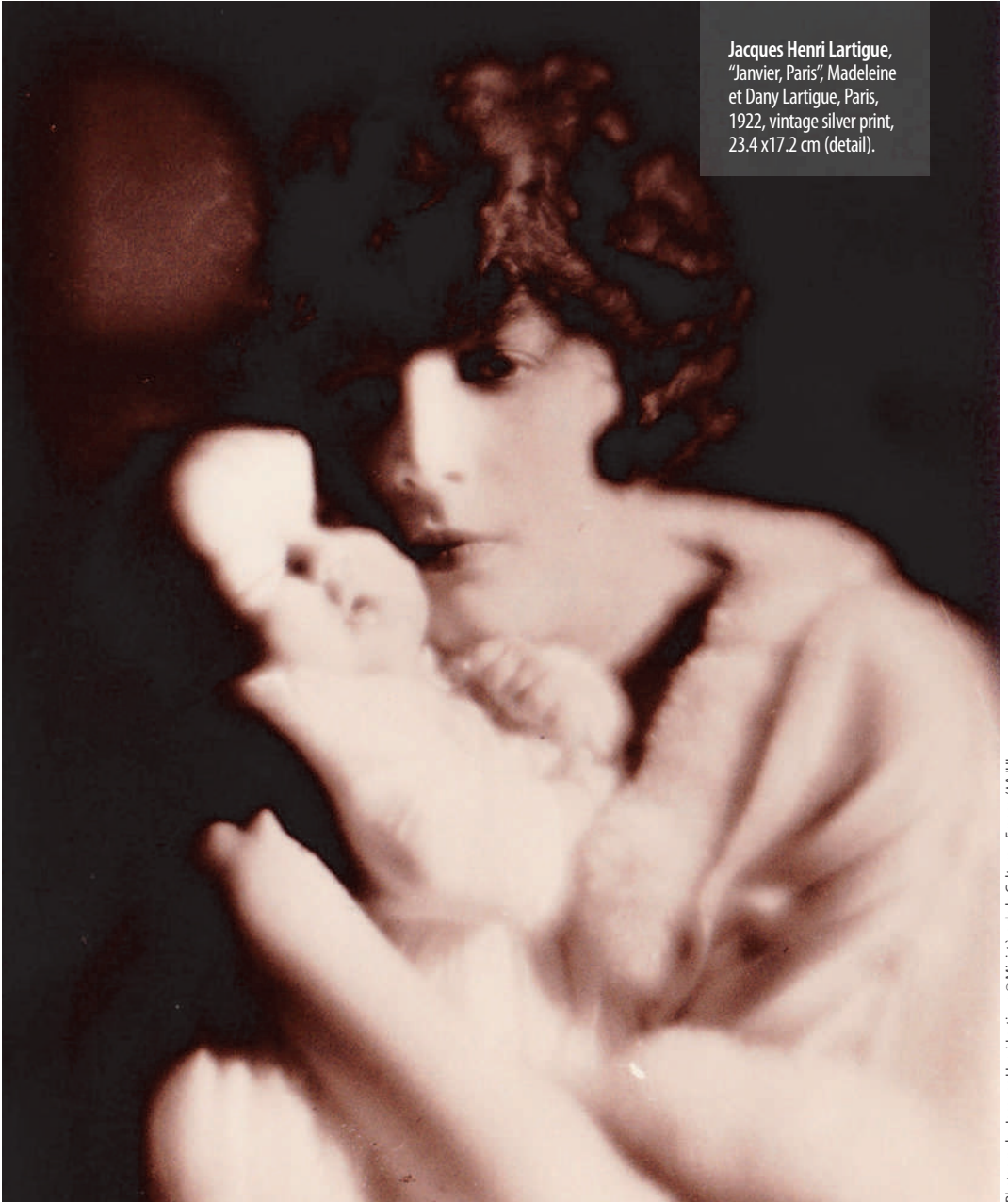
Paris Photo, from 10 to 13 November 2016, Grand Palais, Paris.

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





Jacques Henri Lartigue,  
"Janvier, Paris", Madeleine  
et Dany Lartigue, Paris,  
1922, vintage silver print,  
23.4 x 17.2 cm (detail).



Photography Jacques Henri Lartigue © Ministère de la Culture - France / AAJHL

# agnès b, art lover

Many artists consider the stylist, gallery owner, collector and patron agnès b. an activist from the start who cultivates a taste for relationships and the gentle harmony of things. "Vivre!!", an exhibition at the Musée national de l'histoire de l'immigration (the museum of immigration history in Paris), presents a selection from her collection.

## How did the idea of showing your collection at the Musée national de l'histoire de l'immigration come about?

The museum proposed the project and I accepted right away. With everything going on in the world today, it's important to talk about the history of immi-

gration. Our history was made with immigrants. We mustn't forget that they fought in our wars. My uncle, a captain in the French army, fought with his Moroccan goumiers at Dien Bien Phu. They were captured and some of them spent two years in camps. With Sam Stourdzé, director of the Rencontres de la photographie in Arles, we selected 75 of the 3,000 works in my collection in order to illustrate, through chosen themes, the idea of living. I asked him to do it with me because I didn't have enough time. I put a picture by Henri Cartier-Bresson on the invitation card because he's the one who made me love photography. In the early 1980s, I went to Éric Franck's in Geneva to see an exhibition of portraits by him. That's when I understood what spontaneity means in the lives of the artist and me subject, what it means to capture a personality.

## Did photography introduce you to contemporary art?

No, but I realise that I've never asked myself that question. I love old art as much as contemporary art. I grew

Until 8 January 2017, "Vivre!!",  
Musée national de l'histoire de l'immigration,  
293, avenue Daumesnil, Paris 12th.

[www.histoire-immigration.fr](http://www.histoire-immigration.fr)

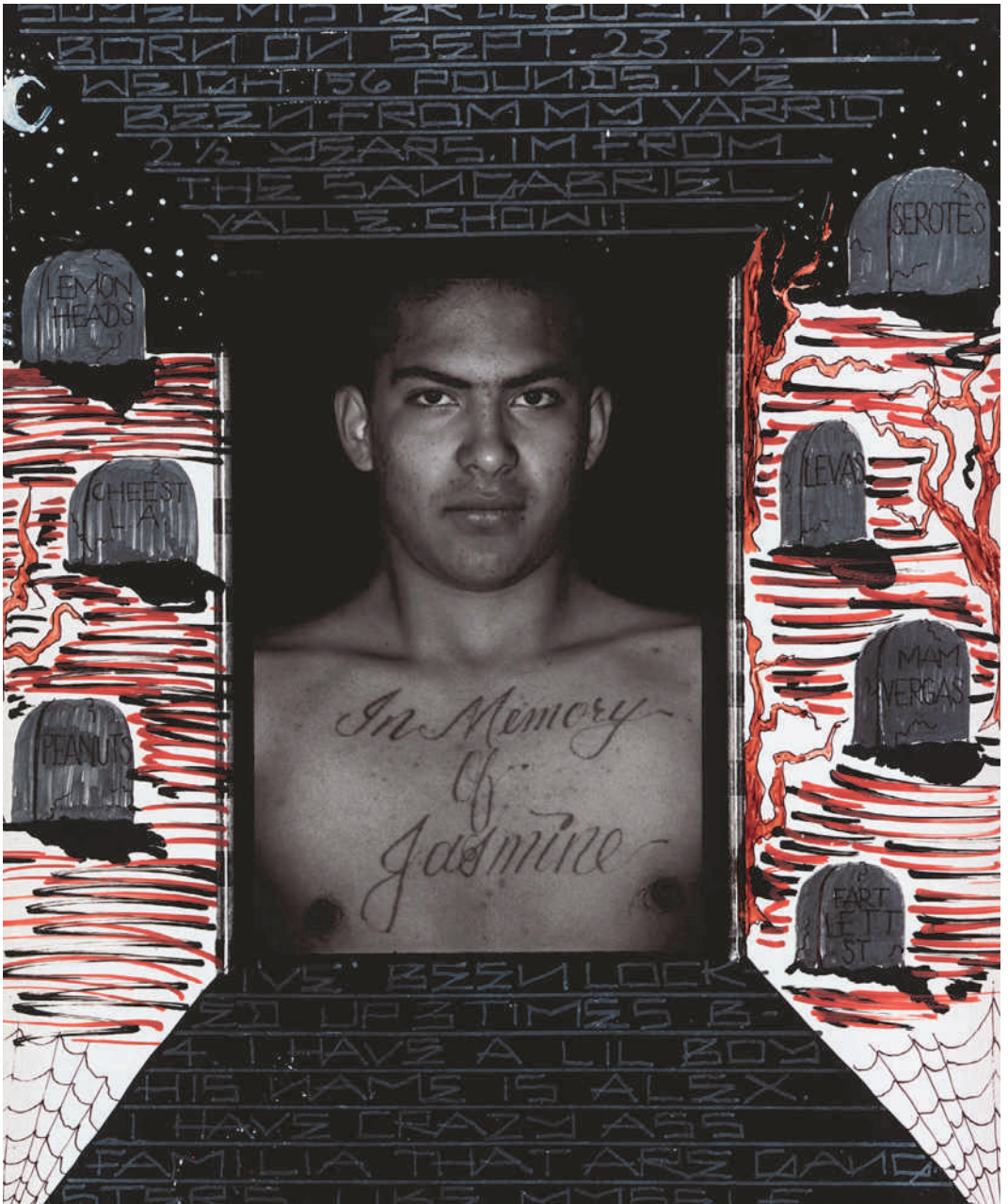


Portrait of agnès b.

© Kazou Ohishi

HD





courtesy of the agnès b. Collection

up in a very cultured family in Versailles. My father, a lawyer who was president of the Bar twice, was curious about everything. On the way down to the South of France, we'd stop to visit churches like Saint Philibert in Tournus, a magnificent pink Romanesque building where Rostropovich played. That's how my father realised I was as curious as he. In Versailles, I took courses at the School of Fine Arts and went to school at the same time. I drew nine hours a week and also took ballet lessons. And then I'd go for long walks on the palace grounds. It was my garden! I started meeting contemporary artists at a very early age. When I was 16, I met Picasso in Antibes, who said, "I find you very pretty. I'm going to kiss you." In the 1960s, I attended the Sunday night dinners hosted by Sophie Calle's father, a great oncologist who invited artists like Eduardo Arroyo and the handsome Martial Raysse. And I was very good friends with César. When I was visiting him in his little house in the 14th arrondissement one day, he said, "today I made a cast of my thumb!" Then he cooked us some delicious pasta. My first job was as a trainee assistant for Jean Fournier, a great advocate of abstract art. I was responsible for the catalogue of works by Hantai. Later, Jean asked me if I wanted to take over his gallery on rue du Jour. That's how the galerie du Jour got started. It took 10 minutes.

#### **Do you also buy at galleries and auctions?**

I don't have much time to visit galleries. They send me works by artists I know. That's how I recently acquired a piece by Pierre Ardouvin. And yes, of course I buy at auctions. That's where I purchased most of the photographs in my collection. But only by phone! I quickly realised that was the best way, especially since I'm often interested in what nobody else looks at. I seldom buy known things, which are expensive. That's no fun. I prefer more discrete things, that reach out to me. I've never bought anything with the idea of selling it later on and I've never sold anything I bought. I intimately know every piece in my collection. I know why I have them.

Interview by Sylvain Alliod

## AGNÈS B in five dates

### 1975

Created her ready-to-wear brand

### 1983

Opened the Galerie du Jour

### 2009

Created the agnès b. endowment fund

### 2012

Made her first film, "Je m'appelle Hmmm..."

### 2014

Appointed president of Les Halles Hip-Hop Cultural Centre

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Denis O. Callwood, "Jasmine (from the Gang Series)", 1993-2007, c-print, 87.6 x 69.9 cm (detail).

# A classic and cautious FIAC

After the daring times that incited the FIAC to attempt to stage its own – official – fringe two years ago, the experiment was abandoned. Too far away from the Grand Palais, the building of the Cité de la Mode et du Design in Paris's 13th arrondissement never managed to attract enough collectors, making participation in this FIAC outpost far too expensive for galleries. For many it mainly concerned boosting their image by capitalising on the FIAC's reputation, even if only in the fringe, while hoping to get into the main event at a later date. In 2016, the FIAC opted for a far tighter spatial organisation around the Grand Palais: a good decision, to be sure. But where its second building had previously hosted gallery stands, the one used this year, the Petit Palais, only housed some scattered works, to mixed effect. Of course, the Petit Palais itself is magnificent, but its lavishly-decorated interior makes it difficult to present all types of contemporary art. In the garden, only two sculptures by Not Vital really held their own: these were very simple but reflected their environment. Inside, only the works of Kehinde Wiley, power-

fully decorative and highly in phase with the spirit of the place, made an impression. Although we can only praise the inclusion of the Petit Palais, excluded from the fair for far too long, and hope it is repeated, the way works are presented will need further thought. This year, the fact that the busy Avenue Winston Churchill between the Petit and Grand Palais was closed to traffic meant there was a remarkable area to walk around, and enabled FIAC visitors to reappropriate the surroundings. But unfortunately, this site will not be available after the 2020 edition, while the Grand Palais get a makeover. Easily accessible from the previous site, the Jardin des Tuileries once again (as for the past ten years) hosted a group of sculptures that included Vincent Mauger's striking "Les injonctions paradoxales", mingling wood and metal.

## Often classic galleries and reassuring stands

Caution was already the watchword in the selection of the 186 galleries. They came from 27 countries, with 43 exhibitors qualified as "new" but which had sometimes attended the fair before 2015. The break-



View of the Stand of the gallery In Situ : Fabienne Lederc at the FIAC 2016 (detail).

Ulla von Brandenburg,  
"Le montreur d'ours I",  
2016, watercolour on  
ancient paper,  
153 x 123 cm.



Photo Claire Dom / courtesy of Art: Concept, Paris



down of galleries was as follows: France 28%, America 18%, Germany 14%, Italy 8%, and the UK 7% – a fairly conventional spread. As often at the FIAC, American galleries outside the group of heavyweights sometimes seem to have been particularly favoured in the selection, as though their numbers needed to be upped for image reasons ("international" too often being read de facto in contemporary art as "American"). Generally speaking, the stands were well presented, and the hangings extremely professional. The American galleries especially went particularly for highly formatted refinement. Another aspect of the top international galleries was that once again, they lined up stands that often fell short of their potential, offering well-established artists for the FIAC, it's true, but very few major works, and above all medium-sized pieces, as though they did not entirely believe in the French market. For example, the great Marian Goodman presented a very over-cautious stand, and David Zwirner could also have done much better. And yet these same top galleries were rewarded with most of the best spots, though their French counterparts were equally deserving. On the first floor, the Laurent Godin gallery stand made a good showing, and it was a joy to see it back at the FIAC, notably with a busy painting by Marlène Mocquet and some fine, colourful drawings by Mika Rottenberg. With Valentin, two large paintings by the German artist Anne Neukamp stood out, featuring large jigsaw pieces and skilful use of colour. Unfortunately, in the sector of new galleries supported by the Galeries Lafayette, their priority seemed to be boosting their image of "emerging contemporary galleries" rather than presenting their artists, hence some somewhat codified and similar stands (apart from a far bolder Marcelle Alix). This was a pity. Again on the first floor, Jocelyn Wolff exhibited a huge, vibrant, striking work in black chalk on paper by Miriam Cahn, though the Franz Erhard Walthers were a little too sober. Although the stand of the leading Brazilian gallery Fortes Vilaça did not live up to its possibilities, it had a remarkable sculpture in a highly Dadaist spirit by Rodrigo Matheus: a little gem of balance. Already extremely present on the upper floor in the

newer and/or smaller galleries, painting and sculpture – the best-selling media – were well-established on the ground floor, which contained the largest pieces. As often, the stand of the Thaddaeus Ropac gallery provided a feast for the eyes: Georg Baselitz, Robert Longo, James Rosenquist, Antony Gormley, Robert Rauschenberg and Yan Pei Ming were all represented with some fine works. Sfeir-Semler featured a puppet by Wael Shawky from the Cabaret Crusades series. In Situ Fabienne Leclerc had a highly successful corner stand with some of its most prominent artists - Mark Dion, Joana Hadjithomas & Khalil Joreige together with Otobong Nkanga. Art: Concept exhibited some glowing watercolours by Ulla von Brandenburg. At Luciana Brito, mischievous daring was to the fore with Leandro Erlich's Labyrinth of fitting rooms.

### Foreign collectors in fewer numbers

Good stands are not enough in themselves, and the success of a fair is also measured by the numbers of collectors (not just visitors or the merely curious) and purchases. The FIAC's timing was by no means ideal in 2016, and created much inconvenience for foreign art lovers. Scheduled a considerable time after its competitor Frieze London, the FIAC found it more difficult to attract foreigners from North America who would have liked to take in both fairs in a single trip. It was also striking that the FIAC was programmed in the middle of the Jewish Sukkot Festival: this was tactful elegant nor well-judged. And Americans often stay away, especially since the image of Paris has gone downhill in terms of security. Although none of these factors is decisive, they all seem to add up. This is why, in the end, gallery owners expressed a certain relief at the end of the fair. Without having seen any frenzied buying, which nobody had dared hope for, and despite several purchases that took some time to conclude, most galleries were reassured that the much-feared market brushoff did not in fact transpire. In a period when there is a clear slowdown in the market, it seems sensible to moderate one's ambitions.

Alain Queminn

# Freezing Frieze?

The horizon is rather dull and grey upon arrival in London. A few raindrops are falling, confirming the clichés about the city and its uncertain climate. On the radio, François Hollande is making the case for a “hard Brexit”. After a whirlwind tour of Mayfair, where everybody is still talking about the latest auctions, it’s time to head to Regent’s Park. Strollers are playing with their dogs. Squirrels are scampering up and down trees. This great sculpture park is the equivalent of our *Hors les murs* programme in Paris. The first tent is for the masters, the second, much bigger, for the “young”. Visitors are immediately and literally crushed by the sheer amount of art. Sometimes disparaged as a super-market, Frieze has everything, from the most contemporary to the most stodgily classic, just the right dose of tackiness, outrageousness and gaudiness, conceptual art to please the Germans, pop art for the Americans, and a dash of *Dansaekhwa* because it’s trendy. In short, the show is perfect for Instagram, almost already cropped and framed, and very pink... There are also, oddly, very few Chinese visitors. The art

world has kept its appointment. They’ve all come; everybody’s here: “artvisors” in suits, fake collectors in ripped jeans and real ones sans, suspiciously energetic art students, English schoolchildren in uniforms, looking somewhat dubious, fair directors hunting down galleries, journalists squinting at little notebooks through their eyeglasses, and many lost-looking people who no longer really know why they came. The aisles are packed even though the opening and race to buy were three days ago - a century! But were sales good? “Of course! Why not?!” The red dots are there. People look tired but everybody’s smiling. “The gallery did very well,” says Gagosian director Jean-Olivier Desprès. “We’ve met several collectors who were unknown until now. Edmund de Waal received a warm welcome. There’s really nothing like it - a mixture of classicism, elegance and modernity. Nothing but positive things!” For Esther Schipper, of the eponymous gallery in Berlin, “As always, working with the fair has been a pleasure. We sold most of the booth even before the weekend. What’s more, many of our artists, including Roman Ondák, Martin Creed, Ugo Rondinone, Dominique





© frieze London 2016

Gonzalez-Foerster and Philippe Parreno, are having major shows in London this year. We're in seventh heaven!" Lizzy McGregor of the London gallery Kate MacGarry agreed. "Sales have been brisk and steady rather than crazy and concentrated in the first day," she says on her home turf. "We always organise a solo presentation for Frieze London; I think that's the best way to remain accessible to the public. This year, Francis Upritchard has attracted a lot of interest, especially in the press." Alison Jacques, who heads up her own gallery, says the geographical balance has shifted. "Frieze has been a success, as usual," she comments. "Fewer American collectors showed up this year, but Europeans, and especially Russians and

Asians, made up for it. The fair is less dependant on the US market, which is a good thing." Her New York colleague, Loring Randolph, director of the Casey Kaplan gallery, says, "I'm glad to have met new non-Western collectors. They greatly contribute to making the fair successful. We've sold David Thorpe, Sarah Crowner, Garth Weiser, N Dash, Kevin Beasley and Giorgio Griffa." Leopold Thun, who manages the Emalin gallery, says, "We just opened last week, so participating in Frieze right away is fantastic for us! It's a way of recognising the travelling programme we've had in the past few years. Frieze is a terrific platform to introduce it to an infinitely wider public." David Maupin, founder of the Lehmann Maupin

gallery, thinks Frieze London is still one of the world's best art fairs. "We've sold at a brisk, steady pace this week," he says. "Many international curators and collectors have visited our booth. The Contemporary Art Society's Collections Fund initiative (editor's note: a committee set up in 2012 that buys works for English regional museums) brings an important cultural plus to a commercial event. And we're obviously delighted that they've chosen Kader Attia's work for the Middlesbrough Institute of Modern Art." The professionals look happy, but nobody talks

directly about money. What's on the collectors' minds? "It's simple; I don't see anything anymore," says one. "Everything is incredibly formatted." All the same, week after week, fair after fair, they're all there. They must like "not seeing anything". At Gail's, a bistro where all the well-heeled meet for coffee before returning to the fair, Brexit is on everybody's lips. "Non-British Europeans make up 95% of our staff," a director of a major museum tells a half-attentive colleague. "I have no idea what's going to happen." A stiff upper lip helps in cases like this. **Pierre Naquin**



# Jade, an imperial material

Emperors prized it, just as collectors and the market do today. The Musée Guimet exhibition offers an opportunity to pierce the secrets of a little-known stone. Jade had long beguiled China's emperors, Samarkand's sultans, Moghul India's rulers and Persia's Safavid shahs before enthralling European courts. It was just a matter of time before oriental jades entered France's royal collections, which happened in the 17th century. Their popularity has stood the test of time. Today, admirers and collectors still hold these precious objects in high esteem.

## A special relationship to the material

Jade, a stone that begs to be touched, admired by the eye and listened to with an attentive ear, has been part of China's history for 8,000 years. Yu ("jade") is a Chinese character referring to the notions of "gem, beautiful, treasure, precious". In China, beautiful stones valued for their hardness, softness when polished, translucence and colour - often, but not always, green - were called "jades". In the 19th century, modern mineralogy introduced

distinctions between hard stones, which until then had all been considered "jades" in China. Nephrite, green jadeite, blue turquoise, orange carnelian ("fire jade") and rock crystal ("water jade") were all "jade" to the Chinese. These beautiful stones commanded endless admiration. Accompanying the people settled between the Yellow and Blue Rivers since the dawn of time, they accumulated several values by stratification, including a density that deeply moved the Chinese. In addition, the Chinese have a very special relationship with the material and that which connects it to the rest of the universe. Jade's importance can only be grasped by considering the many cultural and religious values associated with it, to which the various nuances of its sensorial approach

## NOTE

"Jade, from Emperors to Art Deco", until 16 January 2017.  
Musée national des arts asiatiques - Guimet 6, place d'Éna, 75116 Paris.  
Exhibition catalogue co-published by MNAGG/Somogy Edition d'art,  
French and English versions, 288 pages, 277 illustrations.

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



China, late Ming-early  
Qing dynasty, 16th-17th  
century. Horn-shaped vase  
(rhyton) with archaic  
décor, jade, h. 18 cm.  
MNAAG, Paris, gift of  
Georges Gieseler, 1932,  
MG 18355.

China, Southern Song dynasty (1127-1279).  
Bowl shaped like a lotus leaf and with a tortoise décor, jade,  
3.5 x 11.5 x 11.6 cm. National Palace Museum, Taipei, Guyu 544.

© National Palace Museum, Taipei





respond. To present those diverse values, the Musée Guimet has taken a historical approach to this exhibition, which starts out by evoking the craftsmanship that reveals all of the stone's tactile and visual qualities. A passionate study by European naturalists and mineralogists gradually differentiated the many "beautiful stones" known as jade. In the 19th century, chemical composition and crystal structure replaced aesthetic features to distinguish between them. For us today, "jade" is two stones, tremolite and jadeite, composed of various minerals and impurities that may give them their colour. The range is very wide, from creamy white - known as "mutton fat" in 17th-century European inventories - to green and even highly sought-after lavender, but "water green" is the colour most often associated with the idea of jade. It sometimes features orange-red veins, due to impurities and geological conditions, that craftsmen skilfully show off to their best advantage. Here they bring autumn colours to mind, there a small animal's reddish coat. For the Chinese, the object born of the sculptor's hands is more than just a work of art; it is a dormant form springing forth, bringing out the stone's hidden beauty.

### Great sensuality

Jade's mineral structure and particular crystallography mean that the stone must be worked in a specific way. It cannot be cut up by faceting, like a diamond: only abrasion and polishing can shape it. The tools used today have their roots in ancient China. At first, the blocks were cut up by percussion (mechanical shock). Then, a cutting technique using string - later, a metal saw - coated with mud and sand to gently abrade the stone was developed. The stone could then be pierced with a drill to create discs, beads and rings. Once shaped, it is polished. Engraved or openwork decoration is sometimes added, a process requiring painstaking patience. After hundreds of hours of work, soft or sharp-edged geometrical shapes emerge. Lastly, polishing makes jade feel very soft. To better understand the tactile sensations that are an integral part of this beautiful stone's charm, visit the Paris exhibition. There you can touch two blocks of jade, one polished, the other not. You will



China, Qing dynasty, Qianlong reign (1736-1795). Table screen, "The Seven Sages of the Bamboo Forest", engraved on the back with an imperial poem, jade, 18.4 x 25.4 x 2.6 cm. MNAAG, Paris, old collection, MG 2401.

© RMN-Grand Palais (Musée Guimet, Paris)/Thierry Ollivier

notice that jade is not cold; it feels very sensual. Then, you can admire its soft opalescence and interaction with light - the brilliance of the polished surface, slight transparency of thin-cut stone with veins that can be perceived and so on - imperial qualities for an increasingly universal treasure.

Claire Deléry is curator  
at the Musée Guimet's Chinese Department.

# Asian art, the Eskenazi recipe

As their friend and founder of the Mr. Chow restaurant chain, Michael Chow, told them, “The secret is to sell Chinese food, the best cuisine, served by Italians, the best waiters, in an English setting, the best decor.” The Eskenazi family applied that recipe to art. While Giuseppe, who founded the gallery, was bidding on the most beautiful lots at the autumn auctions in Hong Kong, Daniel, his son, met with us in his London office. He unfolded a plum-coloured silk scarf and put three ravishing jades on it. “Jade is meant to be touched,” he said. The Neolithic objects must be caressed in order to be appreciated. Just as the humour, finesse and mischievousness of this Italian, who has become a dyed-in-the-wool Englishman, must be appreciated.

## **You like stories. Can you tell us the gallery’s story?**

My father, an Italian born in Istanbul with an English passport - that’s another long story - was a very unruly child, a bad boy! So my grandparents sent him away to boarding school in England. He never left. He started by looking for works here to supply his uncle, who had

owned a gallery of Japanese and, later, Chinese antiques in Milan since the 1920s. In 1961, he started selling directly to British dealers, who found that easier. We bought the building when the real estate market collapsed in the 1970s. It was easy; half of Bond Street was for sale! It turned out to be one of our best decisions. Otherwise, we wouldn’t be here today. We wouldn’t be able to afford an exorbitant rent during slow periods.

## **Listening to you gives the impression that your story is nothing but a string of successes.**

If only! True, if you read the media, you get the impression that the market never stops growing. But in the 1970s, for example, my father was wringing his hands because if all you sell during the year is just one catalogue, you’re in trouble. But the Asian antiques market also has boom periods every 10 or 20 years. I can recall a time when people would queue up to buy our objects. We had a “first come, first served” policy. The major Chinese collectors would hire students to sleep out in front of the gallery to snatch up the best pieces. They’d take out little bits of paper with their



Courtesy Galerie Eskenazi

Daniel Eskenazi  
in his office.

shopping list in order of preference! The cycles repeat each other. You have to be emotionally and financially equipped for the bad times.

### **You produce a lot of catalogues.**

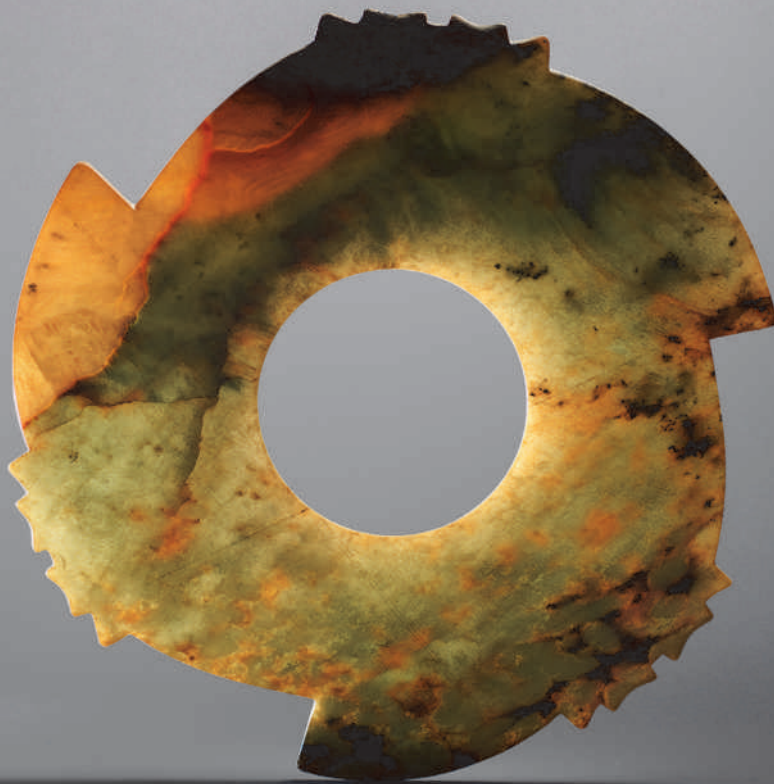
We publish a catalogue for every exhibition. We were one of the first to do that. And the first to publish them in Chinese, too. That's part of the history. And, as you know, today it's all about history, storytelling and provenance. For example, there was a jade boom in the 1990s. Most of it was sold in Taiwan. Demand outstripped supply. So the Chinese started to make fake pieces — and collectors were scared away. They stopped buying. But a decade later, they forgot! Provenance tries to solve that problem, but it can be false. Or incomplete, as in the case of the Qing porcelain

bowls made for the Emperor. They were painted by imperial artists. Artist, but not all of them were used. Some stayed in the palace, where they were rediscovered and repainted in the 1920s. The bowls are old but the painting is contemporary!

### **What is the current state of the jade market?**

In the 20th century, the jade market was European first, then American, then Asian. Now it's mainly Chinese, and by far, although some American collectors are still following it very closely. In Asia, there have been several waves: first the Japanese, then the Taiwanese and lastly the mainland Chinese. The other big jade market is institutions around the world. As for production itself, what's fantastic about jade is that it's always been worked in China. In that sense they've never stopped, like ceramics.

China, late Neolithic, Shang period, 2000-1500 BCE.  
Toothed disk in Jade.



China, Tang period, 618-907. Mythical squatting animal or *Tinhu*.

Courtesy Galerie Eskenazi



### How do you organise an exhibition?

We try to have a specific theme for each one. That involves having around 20 matching items, which take years to assemble. So we buy pieces that seem outstanding and hold on to them. We take a look at our reserves on a regular basis to see which pieces can be put together. We check to make sure there's demand for the exhibition we want to have. And we publish a catalogue!

### Does that mean you're somewhat dependent on the market?

You can always try to be avant-garde but it usually ends in failure! Speaking of the market, what I find fantastic is seeing how much it can depend on a single transaction. The jade auction at Bonham's Hong Kong last April is a good example. The results were good: the pieces sold for up to 10 times the estimate - 10 times! So everybody starts thinking, "My jade may not be worth 10 times more, but the price is certainly not what it used to be. Perhaps it's worth two, three, five times more?" There's no right answer. But it's easy to see how a single auction can have a considerable impact.

### How do you source your works?

It's getting harder than it was. Fewer objects are available so you have to fight harder for them. The solu-

tion? Put more money on the table than anybody else. We're speculating on the future. But when you tell yourself, "I've never seen such a stunning piece since I've been in the business," you don't think twice about it. You buy it and keep it for later. The right time will come. And when I say fewer items are available, that's not always true. You'd think that pieces sold to museums will never come out on the market again, but sometimes they do. That was the case of works in Japanese museums during the crisis in the 1990s. In fact, you just don't know. The art market is full of surprises. That's what makes it so charming.

### Do you still sell to dealers?

As little as possible. It's hard for some collectors, especially Chinese, to travel to London easily. So they send a dealer they trust to examine the item in their stead. But in that case, they act as brokers. Speaking of brokers, you have to be careful about people who say they're buyers, bargain to drive the price down as far as possible and ask you for pictures and the invoice. Then they turn around and try to resell the piece to other collectors. Meanwhile, you think you've sold them the item and refuse to sell it to others. Six months later, the potential buyers tell you they're not buying after all! And not all of them are necessarily Chinese!

Pierre Naquin

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# Fine Art Asia, 2016 edition

With 85 exhibitors from all over the world presenting a selection of works often of museum quality (6,000 works totalling \$HK3 billion), the 12th edition of the fair received 22,500 visitors, according to the organiser, Andy Hei. The visibly delighted co-president and director of Fine Art Asia was aware of "a keen enthusiasm this year, with an encouraging number of young and new collectors." Fine Art Asia is probably one of the region's very few art fairs to bring Western and Eastern antiquities and contemporary art – right up to Damien Hirst – together in one place. Covering 5,000 years of history, it offers an ideal platform for specialist art dealers and collectors with varied interests.

## Impressive sales

This year, Ever Arts (Hong Kong) and MD Flacks (London), two Chinese furniture specialists, collaborated on a highly successful joint stand mingling traditional Chinese furniture with various contemporary sculptures and curiosities. They were extremely happy to have sold

one of their major pieces, a large from the late-Ming period Luohan bed with a solid balustrade in a rare form and style, together with curiosities belonging to British pop artist Clive Barker. The London dealers Gladwell and Patterson, specialising in impressionist painting and modern art, have been attending the fair since 2011. A few hours before the end of this edition, the gallery director made some notable sales, reflecting the strong interest aroused by Monet's "Aiguille d'Etretat, marée basse", a painting closely covered by the media. The preview evening proved highly satisfactory for the French landscape artists Georges Robin and Alexandre Jacob. Another noteworthy transaction involved a picture of the "Palais des Doges" by Auguste Bouvard, the painter of a timeless Venice, proposed by Glenn Fuller. He says: "Since our first appearance, we have gradually changed the genre of the paintings we offer. The public has become far more knowledgeable in Asia, and increasingly appreciates Western art." Magee told the Art Media Agency that the slowdown in the Chinese economy was not affecting sales and that galleries were seeing "a constant increase in Chinese buyers." Contemporary art was also more present at the fair. The gallery



Courtesy of Fine Art Asia



Courtesy of Fine Art Asia





seemed delighted with this diversity, while remaining confident and keen to maintain its ascendancy in this speciality, despite the competition.

### A new sector: photography

This edition dedicated a new sector to photography, presenting a selection of galleries from Hong Kong and abroad. As the organiser told us, this was in response to the growing interest in the medium, nourished by the ever-rising number of exhibitions, museums and galleries promoting photography. It was initiated by Boogie Woogie Photography, a Hong Kong-based consulting agency, to show that, if of high quality, the medium has every chance of establishing itself in Asia as a collectible art form. One of the key works was a remarkable vintage print by the Japanese photographer Araki Nobuyoshi, presented by the Zen Foto Gallery (Tokyo). Meanwhile, Gallery 27 (Hong Kong) exhibited a series of photographs taken with an iPhone: the work of artist and gallery owner Alan Chan. The Paris 1839 gallery (Hong Kong) exhibited a work by the Chinese artist Wang Wusheng alongside pieces by a Taiwanese photographer who has won several awards, Chou Ching-Hui (his "Animal Farm #6" found a buyer). "It is never easy to approach Chinese collectors," said the gallery's representative at AMA. "Taking part in Fine Art Asia has helped extend our buyer base." In his view, the perfect timing of the fair, coinciding with Sotheby's auctions in the same venue, is a tremendous boost for the market. Undeniably, the sheer range and variety of the pieces exhibited at Fine Art Asia 2016 attracted local Chinese buyers and international collectors alike. The format of the fair, a platform of different specialities, has proved a good decision, with something for both dealers and collectors. The other great asset of the event lies in its sophisticated, muted atmosphere, which spares collectors the exhausting crowds of other international events. And lastly, the excellent sales are a positive sign, given the recent fears of the art market regarding the sluggish Chinese economy. Meanwhile, the new sector devoted to photography is a sign of the potential transformation of the fair, now moving more broadly towards contemporary creation and thus reaching out to a new class of young Chinese collectors.

Fine Art Asia 2016 was held in Hong Kong from 2 to 5 October 2016.

