

LA GAZETTE DROUOT

INTERNATIONAL



NUMBER 70
JUNE 2017



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France - Toulouse - Auction House

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Asian Art Auction

拍卖日期: 2017年6月25日 下午三点

EXPERT : Cabinet Ansas - Papillon d'Alton

Sunday, June 25th, 2017

Exceptional gilt copper Buddha,
seated in bhumisparsa mudra (final victory over the demon
Mara) on a lotus base, set on a lacquered wooden base with
a high openwork wooden mandorla.

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Buddha Height: 707/8 Inch - Total height : 1181/8 Inch
Estimate on request

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PAINTINGS AND DRAWINGS FROM THE 19TH AND 20TH CENTURIES CONTEMPORARY ART

Monday 12 June 2017 at 2.30 pm - Drouot-Richelieu - Room 5 - France



Vincente DE REGO MONTEIRO (1899-1970) *O Aguardenteiro*, colour on silk, 59 x 72 cm

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ASIAN PAINTERS

QI BAISHI, LIN FENGMIAO, INGUIMBERTY, LE PHO, MAI TRUNG THU, VU CAO DAM, ...
Monday 12 June 2017 at 2.30 pm - Drouot-Richelieu - Room 5 - France



CONTACT IN LYON
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AGUTTES
LYON-BROTTEAUX
13 bis place Jules Ferry
69006 Lyon

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ART MARKET - MAGAZINE



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In June, Asian art celebrations return to the Hôtel Drouot, sharing the spotlight with the leather plaques of Edouard Baldus, unseen at auction.



COLLECTION 68

When it comes to buying art, Japanese collector Hikonobu Ise, whose Chinese porcelains are on show at the Musée Guimet in Paris, trusts his instinct alone.

58 RESULTS

Old Master or contemporary, painting continues to dominate salerooms, amassing millions with disconcerting ease.





EVENT 74

Paris Tableau is dead . . .
long live Paris Tableau Brussels!
This sixth edition, resembling
a first, is lacing up its skates
to hit the rink of the Patinoire
Royale.



102 MUSEUMS

Located in the south of the celebrated Bund, the Yuz Museum is the first contemporary art museum to take root in this fallow area of Shanghai, as a symbol of a new China.



92 MEETING

Belonging to a family of experts and dealers in Old Master drawings, Emmanuel de Bayser tracks down famous names in French postwar design.

EDITORIAL



Céline Piettre
EDITORIAL MANAGER

Each year, as the summer solstice approaches, a certain excitement sweeps over the Grands Boulevards in Paris, which has nothing to do with the sales at the Galeries Lafayette nearby. During Asian Art Week, when one or more auctions are held each day, the Hôtel Drouot is assailed by Chinese collectors seeking rare treasures from the Middle Kingdom – preferably from the Qianlong period (p. 22) – and others focusing on Thailand or India, as the whole of Asia goes willy-nilly under the auctioneer's hammer. In this field (and we can rely on the experts), the Paris market has maintained its pole position for years as a purveyor of "fresh" pieces with impeccable pedigrees. If we then leave the auction room and go north-west, we find ourselves before an extraordinary collection of Song, Ming and Qing porcelains – but these are no longer for sale. They belong to Mr Hikonobu Ise, one of the great Japanese collectors of Chinese ceramics (p. 68), and their finely-glazed charms can be admired in the showcases of the Musée Guimet until September this year. It would be no surprise to meet their owner (or one of his representatives, at least) in a saleroom at Drouot, or elsewhere...

The Sale
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since 1989
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”Waltz with History”

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NEWS IN BRIEF



© Renaud Monfoumy

To counter the "blockbuster" exhibition monopoly, Sotheby's is launching an annual prize of \$250,000, designed to support a groundbreaking exhibition proposed by an institution or museum curator.

French culture in the hands of Françoise Nyssen

On 17 May, the co-director of the Arles-based publisher Actes Sud was appointed France's new Minister of Culture by the newly-elected President, Emmanuel Macron. Ending a period of suspense, the news has been favourably received by the public and professionals in the sector, even if some fear a conflict of interests with the publishing industry. This former biology researcher, born in Brussels in 1951, says she is particularly concerned with the link between culture and education.



© C. Baraja

A top-drawer flea market

What's new at the Saint-Ouen flea market? The great classics, in fact – the sort with precious wood marquetry and gilt-bronze ornamentation. This is because top antique dealer Benjamin Steinitz is setting up a branch of his gallery in Paul-Bert Serpette, opposite Philippe Starck's restaurant "Ma Cocotte". "The Saint-Ouen flea market has pretty much become a must-see destination for foreign customers visiting Paris. To me, it's like a permanent fair," he says. "It's a marvellous addition to what we are currently developing in our Rue Royale mansion: a far more private and unobtrusive venue."

Cannes 戛纳

Asian Sale 亚洲艺术拍卖

PICHON & NOUDEL-DENIAU

Auctioneers



HIROSHIGE (1797-1858)
Album of 67 Rokujuuyoshu Meisho Zue prints
"Famous Views of the Sixty-odd provinces"



FROM A SET OF SINO-TIBETAN BRONZES
18TH AND 19TH CENTURY



KUNIYOSHI (1797-1867)
Album of 70 prints

Prints visible at the specialists
by appointment

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ANTIQUARIAN COLLECTION FROM
THE SCHOLARS QING DYNASTY



18TH-CENTURY CHINA
Important Imperial
Kesi "Yiqinwang bao"
Seal
141 x 85 cm



CHINA, REPUBLICAN PERIOD
Pair of quadrangular vases
H. 26 cm



CHINA,
1ST HALF OF THE
20TH CENT.
FROM A SET OF
PORCELAIN PLATES
38.5 x 25.5 cm

19TH-CENTURY CHINA
Important embroidered textile
33 x 354 cm



Wednesday 14th June 2017

PICHON & NOUDEL-DENIAU

Cannes 戛纳

Auctioneers



SINO-TIBETAN WORK
18TH CENTURY
Tsongkhapa.
Gilt bronze
H. 16 cm



18TH-CENTURY CHINA
Cloisonné bronze Gu vase
H. 30 cm ø. 17 cm

19TH-CENTURY CHINA
Porcelain, Famille verte
ø 40,5 cm



CHINA
17TH-18TH CENTURY
Gold-lacquered
wood Guanyin
H. alone: 55 cm
L. 34 cm



CHINA, JIAQING PERIOD
Pair of copper and enamel
jardinières
H. 7.5 cm L. 28 cm



CHINA, REPUBLICAN PERIOD
Ksitigarbha. Polychromatic
porcelain
H. 34 cm



19TH-CENTURY CANTON CHINA
Important pair of porcelain vases
H. 88 cm

Exhibitions in Cannes | The 12th and 13th June 9-12am / 2-6pm | Wednesday 14th June from 9am to 12pm | Sale at 1pm

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Tel: 04 93 39 01 35 - contact@auctioncannes.com - AH 2002-330 Enchères LIVE et ordres d'achat secrets

CATALOGUE AVAILAIBLE UPON REQUEST | All the lots are visible on www.interencheres.com/06005 et www.auction.fr



Picasso the Primitive

Until 23 July, under this provocative title, the Musée du quai Branly in Paris is offering an analysis of the links between non-Western art and the Spanish artist's modernity. Though overwhelmed by the spiritual force of the objects at the Musée d'Ethnographie du Trocadéro during his visit there in 1907, the artist denied that they influenced the aesthetic of his work in any way. Yet, in the style of a fool's game, with his works concealed among ethnographic objects, the second half of the exhibition proves just the opposite.

© musée du quai Branly - Jacques Chirac,
photo Claude Germain

Obituaries

Vito Acconci and A.R Penck

"Rites de passage", the A.R Penck exhibition at the Maeght Foundation in Saint-Paul de Vence (until 18 June), finally served as an epilogue for the great German painter. Well-known for his compositions saturated with stylised symbols and characters, the artist died on 2 May in Zurich, aged 77. His death was narrowly preceded on 28 April by that of New York performance art pioneer Vito Acconci, who created "Following Pieces" and the highly provocative "Seedbed", and ceaselessly pushed out the boundaries of art and its traditional media all through his career.



© Adagp Paris 2017. Courtesy Galerie Michael Werner Märktisch, Wilmersdorf, Köln & New York



Beauvau-Craon - © Getty images

Princesse Laure de Beauvau-Craon

The current landscape of France's art market owes much to the actions of the recently-deceased Laure de Beauvau-Craon. A Chevalier de la Légion d'Honneur, she became President of Sotheby's France in 1991, when she started a battle that was to last a decade: opening up the French market to international auction houses by ending the auctioneers' four-hundred-year-old monopoly! Though she made a few enemies, she finally succeeded on 28 June 2001, when Sotheby's organised its first sale in Paris, featuring Charles Hayoit's library.

Jack Tilton

He was the dealer of discovery and innovation. Marlene Dumas, Kiki Smith, Francis Alÿs, David Hammons and Chinese artist Huang Yong Ping are just some of the great names in contemporary art brought into the spotlight for the first time by Jack Tilton. This bold visionary, who opened his first gallery in Manhattan in 1983, died on 7 May at the age of 66.

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THURSDAY 22ND JUNE AT 7PM - PARIS - DROUOT - ROOM 16
ASIAN ART



CHINA - QIANLONG period (1736 - 1795)

Important porcelain vase with blue decoration showing flowering boughs of persimmons, pomegranates, lotuses, chrysanthemums, peaches and lingzhi mushrooms. Underneath the base, the six-character mark of Qianlong in zhuanshu. Height. 67 cm.

Bibliography:

- Geng Baochang, *Ming Qing ciqi jiangding*, Hong Kong, 1993, p. 274, pl. 469
- *Selected Masterpieces of the Matsuoka Museum of Art*, Tokyo, 1975, pl. 102.
- *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Nanjing Museum, Shanghai, 2003, pl. 212.
- Julian Thompson, *The Alan Chuang Collection of Chinese Porcelain*, Hong Kong, 2009, pl. 36
- *Oriental Ceramics. The World's Great Collection*, Musée Guimet, Paris, Collection Grandidier, vol. 7, Tokyo, 1981, pl. 164 (Yongzheng mark and period).

如閣下欲競拍本件拍品，請提前與本公司相關負責人聯繫，辦理相關競投手續。本件拍品不接受網絡競拍。

To bid on this lot, pre-registration is necessary.
No Drouot Live bids will be taken the day of the sale.

Expert: cabinet PORTIER, contact@cabinetportier.com

Public exhibition: Thursday 22nd June from 11am-6pm

Collegiate exhibition
DROUOT-RICHELIEU - ROOM 9

From Saturday 10th to Saturday 17th from 11am to 6pm

WEDNESDAY 28TH JUNE

PARIS - DROUOT
ROOMS 5 AND 6

ANTIQUE PAINTINGS
MODERN PAINTINGS
FURNITURE
OBJETS D'ART



Expert:

M. Gérard AUGUIER,
gerard@auguier.it

Public exhibition:

Tuesday 27th June
from 11am to 6pm

Wednesday 28th June
from 11am to 12pm

Johann Rudolf FEYERABEND aka LELONG (1779-1814):

"Still Life with Vase of Flowers, Melon, Draughts Pieces, Bottles and Glasses", "Still Life with Vase of flowers, Porcelain Breakfast Set, and Globe" from a pair of watercolours, signed on the bottom left. 27.7 x 31.5 cm.



Photo: Kirsten Chilstrom

A good start for TEFAF New York

The first edition of TEFAF New York (4-8 May) attracted 15,000 visitors. Notably present were the star Leonardo di Caprio and finance and media tycoon Michael Bloomberg, one of the world's ten richest men. The Swiss gallery Gmurzynska sold a major work by Matta for around \$1 M, while Basquiat was present at several stands, with works fetching as much as \$8 M. The 93 participating galleries, delighted on the whole, noted the presence of European visitors alongside the expected Americans and Latin-Americans. Like London, "New York is a global city," says the dealer Franck Prazan. It would be a shame not to make the most of it.

The Musée Dapper (in Paris's 16th arrondissement), dedicated to the heritage of sub-Saharan African art, has closed once and for all because of financial problems. However, the foundation will continue its activities in Senegal and the Caribbean.

A healthy Frieze

The sixth edition of the international modern and contemporary art fair, which closed on 7 May, does not seem to have suffered from competition with the first edition of TEFAF New York or the Venice Biennale, which opened shortly afterwards. Despite the heavens opening on the Big Apple the second day, American collectors were at the ready... According to Artnet, Frieze gained from the recent stabilisation of the contemporary art market, and consolidated its sales in two categories: big names and emerging talent. For example, New Yorker Jack Shainman sold a piece by El Anatsui for \$1.1 M, while Thaddaeus Ropac was delighted with a "flurry of sales", including two Rauschenbergs that went for \$675,000. Many observers picked up on the fact that prices were more reasonable than in previous years. A fly in the ointment, however: the inclusion of 46 Frieze Masters exhibitors in a total of 200 could spoil the "contemporary" image of the fair.

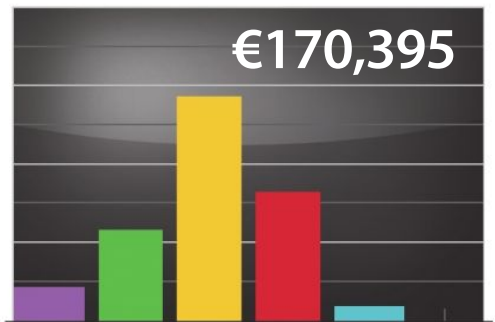




© DR

Majolica in Monaco

The Galerie Moretti has announced that it is opening a new space in Monaco on 5 June, with an exhibition on the works of the Della Robbia family, who specialised in fine majolica. Its New York space, on the other hand, may be about to close.



The ever-popular IKEA

Early on, IKEA's founder, Ingvar Kamprad, demonstrated the advantages of collaborating with top designers like Verner Panton, Niels Gammelgaard, Thomas Sandell and Ilse Crawford. According to Barneby's, these creations are now highly sought-after at auction. Paradoxically, the pieces that sell the best are often those that were not a great commercial success at the time – like Verner Panton's "Vilbert" chair, which costs upwards of €800 these days. But Philip Artcander's 1944 "Clam Chair" does decidedly better than that: one pair fetched a splendid €170,395 at Philipps in 2013.



UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS





Asian art is back at Drouot !

In Chinese mythology, the apparition of a gilin, a legendary creature that resembles as much a stag as a horse, is always a good sign. The two gilt-bronze specimens offered by AuctionArt-Rémy Le Fur should therefore bring luck to Hôtel Drouot's Asian art week (19-23 June). Mixed in here, you will find the elegance of Chinese porcelain (Jean-Marc Delvaux, Joron-Derem), an impressive Buddha of Thai heritage (Aguttes) and, to justly represent the 20th century, some watercolours and inks on paper by Lin Fengmian (Leclere). Paris, the capital of Asia?

China, Kangxi period and mark (1661-1722), rare porcelain bottle-vase, with long neck and rounded body, decoration in pastel-blue shades organised horizontally, showing mythical creatures from the sea and dragons in pursuit amid the clouds. Six-character kaishu Kangxi mark on the bottom, h. 21.5 cm.
Estimate: €50,000/80,000.
Paris, Drouot, 21 June, Gros & Delettrez auction house.



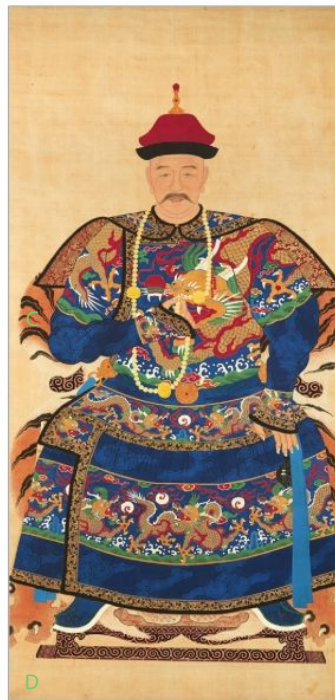
A



B



C



D

HD

A 20 June

China, Qing dynasty, 19th century, pair of standing qilins in gilt bronze and cloisonné enamel forming an incense burner, 46 cm.

Estimate: €6,000/8,000.

Paris, Drouot, AuctionArt-Rémy Le Fur auction house.

B 23 June

China, Kangxi period (1661-1722), large Bitong paintbrush holder in porcelain and doucai enamel decoration with two medallions showing scholars receiving offerings from young disciples on a pavilion terrace, h. 16.5 cm, diam. 19.9 cm.

Estimate: €25,000/30,000.

Paris, Drouot, Joron-Derem auction house.

C 23 June

Lin Fengmian (1900-1991), "Lady Inside", watercolour and ink on paper, 67 x 67 cm.

Estimate: €30,000/50,000.

Paris, Drouot, Leclere auction house.

D 20 June

China (17th century), "Portrait of Minister", ink and colour on silk, showing a first-rank minister wearing a ceremonial costume (chao fu), a court necklace (chao zhu) and court hat (chao guan). His robe is decorated with four-clawed dragons on a blue background. Two apocryphal seals of Xu Tai on the bottom right, 197 x 110 cm.

Estimate: €5,000/7,000.

Paris, Drouot, AuctionArt-Rémy Le Fur auction house.

Born under a lucky star

It's a tiny square worth a fortune. The six-character mark of China's Qianlong Emperor, affixed to all artistic creations produced during his reign (1736-1795), acts as a truly lucky charm at auction. This elegant baluster vase with a blue underglaze decoration proposed by Jean-Marc Delvaux (Drouot, Paris) should benefit in this respect, because the prestigious stamp in zhuanshu (the oldest of the Chinese seal scripts) can be clearly identified beneath the base. Although it reached its peak under the Ming dynasty, "blue and white" porcelain continued to prosper under the impetus of the first sovereigns in the Qing dynasty (1644-1912), who were keen to revive forms from the past. Qianlong was an avid ceramics buff, ordering ten thousand items to be produced each year, irrespective of style, for domestic and diplomatic use – such as when he sent 208 porcelain pieces to George III of England in 1794. The emperor, a brilliant scholar, even devoted some of his poems to the noble technique. He was famous for his stringent standards as to the quality of firing, painting, glazes and patterns. The vase here illustrates this search for perfection through the refinement of its floral decoration, which mingles chrysanthemum stems, persimmons, pomegranates, lotuses and lingzhi with Greek fret borders and swastikas. And maybe there's a four-leafed clover somewhere...

Céline Piettre

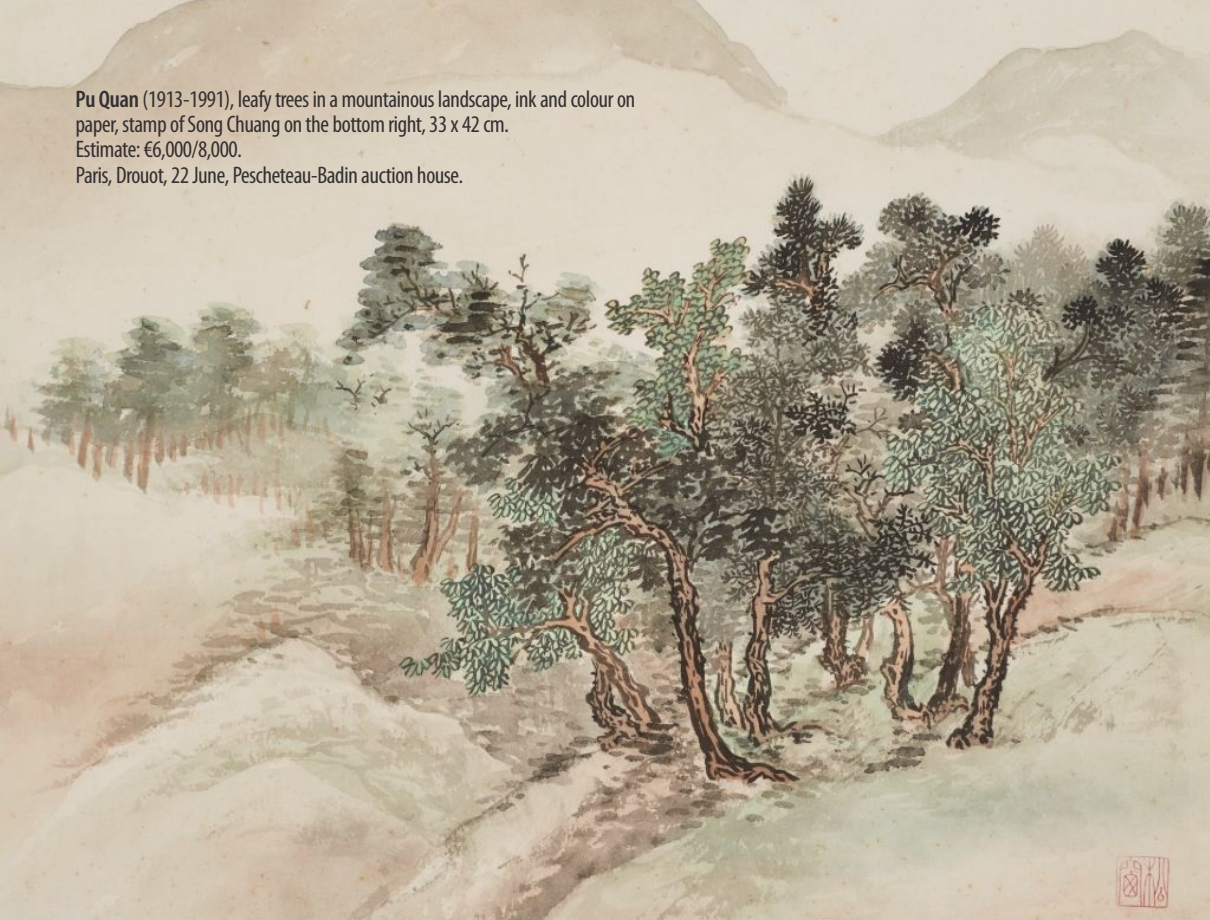


China, Qianlong period (1736-1795), hexagonal wide-necked baluster vase in porcelain with blue underglaze decoration. Beneath the base, the six-character mark of Qianlong in zhuanshu, 67 cm.

Estimate: €300,000/400,000.

Paris, Drouot, 22 June, Jean-Marc Delvaux auction house.

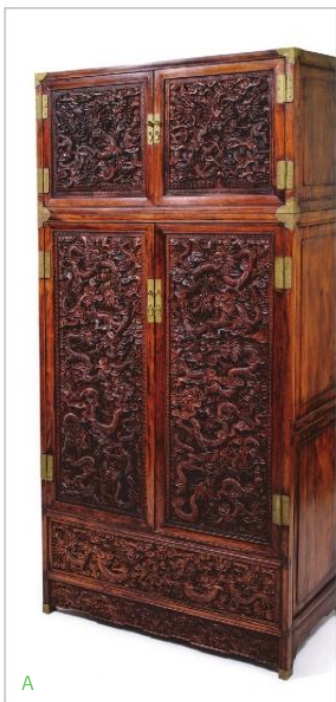
Pu Quan (1913-1991), leafy trees in a mountainous landscape, ink and colour on paper, stamp of Song Chuang on the bottom right, 33 x 42 cm.
Estimate: €6,000/8,000.
Paris, Drouot, 22 June, Pescheteau-Badin auction house.



Pu Quan: master of bamboos

Not only bamboos but also weeping willows, pines, cypresses and plane trees fill the ink drawings of Pu Quan, also known as Song Chuang (1913-1991), in the fine balance between full and empty spaces so particular of Chinese painting. As well as plants, we find streams, waterfalls and rivers in full flow. Here and there, the crests of misty mountains form reliefs in ascending or descending curves. After flower and bird painting, Pu Quan devoted himself to landscapes, following in the footsteps of Ma Yuan (active c. 1190-1230), one of the great Song dynasty painters, from which he claimed his heritage. Unlike his contemporaries, such as his younger colleague Zao Wou-ki, he never sought inspiration from the West, but remained faithful to the traditional forms and practice of caoshu calligraphy. This direct descendant of the Daoguang Emperor, the eighth in the Qing dynasty, was remarkable in that he survived the advent of the People's Republic of China. After the scholarly education of an imperial prince, he became a teacher at the Fu-Jen Catholic University in Beijing under the Chinese Republic, and in 1949 began to receive a series of public commissions from the Communist government. Today, his works are prohibited from leaving China. Proposed by Pescheteau-Badin (Drouot, Paris), this group of 103 pieces comes from the former collection of the German journalist Fritz van Briessen, the author of a book on Japanese and Chinese painting techniques. Their affordable estimates (€10,000 on average) should appeal to Chinese collectors and Western buyers alike.

Céline Piettre



A

A 20 June

China (end of 19th-beginning of 20th centuries), pair of huali wardrobes and their chests, shaped into five-clawed dragons in pursuit of the sacred pearl amid the clouds, leather fittings and corners, h. 220 cm. Estimate: €25,000/35,000.

Paris, Drouot, Daguerre auction house.

B 23 June

China, Qianlong period (1711-1799), set in celadon jade veined with finely-sculpted rust on the faces of two horses resting in a mountainous landscape lined with willows and longevity pines, h. 12.7 x 37.2 cm. Estimate: €25,000/30,000.

Paris, Drouot, Joron-Derem auction house.

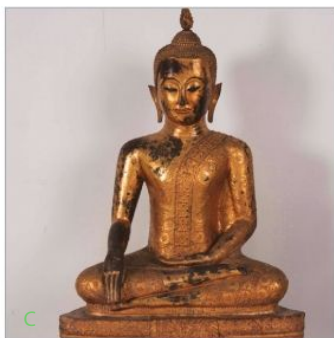
C 23 June

Thailand (19th century), large Buddha in gold-lacquered bronze, h. 100 cm. Originally from the collection of a former French ambassador in Thailand. Estimate: €3,000/5,000.

Paris, Drouot, Leclere auction house.



B



C

D 21 June

Thailand (second half of the 15th century), transitional work, North Sukothai-Lanna, large seated Buddha defeating Mara, fine green patinated bronze, gilt and red-varnish highlights, mother-of-pearl and glass encrusted eyes, 90 x 70 cm. Estimate: €50,000/80,000.

Paris, Drouot, Aguttes auction house.



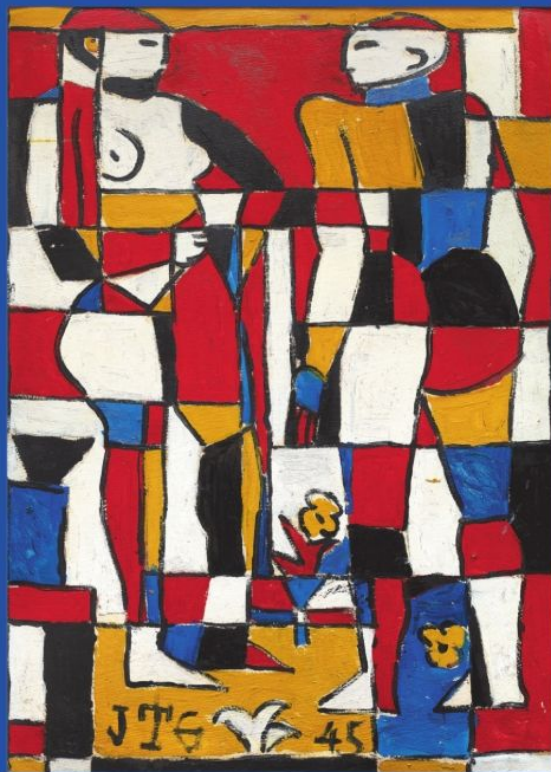
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BARON RIBEYRE & Associés

PARIS – DROUOT – FRIDAY 30th OF JUNE 2017

FERRAND-EYNARD
Collection



Joachim TORRES-GARCIA (1874-1949)
"Dos figuras constructivas" 1945 (Estate 326). Oil on cardboard.
Signed and dated lower center. 25 5/8 x 18 1/2 In. (65 x 47 cm)

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DrouotLIVE

AUCTION

PREVIEW 13–18 JUNE

21 JUNE 2017

BASEL

|||

**BEURRET
& BAILLY** AUKTIONEN



BEN NICHOLSON *Helmos*, 1963,
painted wood relief, 78 × 78 × 3,7 cm



FRANCE circa 1300, *BUST OF A YOUNG MAN*, presumed to be one of Louis the Saint's sons, Philip III the Bold or crown prince Louis, Limestone, 48,5 × 47,5 × 25,5 cm



GEORGES ROUAULT *Blessé à mort or Toréador*, 1925–29, oil on canvas, 24 × 29,2 cm



RAOUL DUFY *Le modèle Rosetti*, 1930, oil on canvas, 89 × 116 cm



FÉLIX VALLOTTON *Entrée du port de Honfleur*, 1920, oil on canvas, 55 × 74 cm



LOUIS VALTAT *Le grand Chêne*, circa 1900,
oil on canvas, 65 × 81 cm



FERDINAND HODLER *The reaper*, 1910,
oil on canvas, 83,5 × 106 cm

Royère's French touch

7 JUNE

Jean Royère (1902-1981) enjoys a healthy price index. The man who divided his time between France and the US succeeded in establishing himself at an international level early on, particularly in the Near East and Latin America, and now features at the stands of the world's leading fairs. Though his organically-shaped furniture went through the doldrums for a while, it is firmly back in the auction room, attracting the interest of young collectors like Emmanuel de Bayser (see p. 92). However, it is not so common to find whole sets that have belonged to the same owner. This is the case with the lot up for sale at Drouot (Paris) on 7 June with Ferri & Associés: furniture commissioned in 1950 by a private individual for his apartment, now being sold by his son. These iconic pieces by the French designer include the affable sofa known as the "Polar Bear", sporting its original green plain velvet (€150,000/200,000),

accompanied by two generously-profiled armchairs (€100,000/150,000), a dining room sideboard (€60,000/80,000) in straw marquetry (the 17th-century technique reinterpreted in contemporary taste by Royère for its ornamental qualities), and a dining room table (€40,000/60,000) with six slat-back chairs (€10,000/12,000) and a low table (€40,000/60,000). The self-taught Royère, who began his career in the import-export trade, injected humour and imagination into the French decorative arts, creating a link between the high-end craftsmanship of Jean-Michel Frank and extrovert design of Pierre Paulin. Also represented in the sale is another maverick of his times, Hector Guimard (1867-1942). His 1902 display cabinet (€60,000/80,000) is exceptional in that it is made of solid mahogany.

Céline Piettre



Jean Royère (1902-1981), "Polar Bear" sofa entirely upholstered in its original green plain velvet with five slightly-recessed cylindrical feet in darkened wood, 73 x 234 x 105 cm.
Estimate: €150,000/200,000.

HD



Joseph Bail (1862-1921),
"Les Blanchisseuses", oil on canvas,
89.5 x 117 cm.
Estimate: €35,000/40,000.



Joseph Bail's bygone world

Joseph, the son of intimist painter Jean-Antoine Bail, was much influenced by tradition. Though he studied art with Gérôme and Carolus-Duran in Paris, he was always attracted by the genre scenes of the Dutch masters and the subtle atmospheres of Chardin's paintings. He received acclaim at his very first salons, including a gold medal in 1900 and a Medal of Honour two years later for the canvas "Les Dentellières". His work portrays domestic scenes bathed in light, depicted in skilfully chosen colours. "Les Blanchisseuses", on offer with Leclere at Drouot (Paris), is a fine illustration of his art, admired by a bourgeois society who found in it not only its privileged status but also a benevolent image of its domestic role. The scene takes place in the laundry room, next to the kitchen (where we can glimpse utensils and beautifully polished copper pans), with a glowing perspective created by the light from the window, illuminating the laundrywomen as they iron, mend and sort dazzling white linen. The room is

7 JUNE

scrupulously clean, with not a mote of dust dancing in the air; the cupboard holding the household linen is firmly shut... Everything is calm and decorous, with each thing and person in their proper place. Joseph Bail was one of the best painters in this traditionalist vein, which pursued its path amid debates on colour, the painting of modern life and the coming distortion of perspective and abandonment of subject. We could say that, like Monet, he focused on the changing effects of light, but in his case with copper pans whose polished surfaces reflect it in pantries, kitchens and still lifes: a painting style for a society that, like it, was soon to be irrevocably disrupted.

Anne Foster

Garden Party at the château

11 AND 12 JUNE

There was a time that the under-twenties have never known, when the expression "garden party", used to describe an open-air high society reception, was one of the few English expressions to have penetrated Molière's language. The term, here applied to Rouillac's spring sale, is to act as a Proust Madeleine for a whole generation, and gives the event a delightfully retro feel. It consists of the 29th edition of the Vendôme auction house's speciality: large-scale sales bringing together jewellery, objets d'art, paintings, furniture and more in an outstanding setting at the heart of the Loire Valley. Since 2015, the meticulously-trimmed lawns of the Château d'Artigny have hosted this positive bidding theatre. All the great and the good flock to the occasion, sometimes for the simple entertainment value. With Rouillac, you find a wealth of rare objects with

their own story, like this Mazarin chest, now famous since its sale to the Rijksmuseum in 2013 for over €7 million. This year's 260 lots cover a broad period from antiquity to modern times, incorporating both Asian art and science and technology. Two champions stand out for their high prices, forming a real couple, as they consist of works by Auguste Rodin and Camille Claudel: a patinated plaster of the former's "Minotaur" (c. 1885, €80,000/120,000), and an eye-catching bronze "Waltz" by the latter, cast during the artist's lifetime in around 1900 before being forgotten in a closet for 100 years (€500,000). Also worth noting: an eight-Louis gold coin by Jean Varin (€70,000/80,000), a painting on card mounted on canvas of the "Pont de Bordeaux" by Albert Marquet, (€20,000/30,000) and one of the five last known examples of the first microcomputer in IT history (€20,000). Meanwhile, the first prize for curiosity definitely goes to a singular dragon sleigh from Northern Europe (€35,000/40,000). Apparently, these were all the rage during the reign of Louis XIV and later, at the Mérode princes' court, in Belgium. Let the show begin!

Céline Piettre



Camille Claudel (1864-1943),
"La Valse" ("The Waltz"), 1889-1905,
bronze proof with brown/black patina,
sand cast produced during the artist's
lifetime, c. 1900. Signed "Camille Claudel"
(on the terrace), 46.7 x 25.5 x 16.8 cm.
Estimate: €500,000.



12 JUNE HD >

Sculpting from life

It was not unusual to come across Rembrandt Bugatti (1884-1916) in one of the alleyways of the Jardin des Plantes menagerie in Paris, quite possibly in front of his favourite enclosure: the panther house. The keepers even permitted him to work on-site. As of 1906, the prestigious Antwerp zoo also played host to this animal lover, and the director gave him a studio in the very heart of the compound! Assiduous observation and physical closeness to the big cats enabled Bugatti to render their supple bodies and powerful muscles to marvellous effect. This bronze casting by Adrien-Aurélien Hébrard (Bugatti's founder and art dealer, whom he met in 1904 and with whom he signed an exclusive contract) dates from 1907: just when the sculptor settled in Belgium in search of a wider range of models. Bugatti represents the panther standing still, its hind legs slightly crossed and its gaze alert. The immobile feline (whose raised tail signals imminent action) is estimated at €500,000/700,000 by Leclere (Drouot, Paris).

Céline Piettre

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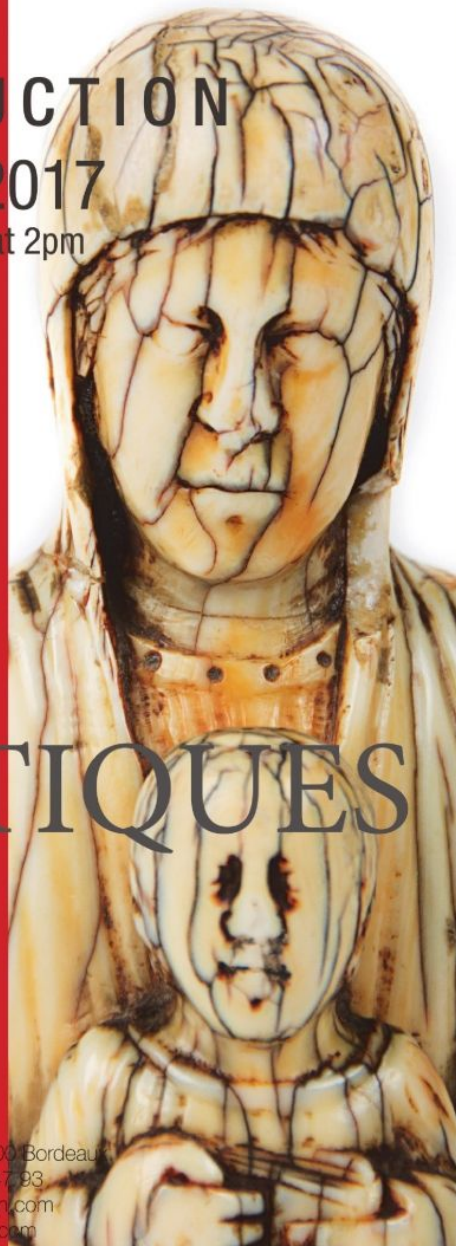
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武高 謹



Vucaodam

Vu Cao Dam (1908-2000), "Nu féminin",
ink and colour on silk, 52.5 x 37 cm.
Estimate: €40,000/50,000.

Flowers, women and birds

Major figures in the Vietnamese painting revival, Lê Pho (1907-2001) and Vu Cao Dam (1908-2000) are the protagonists of this new 20th-century Asian art sale (Aguttes, Drouot). Both painters were born in northern Vietnam and followed very similar paths. They studied at the Hanoi École des beaux-arts (newly-founded in 1925 by artists Victor Tardieu and Nguyen Nam Son), where they revelled in learning oil painting techniques. Vietnam was then under French rule, which encouraged exchanges between the two countries. In 1931, Vu Cao Dam received a grant to study in France where, the same year, he took part in the Paris Colonial Exhibition at the initiative of Victor Tardieu – as did Lê Pho, who then took the opportunity to tour Europe. Both artists settled in France for good within a few years of each other, absorbing Western influences ranging from the Italian Primitives to modern artists like Van Gogh and Matisse. While the female remained their favourite figure, this “Nu féminin” on silk by Vu Cao Dam (€40,000/50,000) is somewhat startling, as we are more used to

12 JUNE

pictures of clothed subjects, such as deities or scenes of daily life. Vu Cao Dam certainly practised painting nudes when he met the artists of Montparnasse in the 1930s. He began as a talented sculptor, gradually moving over to painting in the middle of the century. The gentle features of the face echo the curves of the body, while the angle and bold composition of the picture create intimacy between the viewer and the subject, adding to the work's sensuality. The sale also includes some “Tourterelles” (Turtledoves) surrounded with flowers by Lê Pho (c. 1937, €180,000/200,000). These birds, common to both East and West, symbolise the blend between the two worlds, most brilliantly represented by Lê Pho and Vu Cao Dam, alongside Mai Thu.

Céline Piettre

Baldus in the spotlight

16 JUNE

The story is almost too good to be true. One day, a Parisian arrived at the office of Copages Auction with a stack of 84 engraved copper plates signed or attributed to one of the greatest photographers of the Second Empire: Édouard Baldus (1813-1889). "Of course, we knew of Baldus's work as an engraver. But a collection like this was unprecedented," says Serge Plantureux, the expert of the auction (Drouot, Paris). Estimates hover around €200 for his reproductions of Renaissance engravings, and €1,000 for his most splendid views of Paris under construction, like the Opéra and the Hôtel de Ville. Enhanced with a layer of partially-effaced steel, haloing monuments in rosy orange trails, these images reveal the precision and finesse of his work. We do not know how they survived, but as they depict a variety of subjects treated over two decades, Serge Plantureux's guess is that they might have been part of the contents of the artist's studio, kept

safely by his son-in-law and passed off as security for a loan to protect them from his debtors before he went bankrupt in 1887. The Drouot sale also features three albums and thirty photographs on salted or albumen paper by Baldus from two other collections. The copper works include reproductions of Dürer prints, together with shots by the artist of Paris's Notre-Dame and the Versailles' Petit Trianon next to details of ornaments. A large portion of Baldus's work was, in fact, intended for architecture students and artists. For example, a portico with complicated motifs was the frontispiece for his first album of engravings, published in 1866: a "Compendium of Ornamentation, After the Greatest Masters of the 15th, 16th, 17th and 18th Centuries". In the preface to the 1869 edition, the artist indicated that he had created these facsimiles by applying a photographic method to metal, says Kate Addleman-Frankel, in a book shortly coming out in the Rijksmuseum's "Studies in Photography" series.

Unsolved mysteries

Aside from this comment, which doesn't reveal much, Baldus always kept his techniques secret, and they are



Édouard Baldus (1813–1889), "Hôtel de Ville, bas de l'escalier circulaire" ("Town Hall, the Bottom of the Circular Staircase"), engraved in 1884, photo-engraved plate, steel on copper plate, aderated copper, 36.5 x 26.4 cm. Estimate: €600/800.



still shrouded in mystery today. Hardly an assiduous member of the Société Héliographique, he never published his research or filed any patents. It is possible that he applied bitumen of Judea or biochromate gelatine to the plates: substances sensitive to light and resistant to the nitric acid used in etching. The difficulty then lay in slowing the acid's corrosion to obtain shading effects. Baldus's works stand out for this talent in revealing sculptural volumes in "chiaroscuro". He was also able engrave his plates again, though Kate Addleman-Frankel was astonished to find very little touching-up in the lot auctioned at Drouot. The Toronto University researcher hopes that this discovery will help to reassess the importance of heliography – the subject of her thesis – in Baldus's work. Considered little more than a purely commercial activity on the side, it has been little studied. Yet it meant a great deal to him. He began showing his engravings in 1855, including at the Universal Exhibition in Paris. "From 1866 to 1884, he published a thousand images, making his plates himself, and his own prints from 1870. Nobody else showed such commitment," says Kate Addleman-Frankel. "Heliography dominated the last twenty years of his career," confirms Malcolm Daniel, curator at the New York Metropolitan Museum. Very few writings on Baldus himself have come down to us. The Prussian artist moved to Paris in 1838, and started as a photographer only after a fruitless career as a portrait painter. And maybe he owed his talents as an engraver to a past revealed in 2010 by Pieter Lindlein, a local historian in the Rhineland, whereby Baldus exercised his talents

early on as a young soldier by forging bank notes: the Kassenanweisungen introduced by Prussia into the recently-annexed Rhineland provinces. Lindlein uncovered an arrest warrant dated 16 February 1835 in Cologne for "Eduard Baldus, from Grünebach (...) for the fabrication and use of counterfeit money", describing him as a 21-year-old Catholic, 1.65 metres tall, with ash blond hair and blue eyes. The young man, who found refuge in France before becoming the Empire's official photographer, thus had a narrow escape, as his youthful prank was punishable by death in the Rhineland. This document would explain why Baldus always glossed over his past (including a mysterious trip to the United States, which no-one has found any trace of), and changed his date and place of birth several times.

Vincent Noce



Left page

Édouard Baldus (1813-1889), "Albrecht Dürer, Chevalier" ("Albrecht Dürer, Knight"), engraved in 1866, photo-engraved plate, steel on copper plate, acierated copper, 27.4 x 20.2 cm.
Estimate: €300/400.

To the right

Édouard Baldus (1813-1889), "Académie nationale de musique" ("The National Academy of Music"), engraved in 1875, photo-engraved plate, steel on copper plate, acierated copper, 32.2 x 46.3 cm.
Estimate: €800/1,000.



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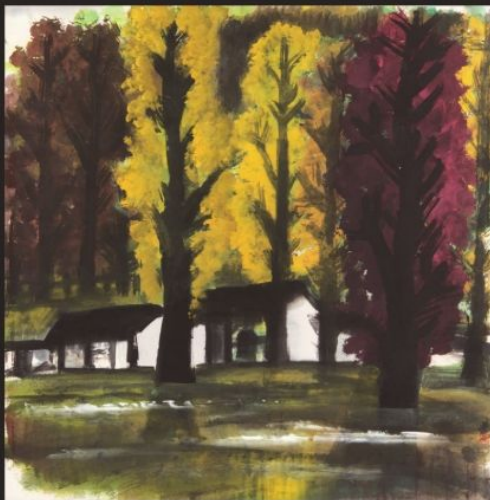
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HD



Zao Wou-ki (1920-2013), "10.12.90",
oil on canvas, signed, countersigned and dated.
Estimate: €600,000/800,000.

10.12.90

The painter and the architect

Somewhere north-east of Paris, in an unremarkable little town in the Île-de-France called Mitry-Mory, a high school brings together two great figures in French creation: the Chinese painter Zao Wou-ki, who took French citizenship in 1964 and whose wall mosaic students can admire during their daily lunch-break, and Roger Taillibert, the architect of the Parc des Princes in Paris and the Olympic Stadium of Montreal, who oversaw the construction of this humble school building. Aside from this little anecdote, pairing the two great artists for a public commission – not common knowledge, to say the least – was symbolic of the friendship between the painter and the architect. Roger Taillibert, an Academician since 1983, was responsible for Zao Wou-ki's admission to the Académie des Beaux-Arts in 2002, when he took over from the painter Jean Carzou. The two men, of whom it was said that they were "more than friends", met regularly at the master of abstraction's home in the Île-de-France, very often at the behest of his wife, the curator Françoise Marquet. Zao Wou-ki was

16 JUNE

attracted to architecture – he collaborated from 1983 with the Chinese-born American Ieoh Ming Pei –, while Taillibert was fascinated by the "magic and ductile colours" of his friend's paintings. He bought several works by Zao Wou-ki, including two oils on canvas now being sold by AuctionArt-Rémy Le Fur & Associés (Drouot, Paris). The one entitled "10.12.90" (see photo), estimated at €600,000/800,000, is typical of Zao Wou-ki's abstraction: it creates pictorial events that evoke memories of landscapes without becoming figurative – like the celestial blue tsunami that washes over the canvas. Or maybe it is a tornado? Calm as a sea of oil on the borders of the canvas, the surface becomes more turbulent towards the centre. This is painting that is truly alive.

Céline Piettre

A little spot in the country

20 JUNE

In 2016, the Impressionist Museum in Giverny, in the Paris region, devoted an exhibition entitled "Painter and Gardener" to Gustave Caillebotte: an almost provocative title for this artist famous for his "Floor Planers", riveted on their task in Haussmann interiors, and his Paris streets with their glistening, rain-washed pavements. However, every summer, he would flee the city and its feverish modern life for the family house in Yerres, twenty minutes from Paris, where the garden by the river and huge vegetable patch provided endless subjects. But the Impressionist really became the "country lad" of painting when he bought a property in Le Petit Gennevilliers with his brother in 1881. Greys and browns gave way to a palette of spring colours. His brush now depicted nothing but the flowers, orchard and kitchen garden, and his love

of horticulture even resulted in a hothouse for tropical plants close by! The highborn painter did not skimp on the means to embellish his garden, where dahlias and chrysanthemums bloomed alongside a washing line hung with linen to dry, often turned into sails by the wind. At the time, Caillebotte and Monet, another amateur botanist, wrote endless letters to each other on gardening, in which they talked of nothing but watering and seeds. The painting here (probably dating from the year after his permanent move to Le Petit Gennevilliers) illustrates Caillebotte's liking for off-centre compositions and vanishing points, here blocked by the vertical lines of the trees, whose shade dots the meadows with Japanese-style flat tints. The work has a more personal style, as though liberated by the open air. Now for sale with Valérie Régis at the Vallée de Montmorency saleroom (Deuil-la-Barre), this oil on canvas was given by the artist to his friend Edmond: none other than the great-grandfather of the current owner, providing a fine pedigree for this unpretentious little spot in the country.

Céline Piettre



Gustave Caillebotte (1848-1894), "A View of Le Petit Gennevilliers from the Fossé de l'Aumône", c. 1889, oil on canvas, signed G. Caillebotte on the bottom right, 73 x 60 cm. Estimate: €200,00/300,000.

HD



Henri Martin (1860-1943), "Peupliers en bordure du Vert près de Labastide-du-Vert", oil on canvas, 81 x 60 cm.
Estimate: €70,000.

In the shade of tall trees

The Toulouse-born painter Henri Martin carried out many of his artistic experiments within a radius of a few dozen square kilometres around a small village in the Lot. In 1889, he bought a property at Labastide-du-Vert, whose garden, particularly the round pond, soon became a recurrent motif, in its own right or as a background to portraits. Then he need only go through the doorway of his beloved dwelling to find other sources of inspiration: the little stone bridge, captured from every angle; the church, the nearby hills – and if he pushed on a little further, climbing upwards, the hilltop village of Saint-Cirq-Lapopie, with its medieval architecture and vertiginous slopes. Presented by Thierry de Maigret (Drouot, Paris) in a sale featuring both the Impressionist Armand Guillaumin and the New Realists Mimmo Rotella and Arman, this landscape by Henri Martin lies within this pictorial hunting ground. The Vert, a river flanked by poplars, is a tributary of the Lot. The vibrant light is rendered through

21 JUNE

small juxtaposed dabs of colour. Was Martin an Impressionist or a Pointillist? While he certainly adopted the tone division technique, the painter never really subscribed to the theories of Seurat and Signac. His painting remained imbued with a sort of classical idealism and a mysterious poetry characteristic of Symbolism, which he had also explored. This country scene stands out for its range of very light colours and the majestic silhouettes of the tall trees, whose projected shadows emphasise their timeless presence: a synthesis of the avant-garde and academism that has recently met with much success at auction.

Céline Piettre

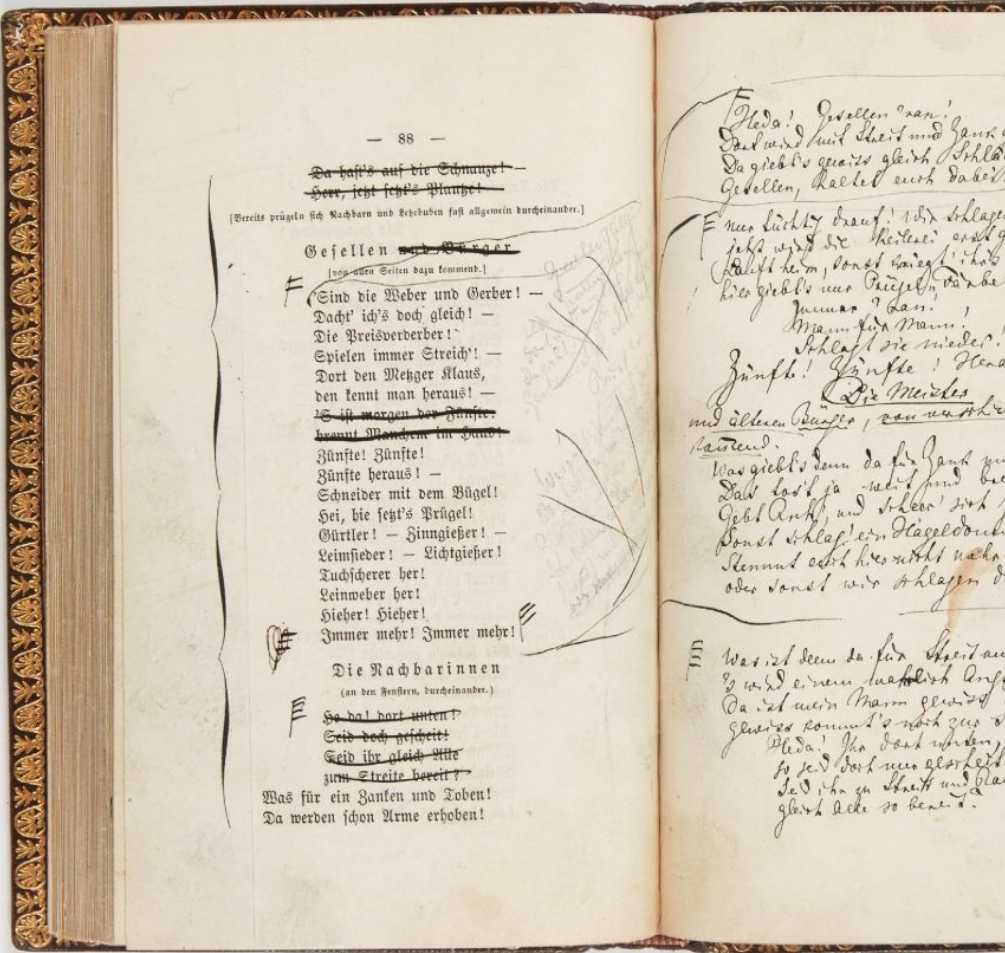
The poetic scores of Pierre Bergé

28 JUNE

"I have not been able to live without them and I pity those who manage to." This was how Pierre Bergé, a true lover of art and culture, introduces the catalogue of the third sale (Drouot, Paris) in the dispersion of his personal library by Sotheby's and Bergé & Associés. Here the French businessman and patron of the arts is referring to poetry and music. These two muses join forces in over 250 music scores, and books and anthologies of poetry, with estimates ranging from €400 to €80,000 – a tad lower, it must be said, than for the first two sales. With the musicians, who according to Bergé are also poets, and vice versa, the great Richard Wagner stands out among his no less eminent peers with a first edition of the libretto for "The Mastersingers of Nuremberg" (€60,000/80,000). Two-thirds of its text are covered with hand-written annotations, providing remarkable evidence of the development of this three-act opera, the German composer's only late comedy, created in Munich in 1868. Pierre Bergé has played the

violin since the age of 5, was President of the Opéra de Paris from 1988 to 1994, before chairing the Cercle des Amis du "Ring". Wagner is certainly one of his favourite composers, then, but so are Orlando Lassus, Bach and Debussy, whose lyric poem "La Damoiselle élue" (printed in an edition of 160) is embellished with a lithograph by Maurice Denis. Meanwhile, lovers of the motet – a 12th century vocal genre still highly popular under Louis XIV – and Renaissance music in general will eagerly await a rare compendium by the Flemish composer Adrian Willaert (1490-1562) at €15,000/20,000. Richer in terms of quantity, the poetry section spans the centuries, confirming its owner's famously infallible taste. It includes works by Dante, Ronsard, Le Tasse (a magnificently illustrated first edition of "La Gerusalemme Liberata" at €30,000/40,000), Federico Garcia Lorca (one of a limited edition of 50 of "Oda a Walt Whitman" at €40,000/50,000), Mallarmé and the Surrealists – not to mention his dear friend Jean Cocteau, represented by several poems, a review and an opera. But the dedicated copy of Cocteau's last book, "Requiem", is absent, as it is one of the two volumes (out of 1,600) not included in the sale! Mr. Bergé is pragmatic, but has a sentimental side as well.

Céline Piettre



Da hast's auf die Schinzel -
Gewe, seht seht's Plauze!

[Bereits prügeln sich Nachbarn und Bekannten fast allgemein durcheinander.]

Gefellen ~~und~~ Sanger

[an allen Seiten dazu tonend.]

F Sind die Weber und Gerber! -
Dacht' ich's doch gleich! -
Die Preisvererber!
Spielen immer Streich! -
Dort den Messer Klaus,
den kennt man heraus! -
~~Es ist morgen der Hünfte.~~
~~braunt Menschen im Daut.~~
Hünfte! Hünfte!
Hünfte heraus! -
Schneider mit dem Bängel!
Hei, wie seht's Prigel!
Gürtler! - Hünstieher! -
Leimfieder! - Lichtgieher!
Luchskerer her!
Leinweber her!
Hieher! Hieher!
Immer mehr! Immer mehr!

Die Nachbarinnen
(an den Fenstern, durcheinander.)

F Wo dal dort unten?
Seid doch verheirat!
~~Seid ihr gleich Alle~~
~~zum Streite bereit?~~
Was für ein Janken und Toben!
Da werden schon Arme erhoben!

F Heda! Gwollen man!
Dad wird mit Heit und Jank
Da gieb's gewiss gleich Schläg
Gefellen, hallet auch Dake!

F Was lüchty drauf: ich schlag
jehd wirt die Heitese: erst
Paktt heim, sonst bring' ich
hies gieb's nur Riepsel, da hab
immer? Was!
Mann für Mann!
Schlag sie wieder!
Hünfte! Hünfte! Huna
Die Meiches
und allen Dantlo, was unnd
kannst.

Was gieb's denn da für Jank
Dass das ja nicht sind bei
Geht Anke, und schear' dich
Dunst schlag' ein Diagel dunt
Stemmt erst hies nicht nach
oder sonst wird schlagen d

F Was ist denn da für Heit
Es wird einem lüchlich Anse
Da ist mein Mann gewiss
Gewiss kommt's noch zu
Heda! Wo dort unten
so seid doch mit geseht.
Seid ihr zu Heit und glan
gleich liche so bene.

Richard Wagner (1813-1883), "Die Meistersinger von Nürnberg", Mainz, Verlag von B. Schott's Söhnen, 1862. First edition of the libretto, corrected and annotated by Wagner, small in-8 (175 x 113 mm) of 140 printed pp and 58 interleaves, brown morocco, ribbed spine, compartments decorated with flowerets, two filets framing the covers, marbled endpapers, dentelle on the inside, pointillé work, guilloche-ornamented headcaps, gilt edges (period binding). Estimate: € 60,000/80,000.

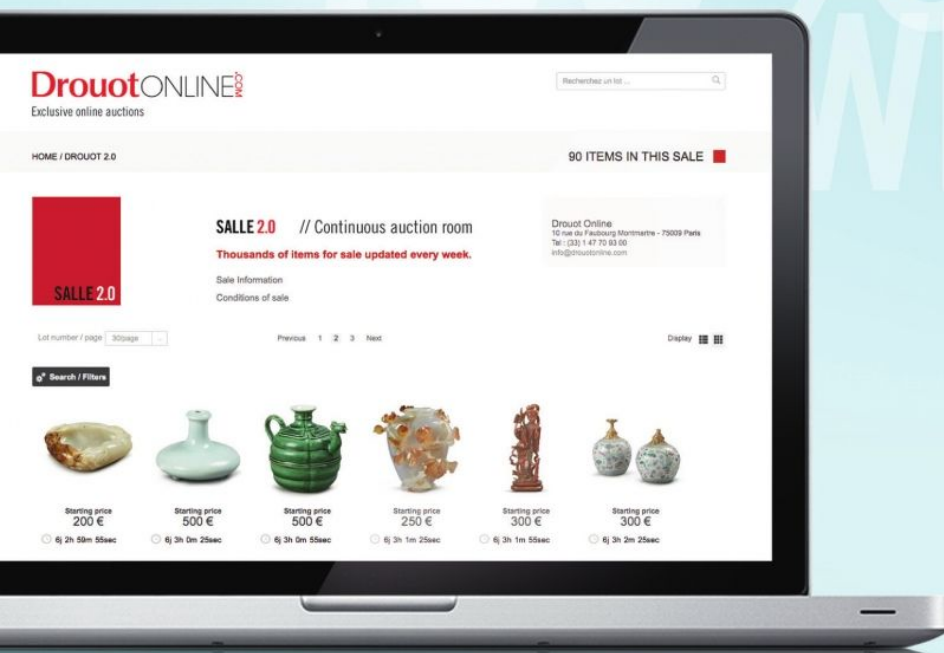
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Pennsylvanian Impressionism

4 JUNE

In Chesapeake Bay, facing the Choptank River, Hervey Allen is at work. The whole of Maryland seems to belong to him, but nothing can distract the American writer: an impression heightened by the shadow enveloping the figure in the foreground. A year after this portrait was completed, Allen received four prestigious Academy Awards for his novel "Anthony Adverse", adapted for the screen in 1936 by Mervyn LeRoy in a feature film starring Frederic March and Olivia de Havilland, which received four Oscars itself the following year. So Daniel Garber's painting immortalised the author on the threshold of his most glorious period. At the same time, Garber received a commission for a matching picture of Allen's wife and daughters. Both works were painted in situ, in keeping with the tradi-

tion of outdoor painting practised by the American Impressionists, Garber being one of them. More precisely, he belonged to the landscape painter colony of New Hope, Pennsylvania. He seldom painted beyond the borders of this State, let alone human figures – which makes this portrait of Allen even more appealing. Many other Impressionist landscapes by the Pennsylvanian school are awaiting discovery at Freeman's in Philadelphia, where an entire section of this American art sale is dedicated to them. For example, alongside Garber's drawing of an island in the Delaware River (\$8,000/12,000), there is an admirable view of Pigeon Cove in Massachusetts, painted in vibrant colours by Fern Isabel Coppedge (\$40,000/60,000).

Agathe Albi-Gervy



Daniel Garber (1880-1958),
"Portrait of Hervey Allen", 1935,
oil on canvas, 107 x 117.2 cm.
Estimate: \$100,000/150,000.



A traditional Chinese landscape painting. In the upper part, a man in a blue robe and a red hat stands on a platform, looking towards a woman in a pink and white robe who is looking out from a window. To the left, a woman in a yellow robe is seen from the back, and another woman in a red and white robe is holding a small object. In the center, a large, gnarled pine tree stands on a rocky outcrop. A man in a purple robe and a straw hat is perched on the tree. In the lower part, a man in a blue and white robe is gesturing towards the tree, while a man in a brown robe and a red hat is looking at him. The background shows a hazy landscape with more trees and a building.

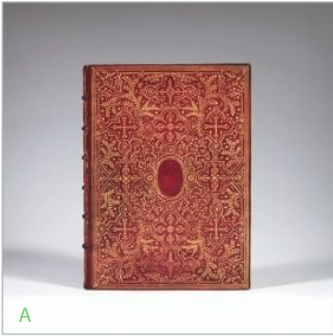
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Galileo Galilei (1564–1642), “Discorsi e dimostrazioni matematiche intorno a due nuove scienze attenenti alla Meccanica & i Movimenti locali (...) Con una Appendice del centro di gravità d’alcuni Solidi”, Leyde, Elsevier, 1638. First edition, in-quarto copy; period red Moroccan leather binding, probably by Le Gascon. Paris, Drouot, 26 April, Pierre Bergé & Associés auction house, in association with Sotheby’s France. Mr Clavreuil.

B €413,000

Óscar Domínguez (1906–1957), “Composition lithochronique”, 1939, oil on canvas, 57 x 70 cm. Chambéry, 15 May, Savoie Enchères auction house. Mr Guinot.

C €585,900

Yves Klein (1928–1962), “IKB Blue Monochrome”, oil on canvas, 33 x 30.5 cm. Paris, Drouot, 18 May, Daguerre auction house. © Yves Klein c/o ADAGP, Paris 2017

D €736,500

Jean Dubuffet (1901–1985), “Cafetière, tasse et sucrier II”, 21 September 1965, vinyl paint on canvas, 60 x 73 cm.

Paris, Drouot, 17 May, Binoche & Giquello auction house. Mr de Monbrison.

E €379,200

Maison Cartier, c. 1919–1920, articulated platinum necklace with Double Dutch Rose diamond pendant in closed setting, surrounded with crowned roses, on a chain of geometrical design formed of rectangular links containing antique cut diamonds.

Paris, Drouot, 11 May, Coutau-Bégarie auction house. Mr Vion. Vendôme Expertise.

In 1919, the Maison Cartier, probably in response to a private commission, designed this articulated necklace with a magnificent “crowned rose” pendant. The rose cut appeared in the 16th century – although it seems it was already practised in India – and gives relief to a rough diamond, making maximum use of its potential. The cut was abandoned when the “round brilliant” – the most popular cut nowadays, as it provides more sparkle – was invented by a Belgian diamond merchant in 1919, precisely. This suggests that the necklace was created around the pre-existing motif of this earlier rose, certainly dating from the 19th century.

Anne Doridou-Heim

Pieter Claesz (1597-1660), "Still Life with Brazier, Jug and Pipe on an Entablature", oil on panel, signed and dated 1625, 30 x 43 cm. Pau, 6 May, Gestas-Carrère Enchères de Bourbon auction house. Mr Dubois.



€1,361,360

The Gestas-Carrère auction house, in Pau, is decidedly piling up the victories. We still remember the world record set on Saturday 17 December with a drawing by Andrea del Sarto, "Study of a Man's Head", sold for €3,200,000. On Saturday 6 May, it performed a further feat under the hammer of Martine Gestas – conducting her last prestige sale – with a rare "Still Life with Brazier, Jug and Pipe on an Entablature" by Pieter Claesz. This smoky scene wafted all the way up to €1,361,360 after an estimate no higher than

€50,000: an absolute record for a work by Claesz (source: Artnet), as his top price until now was for a "Still Life with Smoking Requisites, Lemons and Knife" of similar inspiration, sold by Sotheby's in London on 16 December 1999 for £617,000 (€1,196,955 at today's value). We are more accustomed to seeing still lifes with fruit, varieties of food, silverware and precious glassware from the great painter, so this scene, which belongs to the "toebackjes" or smokers' requisites genre, is exceptional. **Philippe Dufour**



Manufacture de Sèvres, between 1834 and 1847, part of hard-paste porcelain service with gilt palmette, rosette and foliage frieze decoration on agate blue background, designed for the Château de Saint-Cloud and Château de Compiègne. Paris, Drouot, 10 May, Pescheteau-Badin auction house. Mr Froissart.

€113,400

With a final total of €428,400, representing over 80% of the lots, this antique European ceramics sale (Pescheteau-Badin auction house, 10 May) kept all its promises and succeeded in attracting a large number of French and international collectors, who battled it out for some fine examples of royal commissions. Works from the Manufacture de Sèvres were especially sought after, as witness the €113,400 paid by a French collector for one hundred and thirty pieces of the agate blue service delivered in January 1832 to the Château de Saint-Cloud and then from 1833 to the Château de Compiègne, for the King. Between 1832 and 1847, several thousand pieces were delivered to these two royal residences. They illustrate the soberer tastes of Louis-Philippe's bourgeois monarchy and the excellence of the royal porcelain factory's products: a quality that would continue despite the vagaries of history.

Anne Doridou-Heim



A €152,500

Jean-Baptiste Clésinger, aka Auguste Clésinger (1814-1883), "Femme au serpent", white Carrara marble, h. 171 cm, signed "J Clésinger 1875".

Nice, 20 May, Hôtel des Ventes Nice Riviera auction house. Mr Pepe.

B €102,000

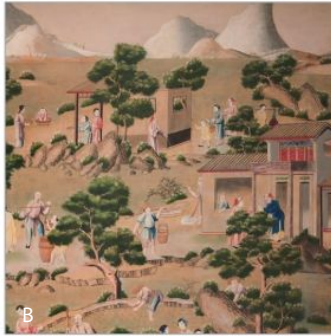
China, 18th century, set of seven painted sheets of paper decorated with figures in mountainous landscapes, gouache on paper pasted onto canvas, h. 290, l. 120 to 220 cm.

Neuilly, 16 May, Aguttes auction house. Mr Millet.

C €103,870

Maxime Camille Louis Maufra (1861-1918), "Calme d'été, baie de Douarnenez", oil on canvas signed and dated "99", 60 x 73 cm.

Saint-Germain-en-Laye, 21 May, SGL Enchères-Frédéric Laurent de Rummel auction house.



D €112,500

Henry Moret (1856-1913), Groix, Port-Mélite, 1895, oil on canvas, 73 x 60 cm.

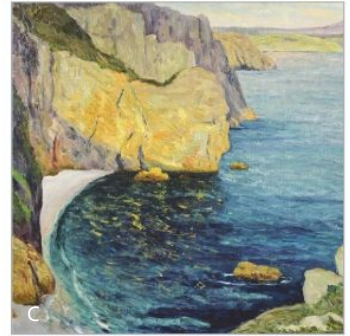
Paris, Drouot, 17 May, Ader auction house.



E €110,520

René Lalique (1860-1945), 18 ct yellow gold articulated necklace, brown enamel, pendant with fern decoration embellished with antique-cut round rose-cut diamonds, crystal elements, pear-shaped citrine, c. 1904-1905.

Orléans, 20 May, Binoche-De Maredsous, Madeleine auction house saleroom. Emeric & Stephen Portier.



HD



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RESULTS

In the world



HD



A CAD7,438,750

Jean-Paul Riopelle (1923-2002), "Vent du nord", 1952-1953, oil on canvas, 129.5 x 194.9 cm.
World record.
Toronto, 24 May, Heffel.

B \$11,250

George Cruikshank, "The Scourge", first edition, complete set of 12 volumes, London, 1811-1816.
New York, 16 May, Swann Galleries.

C \$225,000

Guy Pène du Bois (1884-1958), "Protectrice", 1921, oil on wood panel, 63.5 x 50.8 cm.
New York, 10 May, Doyle.

D CHF337,000

After Léonhard Kern (1588-1662), "Laocoon", ivory sculpture showing Laocöon and his sons being attacked by two snakes, LK monogram on the base, h. 43 cm.
Prangins (Switzerland), 6 May, Piguet.

E £149,000

Izumiya Tomotada (active late 18th century, Kyoto), an ivory netsuke of a recumbent ox, signed in a rectangular reserve "Tomotada", 5.1 x 4.5 cm.
London, 10 May, Bonhams.

F €8 M

Diego Velázquez (1599-1660), "Portrait of a Young Girl or Young Immaculate", oil on canvas, 57.5 x 44 cm.
Madrid, 25 April, Abalarte Subastas.

E





The background is an abstract composition of paint splatters and brushstrokes. The primary colors are a muted brown, a bright white, and a vibrant blue. The brown splatters are scattered across the upper and right portions of the frame. A large, textured blue shape is visible in the bottom-left corner, appearing to be a close-up of a painted surface. The overall effect is one of dynamic, expressive movement.

MAGAZINE

Donna Huanca's performance
See page 87

Porcelain diplomacy

When it comes to buying a work of art, Japanese collector and agribusiness magnate Hikonobu Ise trusts his instinct alone. Now over 88 years old, he still believes in love at first sight, but with a lasting relationship in mind – in thirty-seven years, he has never sold even one of his acquisitions. A pure shape and an appealing glaze seem to come first for the collector, who is now exhibiting his Chinese porcelains at the Musée Guimet in Paris. The 75-odd pieces recount the history of this art form from Tang monochromes to the doucai of the Qing period, by way of the blue and white ware of the Yuan and Ming. For the first time, these “masterpieces”, as the catalogue describes them, are being shown outside Japan. A third of the nearly 5,000 items in Mr Ise’s possession consist of Chinese ceramics (as we know, the Japanese adore them). His tastes led him first to imperial porcelains from the Ming and Qing dynasties (like the first piece he bought in 1980: a Kangxi period “tea dust” vase), and then to earlier periods. Celadons, particularly ones produced in the kilns of Yaozhou or Longquan in the days of the Northern and Southern Song, dominate the

field with their olive green or “blue sky after rain” glazes. One of them, a “colour of rice” golden vase – the rarest of all – soberly displays its long neck and harmoniously crackled surface. Dating from the 12th or 13th century (Southern Song), it has no equivalent in the world apart from one similar piece belonging to another Japanese collector, Tokiwayama Bunko. But according to Sophie Makariou, the exhibition curator and president of the museum, you have to go back to the Shang dynasty in the 11th century BC to find “one of the most beautiful items in Mr Ise’s collection”. This is an archaic ceremonial bronze with impressive relief decorations, presented in a Paulownia wood box, itself wrapped in a square piece of silk according to the rules of furoshiki, the Japanese art of wrapping. These containers, delicately fastened with a tie so as “not to smother the object”, have great significance for the collector – hence their prominent presence in the exhibition rooms.

Over a cup of tea

Like the French, the Japanese developed a liking for Chinese ceramics very early on, importing them in a

Ming dynasty (15th-17th centuries), vase decorated with water birds on a lotus pond, fahua glazes, Jingdezhen ware, h. 27 cm, diam. 17.3 cm. Objet d'art of major interest.



Hikonobu Ise: 5 key dates

1929

Born in Takaoka in the Toyama prefecture, where he still lives.

1980

Buys his first Chinese ceramic piece, a "tea dust" vase fired in the official kilns of the Kangxi Emperor (1661-1722, Qing dynasty).

1983

Creates the Ise Cultural Foundation to support artistic creation and promote it with the general public.

2012

Unveils part of his Chinese ceramics collection in the "Masterpieces of Chinese Ceramic Art" exhibition at the Ishikawa Prefectural Museum of Art.

2016

Enters Artnet's top 100 art collectors worldwide.



Ming dynasty, stamp of the Jiajing Emperor (reign: 1522-1566), bowl with decoration of stags, flowers and birds, kinrande ("gold brocade") porcelain, Jingdezhen ware, h. 6.2 cm, diam. 12.1 cm.





© Ise Collection/Photo: Shigefumi Kato

Northern Song dynasty (11th-12th centuries), melon-shaped ewer, qingbai porcelain, Jingdezhen ware, 25.5 x 16 x 12.2 cm.

huge variety of styles from the 12th century onwards. This taste was linked with the development of Zen Buddhism and the tea ceremony or cha-no-yu, whose extreme codification required an appropriate vessel. The bowl then became the iconic piece. These utensils derived from Chinese culture have a name: karamono, and are handed down from generation to generation. So it is quite natural for a native of the Land of the Rising Sun to make them the subject of his collection, especially since he himself is a teamaster. Like the literati of the Song era, Kikonobu Ise favours pure, simple forms, considered the epitome of perfection and illustrated by ceramics

with “white as snow” glazes, discreetly decorated with flower motifs. He also meditates on the beauty of porcelain, as did the literati. “Every week,” he says, “I take a piece from its box to admire it while drinking tea.” Here, we can see a distinct difference between the biggest chicken egg producer and distributor in Japan (and no. 6 in the world), and the collector whose motivation lies apparently in aesthetic enjoyment alone, rather than speculation. Since 1983, the Ise Cultural Foundation has supported curators and emerging and/or under-represented artists, recently including young Japanese ceramists. This does not prevent Mr Ise from treating himself to masterpieces by Ogata Korin (1658-1716), the genius of the Rimpa school, or great names in Impressionist and modern art such as Renoir or Picasso. For example, at home, in his tokonoma (the elevated alcove characteristic of Japanese houses), he creates a dialogue between a small still life with blue plate by Cézanne (1879/82) and a Meiping vase with fahua decoration, intended for flower arrangements. This once belonged to Shigetaka Hozumi, the great pre-war Chinese ceramics collector, and features in the Musée Guimet exhibition (see photo p. 69). Its shape and colour echo the motifs of the painting and the undulating flowers, using space so that non-forms play a speaking role – the famous Ma. We know that the tea ceremony encourages physical encounters with objects, appreciated for their texture as well as their lines, and generally inspires a sense of sharing. With the Ise collection, its broader and deeply symbolic aim is to highlight the relationship between China and Japan, whose differences concerning the Sea of China make regular headlines. According to Sophie Makariou, “despite the historical wounds, you can feel a recurrent connection when crossing from one country, one world into the other.” Displays of art can help to rekindle this profound kinship.

Céline Piettre

“Porcelain. Masterpieces of the Ise Collection”,
from 21 June to 4 September, Musée Guimet, Paris.

www.guimet.fr



Three questions for Hikonobu Ise

Collector and President of the Ise Cultural Foundation



In your view, is there one outstanding period in the history of Chinese ceramics?

Even though I have a strong preference for the ceramics of the Song dynasty (960-1279), I am still very fond of all the works exhibited at the Musée Guimet – the most beautiful in my collection. They all have a story and are linked to personal memories. I am very honoured to be able to admire them in Paris and give French audiences a chance to see them.

Chinese porcelains are now particularly sought-after and sometimes fetch considerable prices at auction. What do you think about these prices?

I think that until now, Chinese ceramics have never been appreciated at their true value. For me, it seems natural that prices are catching up with those of Impressionist painting – which I also collect. And it is very likely that this upward trend will continue.

Have you ever had to give up an item for financial reasons?

I usually say: “Buy art with passion, follow your instincts and don’t think about the price!” I make all my purchases like this, impulsively, on love at first sight. Only once was I unable to acquire a work because of its price. It was three years ago: a Ru celadon for sale with Sotheby’s in Hong Kong.

Paris Tableau in Belgium

In 2016, Paris Tableau, founded in 2011 by art dealers specialising in Old Master paintings, decided to leave the hushed quarters of the Palais Brongniart in response to an invitation from the Biennale des Antiquaires, now Biennale Paris. In 2017, the event is moving into the international sphere (the agreement with the Syndicat National des Antiquaires does not exclude it from going abroad), and its first "export" appearance will be in Brussels, inside the Patinoire Royale. To quote Bertrand Gautier, in charge of communication for the event: "It's crucial to show that Paris Tableau still exists, and what better way than showing up in the centre of Europe's capital!" A new asset for a city decidedly involved with happenings in the European art market, with not only BRAFA, but also BRUNEAF and Art Brussels. The classic Paris galleries are returning and some big names are now arriving, including Colnaghi, founded in 1760 and one of the oldest galleries around. Alongside this elite, newcomers are offering an approach to Old Master painting "without the mystique", while maintaining a high standard. One of them is Jan Muller, a young

Ghent-based art dealer. A regular participant at BRAFA, he was searching for a fair with a spring calendar, and is clearly delighted to be asked to initiate this alliance between "ancient" and "modern".

A cultural occasion

From the outset, Paris Tableau has sought to develop a cultural approach beyond its purely commercial goals. For example, in the upper gallery of the Patinoire, this edition is presenting a profile exhibition on Jacques-Louis David (the great master opened a studio in Brussels when he went into exile) and his influence on 19th-century Belgian painting. As a listed 19th-century monument, the Patinoire Royale is a majestic venue but has limited space, and cannot host more events or include as many dealers as in Paris. With 22 exhibitors, compared with 26 in previous years, the sense of intimacy is thus preserved and even intensified. But through their origins (Spain, Italy or Switzerland), these 22 galleries provide a far broader opening onto Europe.

Patinoire Royale, Brussels.

© DR





Courtesy of De Jonckheere gallery, Geneva.

Jacob Grimmer (c. 1526-1589), "The Rest on the Flight into Egypt", oil on wood, 68.1 x 110.8 cm. De Jonckheere gallery, Switzerland.



The Flemish stance

It's a Belgian event, so Belgium is in the spotlight. While there are only three native galleries (Costermans, Lowet de Wotrenge and Jan Muller), works by Flemish masters will be making a fine show. The London gallery Colnaghi is presenting a "Landscape With Theseus and Achelous, With the Triumph of Neptune and Amphitrite Beyond", a collaborative painting by two 17th century Antwerp masters: Frans Francken the Younger and Joos de Momper the Younger. Meanwhile, the Swiss gallery De Jonckheere is exhibiting an oil painting by Jacob Grimm (c. 1526-1589), striking for its precocious talent: "The Rest on the Flight into Egypt" (see photo opposite). Bertrand Talabardon and Bertrand Gautier, deviating from their speciality, the 19th century, are presenting "Two Studies of a Naked Man" by the Antwerp painter Jacob Jordaens (1593-1678): an oil on paper bought at an auction in 2015, now restored and revealed in all its glowing force. Costermans, meanwhile, which only started up an Old Master section in 2014, specialises in 17th and 18th century Dutch and Flemish masters. Naturally enough, it is presenting the work of an artist famous for introducing the flower still life genre to northern Flanders: Johannes Bosschaert (1606-1629). This "Fruit Basket with Insects and Lizard" from 1626 is part of the artist's slim corpus of 22 paintings. By choosing these northern schools, the dealers are aiming to entice a Belgian clientele through relatively risk-free "traditional" art: it is, after all, the first edition. "We have some major, highly cultured collectors in Belgium," says Jan Muller. "Meeting them on their home ground seems a particularly sound approach to me." All the more so since BRAFA, though globally acclaimed, has suffered from a shortage of Old Masters: a gap that needed filling.

Anne Doridou-Heim

Paris Tableau, from 8 to 11 June, Patinoire Royale, Brussels.

www.paristableau.com



Uncovering the Le Nain mystery

Louis, Antoine and Mathieu Le Nain were major artists. However, several mysteries surround both their identity and the meaning behind their work. Up until 26 June, a Louvre-Lens exhibition is heading up the investigation. Its two curators – Nicolas Milovanovic and Luc Piralla – have been knuckling down to a difficult task: reviewing the three brothers' body of work, all key figures of French 17th-century painting, along with Nicolas Poussin and Georges de La Tour. Due to the fragility of the artwork, notably down to the various techniques used, an exhibition is only devoted to their work on average every forty years! It is an initiative led by the Legion of Honor Museum in San Francisco, which had the exhibition up until 29 January. The American historians have chosen a selection of just forty pieces, which have either been proven or contested as being the brothers' works. Forty out of a total of just seventy-five pieces have been attributed to the brothers and, moreover, they are unevenly scattered all over the world. The Louvre has a total of fifteen. The commitment of the Louvre's

curators was eagerly expected in the art world. Free of chauvinism, French historians welcomed this radically different approach which consists of trying to distinguish the different artists' hands. In other words: who painted what? This is both one of the main issues of the project and also a matter which has always divided specialist opinion. "You have to put your foot in it," Nicolas Milovanovic maintains with conviction. The sections successively dedicated to Louis, Antoine and Mathieu are interspersed with highly instructive mediation areas and the pieces are emphasised by small semi-open rooms which allow the public to compare the artworks. One striking fact is the variety of expressions and styles each one of the brothers was capable of recreating: perhaps a logical sign of collaboration? The luminosity of "The Young Card-players" (London, Royal Collection Trust) differs greatly from that of "Charrette" (Louvre), both painted by Louis. We should note that one of his pieces, "Saint Jérôme", which is privately owned, was rediscovered in extremis recently when its owner applied for an export certificate. Furthermore, a small portrait representing



Louis and Mathieu Le Nain (c. 1593-1648 ; 1607-1677), "Saint Michel dédiant ses armes à la Vierge" (detail), c. 1638, oil on canvas, 287 x 145 cm. Nevers, the church of Saint-Pierre .



Louis Le Nain (c. 1593-1648), "Paysans devant leur maison", c. 1641-1642, oil on canvas, 55 x 67.5 cm. San Francisco, Fine Arts Museums, Mildred Anna Williams Collection.

© The Fine Arts Museums Of San Francisco, Photography By Randy Dodson



the Count of Harcourt, attributed to Mathieu and preciously preserved by the painters' descendants for four centuries, has been unveiled for the first time.

Historians' debates in the public arena

At the Louvre-Lens, both historiographical and technological advances are being made alongside one another. For the first time, the museum is joining forces with Ikonikat, a programme created by CNRS and led by sociologist Mathias Blanc, who studies visitors' expressions looking at the works, notably using two oculometric cameras analysing the movements of visitors and glasses to register the movements of their pupils. The penultimate exhibition room allows you to discover more pieces by their talented followers, a few of which are yet to be identified. One first example is the Master of the Cortèges, whose "Cortège du boeuf gras", lent by the Musée Picasso-Paris, was even bought by Picasso himself as a Le Nain piece! The public is therefore invited to play along at trying to attribute the artworks: a painting by the Master of the Béguins from the Louvre is brought face to face with another piece with the same subject by Abraham Willemsens, kept in La Fère – were they both the same artist? A similar approach continues into the last exhibition room, with a selection of four paintings particularly subject to controversy: "Tabagie" from the Louvre (one work done by two artists?), "Adoration des bergers" from Rouen (Laurent de La Hyre or the Le Nain brothers?), "Académie du Louvre" and "Christ chez Marthe et Marie" (could these be added to their body of work?). Restoration photos and scientific analyses go alongside the presentation texts. To summarise, "The Le Nain Mystery" plays an important role in defining the oeuvre of these enigmatic painters and helping to make it intelligible to members of the public.

Agathe Albi-Gervy

"The Le Nain Mystery", until 26 June,
Louvre-Lens, Lens (France).

www.louvre-lens.fr



Hong Kong gains new heights

While most Western art galleries merely touch down in Hong Kong, like migrating birds, for the Art Basel fair in March, a growing band of galleries have decided to set up in the City State. The latest, David Zwirner, is to move in before the end of the year in a building currently being built on Queen's Road Central in the island's Central District: H Queen's. After his first gallery space in London, Ben Brown opened a second in his native Hong Kong, where he exhibited German artist Heinz Mack in March, while Gagosian incorporated the city into his own nebula in 2011, and Thaddaeus Ropac opened an office there in January. "Fifteen years ago, Hong Kong was an artistic desert, with just a few small galleries on Hollywood Road," says a regular follower. Since then, several Asian galleries have established themselves there. Above all, the 2010s have seen the

arrival of heavyweights like Pace, Massimo De Carlo and Lehmann-Maupin, who appeared last year.

Opening up to the West

According to the report published in March by the Art Basel fair and UBS bank, there are 1.7 million millionaires in China: 45 times more than in 2000! And they have an even keener interest in Western art – for example, the Beijing collector Yang Bin has acquired pieces by Jörg Immendorff, Polke, Baselitz and Cecily Brown. Private museums and foundations are developing, and need Western pieces to put on display. This is a stroke of luck for galleries seeking outlets, and they have been milking the opportunity by including Europeans and Americans as well as Asian artists in their programmes. This recent interest also affects the "middle" classes in China as a whole. "A new generation of Chinese people in the 25 to 40 age bracket, whose parents did well for themselves, and have grown up in London or New York, have returned with a greater awareness of Western art than their elders," says a major player in the Asian market. A movement that has been

NOTE

www.sicd.com.hk / www.hqueens.com.hk

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Designed by star architect William Lim, the H Queen's building under construction in central Hong Kong (left) will mingle high-end galleries and smart restaurants on its 24 floors.



Work by artist Xin Yunpeng (b. 1982), at the exhibition "Reversal Ritual", on show until 13 May at the De Sarthe gallery, Hong Kong.

boosted by the presence in Hong Kong of Art Basel, which took over from the ArtHK fair in 2013. While museums are few on the ground, institutions have been gradually appearing in the city, such as K11 in the Central District, which is combined with a shopping centre. Close by, Herzog & de Meuron is turning the former police barracks of Tai Kwun into an art centre. The same Swiss architects are working on the future M+ museum in the Kowloon Cultural District on the other side of the bay. This keenly-awaited museum, which is setting up its own permanent contemporary art collections, is due to open in 2019. It's certainly all systems go in this dynamic environment...

Commercial appeal

A mini-Manhattan bristling with skyscrapers, Hong Kong is a meeting point for art lovers from all over Asia and even Australia. It's not only an essential stopover, but also a window onto China, without its drawbacks – for mainland China imposes 30% customs duty on imports. And while Shanghai benefits from a duty-free channel, "it's a political pilot scheme, and nobody knows how long it will last," says a connoisseur. In contrast, Hong Kong represents a zone of considerable financial and political stability, where it's also easy to move around. Many Chinese

people from the continent have a pied-à-terre there to store their artworks. This ecosystem owes much to the "one country, two systems" principle granted for 50 years after Hong Kong was handed back to China in 1997. Hong Kong possesses a special regional administration status designed to boost its financial and commercial appeal. Nonetheless, it's not all plain sailing at the gates of the former Red empire. "Affluence and activity remain seasonal, and depend on the sales staged by Christie's, Sotheby's and, recently, Phillips and the Art Basel fair," says consultant Jean-Marc Decrop, one of the top specialists on contemporary Chinese art and a long-time Hong Kong resident. A far cry from the constant buzz of London, Paris or New York. It's also crucial to have what it takes to afford the exorbitant rents – a consequence of the high urban density. And it's nearly impossible to buy a place in the centre, since transactions are strictly controlled by the government. The "club" thus mainly consists of well-established global galleries selling works for a million dollars or more. Strong connections with the English-speaking world are a must.

Galleries with views

Touring all the galleries doesn't consist of criss-crossing a district, but of taking the lift up building after building. Galleries are nearly always on the upper floors, grouped with luxury watch or fine wine shops, with a "lifestyle" spirit but cruelly limited space. A response to art dealers' needs is precisely what H Queens – a highly contemporary glazed building with 24 floors – will be offering by the end of the year. Zwirner and Pace are both setting up there, alongside other big names like Pearl Lam, Whitestone, Tang Contemporary, and the Seoul Auction House. Zwirner and Whitestone will each have two floors. "This venue will provide high ceilings, up to 3.8 metres, floors strong enough to set up installations, and an external crane for handling large-scale works," says the star architect, William Lim. In addition, "the combination of high-end galleries and restaurants doesn't yet exist in Hong Kong." There is room for around ten galleries

in all. European galleries are seeking to gain a foothold in this Asian landscape with its strong English-speaking element. Weaving a vast web across Asia, from Seoul to Tokyo, the Perrotin gallery has a magnificent space in the same building as White Cube, with a breath-taking view of the bay, close to several luxury hotels. During the spring, the gallery exhibited the French artist Tatiana Trouvé. Only a few years ago, the Chinese would have been incapable of savouring her subtleties. Meanwhile, Belgium's Boris Vervoordt (son of Axel Vervoordt) had to settle for a tiny space, although right next to Pace. "We represent many Asian artists in the West, and we decided to do the reverse and show our Western artists here", says Boris Vervoordt, now seeking a larger venue. "Becoming more commercial to pay the rent is not an option," he adds.

The Hong Kong paradox

He and others are looking towards Wong Chuk Hang in the south of the island, adjoining the South Island Cultural District (SICD), where Rossi & Rossi are already established. With another venue in Beijing, De Sarthe, an American gallery of French origin, has just moved from the centre to a place of nearly 1,000 m² in this district, which is home to some twenty galleries. Rent there is more affordable, and the spaces are better suited to large-scale works. "However," says Edouard Malingue, "unlike in London or New York, collectors here aren't yet used to getting a taxi to go and see a place slightly outside the centre, even twenty minutes away." He himself chose the centre to launch his gallery with his wife in 2010. Despite a high-quality stable of artists, including Laurent Grasso and Samson Young, who are representing Hong Kong at the Venice Biennale, results with Chinese collectors have proved unsatisfying. "We haven't managed to connect with them as much as we wanted," he says. To get closer to them, the couple opened another place in Shanghai last autumn. It's one of the paradoxes of Hong Kong: to do well there, you must not only doggedly persevere, but also keep one foot on the Chinese continent.

Alexandre Crochet

Art Basel: a trend book

What's new and exciting in Art Basel? The contemporary art fair, unanimously considered the largest in the world, can't afford to put a foot wrong. Forced to renew itself each time to maintain its pole position, the fair focuses on the quality of its exhibitors rather than any titivating announcements – this year, at least. Seventeen of the 291 galleries in the 2017 edition are “entirely new to the show, including Di Donna from New York, Gypsum Gallery from Cairo and Magician Space from Beijing”, says director Marc Spiegler happily. The highly significant choice of these exhibitors implies a desire to reach out to Asia and Africa (a stance very much in tune with the times), or even a wish to flesh out the contingent of

modern art galleries – Di Donna's stable includes Bonnard, Man Ray, Picabia and Pollock. The stand of the Parisian gallery Applicat Prazan is brilliantly representing this “20th century art” category with Jean Fautrier's “Pommes (Le jour et la nuit)” an oil on canvas painted in Montparnasse between 1940 and 1942, pierced through with a powerful, gleaming black void. Always eagerly-awaited, “Unlimited”, the section dedicated to large-scale works and unusual formats, is showing a balanced selection of historical artists (Carl Andre, John Baldessari), glittering names (Subodh Gupta) and rising stars of the last few years (Anicka Yi, LaToya Ruby Frazier). Echoing the performance by Anne Imhof that won her the Golden Lion for Best National Pavilion at the Venice Biennale, Art Basel is accompanying the profound revival in this art form by presenting “Bliss”, the latest project by American artist Donna Huanca (Peres Projects Berlin). Her naked bodies – living sculptures covered in pigments – already promise to be a high point of the fair. The performance will take place

Art Basel, from 15 to 18 June,
Messe Basel, Switzerland.

www.artbasel.com

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Donna Huanca (b. 1980), "Jaguars and Electric Eels", view of installation, from 5 February to 26 November 2017. Julia Stoscheck Collection, Berlin.



Raymond Hains (1926-2005), "Seita", 1966/67,
painted wood.
Galerie Georges-Philippe & Nathalie Vallois.

Courtesy of the artist and gallery

over an entire week. Rich and complex, "Donna Huanca's creations, which incorporate sound and/or smell, are distinctly ritualistic," says the gallery owner representing her, Javier Peres – also, as it happens, a collector of African art.

A mouth-watering showcase

While it offers considerable space to emerging artists with its "Statements" section, Art Basel is not the foremost pioneer of new talent, as Artissima Turin or ARCOmadrid are in Europe. But Art Basel still functions as a sounding board that amplifies the main trends, from fresh talent to the great names in art. It's thus almost certain to feature current favourites, like the Canadian Liz Magor (at Marcelle Alix), whose poignant three-dimensional "still lifes" reflecting our material world were an understandable triumph at the 2015 FIAC. But there are also artists who have recently got a foot in the art market, like the Zero group at the Mayor Gallery in London, or the master of French-style Pop Art, Alain Jacquet (1939-2008), the guest of honour with Georges-Philippe and Nathalie Vallois. This fair will also be an opportunity for Michael Werner's stand to pay homage to the German painter and sculptor A.R. Penck, who died on 2 May in Zurich. A concentrate of the contemporary art of the moment, Art Basel reflects its slightest twitch. But although nothing escapes its radar, and collectors are drawn to it like iron filings to a magnet, particularly seasoned eyes might be on the look-out for a satisfying touch of unpredictability from time to time.

Céline Piettre

Art Basel: key figures

95,000

visitors saw the fair in 2016.

4,000

artists are taking part in the 2017 fair.

CHF 790

is the price per square metre that galleries pay to be included in the "Feature" and "Galleries" sections, compared to CHF11,500 (per stand) for "Statements".

291

galleries were selected for the 48th fair out of 760 applicants.

76

projects are being presented in the "Unlimited" sector.

DON'T MISS

The solo show displayed across two floors dedicated to the gestural painting of Hans Hartung (1904-1989), jointly launched by the galleries Simon Lee and Emmanuel Perrotin. The latter began representing the German artist's estate this year.

Three questions for Marc Spiegler

Global Director of Art Basel

What is the Art Basel recipe for success?

Art Basel was founded by Basel-based gallery owners in one of the cultural capitals of Europe; its museums and collections are some of the richest and oldest in the world. To this day, the show remains very much driven by gallery owners and their artists' needs – we are always evaluating how to ensure that the Art Basel platforms stay relevant to our exhibitors. What makes Art Basel stand out is its focus on quality, from the galleries and artists that participate to the collectors who attend, and the quality of our programming for the fairs.

How do you respond to criticism regarding the expansion of the MCH Group - the company that owns Art Basel - and accusations of “colonialism”?

Art Basel has no plans to stage additional fairs alongside its three shows in Basel, Miami Beach and Hong Kong. The strategy is to focus on further developing these three fairs and establishing the Art Basel Cities programme, our new initiative expanding Art Basel's commitment from staging art fairs to working with cities on developing cultural events with international resonance. Art Basel is not involved in

developing MCH's regional art fair strategy, which should be seen as part of the MCH Group's overall strategy of internationalisation across several industries. Also, as MCH has clearly intimated, there are no plans to standardise the regional art fair landscape: regional fairs within the group's portfolio will remain independent, with their own specific identities.

What are you looking forward to this year?

We are expecting very high quality art works at the show, spanning both historical and modern masterpieces by established artists and pieces newly-created this year by emerging talents. I am particularly excited to see Campoli Presti, the Georges-Philippe & Nathalie Vallois gallery and Tornabuoni Art – all with spaces in Paris –, which will have a chance to present their full programme in Basel. I'm also really excited to see the shows being put on for Art Basel by local institutions. The Beyeler Foundation is presenting a Wolfgang Tillmans exhibition, its first major photography presentation to date, while “Richard Serra: Films and Videotapes” at the Kunstmuseum Basel turns the spotlight on Serra's work in film: a crucial and little-known part of his output going back to 1968.



Emmanuel de Bayser's design

Descending from a long line of experts and dealers in Old Master drawings, Emmanuel de Bayser tracks down famous names in French post-war design.

You're the great-grandson of the painter George Desvallières, and come from a family with somewhat classical tastes – yet you became fired by design...

It's true, I grew up in a very 18th century atmosphere, but I soon wanted a different lifestyle. I got Ikea furniture for my first student room! Then I did my national service in Munich, working at Canovas, which naturally pointed me towards a much more decorative style. After returning to Paris, I became interested in Fifties and Sixties American design, especially Charles and Ray Eames and George Nelson. I would buy things on eBay then. You could find some amazing pieces, and I would have them shipped from the US. In fact, I still have a sofa by Florence Knoll, which was my first buy. It's now in one of my shops in Berlin.

What led you to French designers?

In terms of investment, I should have started with them! I began by buying a small green desk by Jean

Prouvé at a gallery, with a chair, also green. I followed it up with a day bed. I didn't put them in my apartment, but in a shop I had then, where I sold furniture. I then moved apartments in Berlin and broadened my range of acquisitions with pieces by Charlotte Perriand, Serge Mouille, Jean Royère, Mathieu Matégot, and so on. I find their designs very pleasing to live with. I don't get tired of the pieces I got ten years ago, which wasn't the case with my American period. While all these designers have the Fifties spirit, there's something more transient about the Americans. The French are more timeless. I suppose that's how I developed, unconsciously.

You're also a collector of ceramics.

Collector is a big word. When I ran out of space for furniture, I took an interest in ceramic pieces – particularly Georges Jouve's. I like living with them, watching them, changing their position, creating dialogues. I'm very meticulous about their positioning. I like making compositions, and I immediately notice when something is out of place. And I'm the one who does the cleaning – that way things are always in the right place!



Emmanuel de Bayser in his Berlin apartment, sitting in a "Boule" chair by Jean Royère.

You're the co-founder of the trendiest concept store in Berlin: The Corner. Does your business influence your collection?

Working in the fashion industry, I do like what's à la mode. I don't see myself living in a completely 18th-century interior! I often ask my gallery owner cousins if they know any young buyers of Old Master drawings. Not many, they say. With furniture, combining a fine Bergère chair with a beautiful fabric, or maybe a Lalanne console table, can work fine. But it's hard to achieve a total look. At first I was quite minimalist. I didn't prioritise comfort. But I've changed, and now I'm careful to create a more comfortable atmosphere where I live. My work is very demanding, and I like

being able to come home and relax, looking at my things. And I have my investments in front of me, so at least I can enjoy them! That's what I always tell myself when I buy things that get me into trouble financially.

Do you prefer galleries or auctions?

They're two different kinds of energy and emotion. I'm a calm person; I prefer galleries. I hate the stress of the phone at auctions! But I'm still open: when we're looking for something specific, auction houses are a huge help. And I really enjoy looking at the catalogues. Drouot is an amazing source, but you need time to take it all in. I prefer buying from galleries, because I love chatting with art dealers,



© Photo Mark Seelen

hearing about the works and where they come from. Every time I come to France, I look around Rue de Seine and Rue de Lille. Paris is truly unique for the decorative arts, and is still the global benchmark. But I'm sorry that professionals keep their best pieces for art fairs, which I never really have time to visit. Fewer and fewer people visit galleries, which I find astonishing.

What triggers you to buy a piece?

When I fall in love with it! I have made mistakes every now and then, but in that case, I resell the piece. And it's very rare because, with time, the eye gets sharper: you know more, and become more discerning. I once bought a lamp that was supposedly by Jouve. It wasn't absolutely certain, but I got it anyway because I found it beautiful, and it didn't matter much to me whether it was by Jouve or not. But there's generally a famous name behind fine pieces. Brilliant pieces by someone unheard-of are extremely rare!

What are your most recent "loves"?

The problem is finding something new, since everything has been discovered, more or less. So I look at contemporary design. For example, I really like what I've seen at the Carpenters Workshop Gallery, but to me their furniture is difficult to live with – more like works of art. Joseph Dirand's pieces, on the other hand, chime perfectly with my world. I also look at more historical designers. These days I'm very keen on Jean-Michel Frank – whom I knew of course, but I'm rediscovering him, along with the whole world of that period. He worked with Adolphe Chanaux' studios, and I like that idea of a creative community. I've visited the Carpenters studios, where they work in various areas: parchment, bronze, and cabinetmaking. I admire that craftsmanship-oriented approach. I've also recently become interested in Marc Du Plantier, whom I knew

Emmanuel de Bayser's Paris apartment, with furniture by Jean Prouvé, Pierre Jeanneret, Charlotte Perriand and Ron Arad, and ceramics and lamps by Georges Jouve and Suzanne Ramié.



In Berlin, a table by Pierre Chapo, chairs by Jean Prouvé, sideboard by Charlotte Perriand, ceramics by Georges Jouve, wood sculpture by Alexandre Noll, compass desk and standard chair by Jean Prouvé, wooden stool by Charlotte Perriand and lamp by Serge Mouille.

only superficially. I've seen pictures of interiors he designed during his Egyptian period, and there are some incredible pieces of furniture.

What's the biggest compliment someone can pay you?

Telling me that my apartments, in Berlin and Paris, reflect me. I put a lot of myself into them, both in the way I search for pieces and the way I combine them. It's highly personal. I can't draw, but I'm good at creating combinations. That's how I express my sensibility. You can't furnish a home in two minutes: time is essential. You must be able to feel who lives there. Sylvain Alliod

Art galleries: a sector in flux

Contemporary art galleries have every reason to celebrate: they have been experiencing a new growth surge since 2016. But the true extent of this increase in business, and who benefits, has yet to emerge.

An increase in private sales

The art market is shifting towards private sales through art dealers and galleries at the expense of public auctions. According to reports from TEFAF and Art Basel/UBS (2017), art dealers' revenues have gone up, whereas those of public sales have dropped significantly. The main reason for this increase in business for art dealers and galleries is collectors' desire to retain a certain degree of confidentiality in their transactions. This need for anonymity is more difficult to meet with auctions.

An inconsistent sector

This clearly means a more optimistic outlook for the future of galleries. However, the gallery world can hardly be considered homogeneous. Firstly, it is

highly diverse in terms of location, although most are established in the US and Europe. Galleries also generally become specialised, or even ultra-specialised, in different periods and styles – with one aspect in particular: nowadays, a great many of them focus on the contemporary art sector. Furthermore, the profession features at least three segments: emerging, medium-sized and “mega” galleries. There is thus a real segmentation dictated by galleries' revenues. According to the Art Basel/UBS report, the sales of smaller galleries (i.e. with a turnover of under \$1 million) are dropping. At the other end of the spectrum, galleries topping \$50 million are seeing a significant rise in sales. In the middle are the medium-sized galleries with highly variable incomes. So those that really benefit from the sales increase are bunched together at the upper end of the market, in the hands of a few dealers mostly attached to mega-galleries (like Larry Gagosian and David Zwirner). This is not a new phenomenon, but the gap is now widening. Mega-galleries operate by adopting the best-selling artists, while the rest of the profession struggles to survive. This process jeopardises the very existence of the

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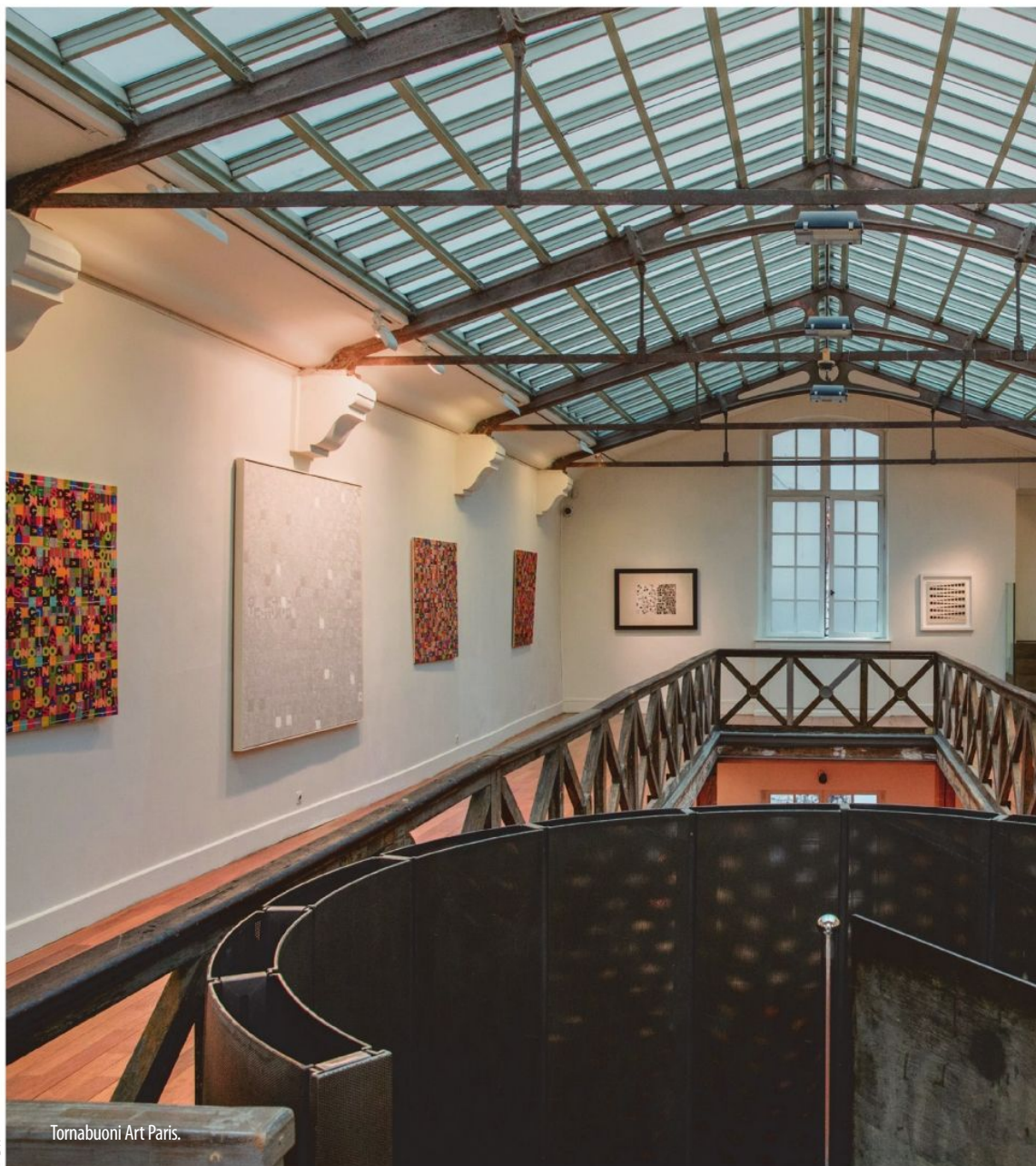
GAMO GALLERY

CHRISTIE'S

CHRISTIE'S

GALERIE PERROTIN

Galerie Perrotin, in Seoul.



© DR

Tomabuoni Art Paris.



smallest galleries, which discovered the artists in the first place, and lose them as soon as they become famous.

A model seeking improvement

As commercial enterprises, galleries need to reach a sufficient level of profitability to maintain or develop their business. But for most, this level of profitability is still not up to par. Their model is thus being largely questioned, prompting galleries to make changes in view of becoming more competitive. Notable improvements include exploring new sources of revenue and more apposite organisational structures. There is also an attempt to expand their presence worldwide via scalable distribution channels. Some of the chief problems of this widely criticised model remain, however, such as the considerable investments required, with few accessible funding resources.

Diversification and new sources of revenue

Some galleries offer their customers an array of complementary expert services, such as authentication, restoration and publication, to earn more money. Other galleries choose to diversify their activities. Thus, rather than working solely in the primary market (involving the first sale of artworks), galleries like Thaddaeus Ropac increasingly operate in the secondary market (reselling works). Others, though they are rare – like Eigen + Art in Berlin –, have adopted a three-part structure, which helps them to promote an artist's oeuvre and career more effectively: the early and mature periods, and the final stage (when commercial success has been achieved). The gallery assigns different spaces to each phase, enabling it to encompass not only the primary market (maturity) and secondary

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Nowadays, many galleries act essentially as transaction agents (with a commission), or sell works on consignment. This involves fewer risks than the traditional method of buying and selling for profit.



Galerie Thaddaeus Ropac, in London.

market (final stage), but also the time when an artist was still developing (early period). These structures ensure more varied sources of income and more sustainable profitability, while making galleries more flexible.

From development to an international presence

Sales are made via three different channels: the traditional one of gallery sales (still more than half of all transactions), sales at art fairs (with a huge increase over the last decade) and online sales (still a minority but with potential for growth). These various distribution channels enable galleries to improve their business model by building up a truly global presence, taking part in international art fairs, collaborating with galleries abroad (space-sharing), or opening a new gallery in another country (like the Emmanuel Perrotin gallery in Seoul). The internet also provides access to new markets, as most online art sales are made through websites affiliated with a gallery. Opening up to the international market in this way introduces a wider variety of customers and artists, while consolidating the gallery's brand name and improving its grasp of market trends.

Significant investments

The main challenges still facing galleries include the sizeable investments involved (premises in the city centre, participation in fairs, staff salaries, the organisation of exhibitions, the transport of artworks and insurance). On top of that, credit is still very difficult to obtain. This is a major obstacle, especially for new galleries trying to grow. Those that are already well-established thus have a significant advantage over the others. These challenges aside, since the private sales market is in better shape, it seems an ideal time for the profession to stay focused on the improvements now under way. Galleries will only survive and flourish if they evolve in response to customer demand, which means finding the necessary balance between their cultural and commercial roles.

Silke Rochelois
is an attorney in Paris and New York



The Yuz Museum: a new China

ying by the Huangpu River in the south of the celebrated Bund, the Yuz Museum is the first contemporary art museum to take root in this fallow area of Shanghai. Resulting from the rehabilitation of the former Longhua airport, the museum covers over 9,000 m², a third being devoted to the main exhibition gallery – originally the aircraft hangar. With a unique sense of grandeur, the museum's structure matches the extent of its collection and vocation. Under the aegis of the Yuz Foundation, the venue is designed to promote Western and Chinese contemporary art and enhance Chinese audiences' understanding and appreciation of it. It arose from the passion for art and philanthropic spirit of its founder and current director, the Sino-Indonesian entrepreneur Budi Tek (known as Yu Deyao in Chinese), who is both a patron and collector. In 2007, he created his foundation, which collects and celebrates today's art, aims to energise China's museum policy and is committed to social and environmental causes. In 2008, the Yuz Foundation opened its first private museum in Djakarta, Indonesia. Meanwhile, the Yuz Museum found a permanent home on the quays of the West Bund in 2014, preferring Shanghai to Beijing.

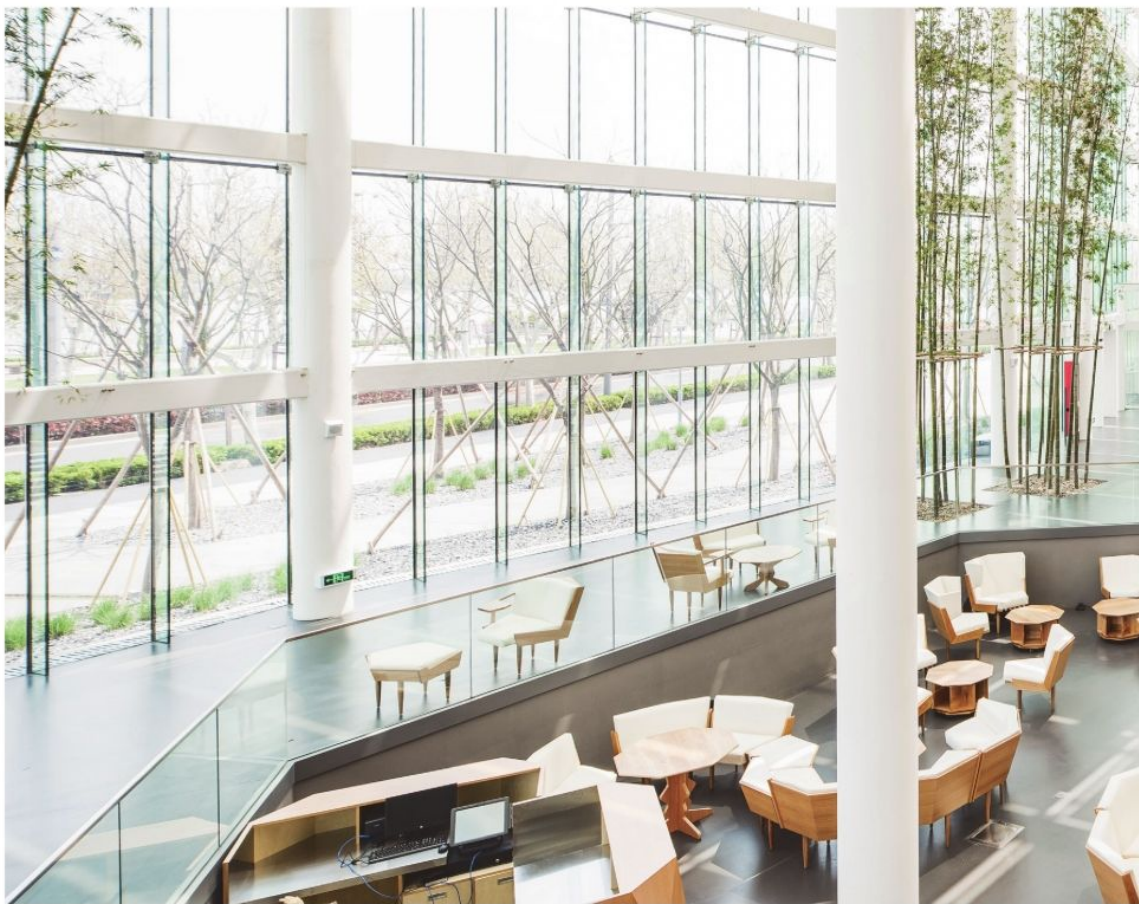
Architecture in synergy with a desire for variety

The museum's design was entrusted to Japanese architect Sou Fujimoto, famous for his minimalist style (which he calls "primitive future"), and whose innovative spatial forms provide amazing versatility in terms of use. The site's particularity lies in the combination of the former hangar's historical style and the contemporary design of the space within the building. Nature and light form an integral part of the architectural concept, and unify the whole complex by linking the various modules. The Yuz Museum has two exhibition areas – a gallery and a Project Room – as well as the monumental hangar, enabling it to present Chinese and Western artists at the same time, thus merging practices and visions. The artists' residencies within the museum itself, the regular events that take place there, its educational programme and its café are all essential elements of this cross-disciplinary venue. Far more than an exhibition area, the Yuz is designed as a welcoming living space that encourages a social mix. For example, several artistic techniques used by talented exponents from different countries at different

The Sino-Indonesian entrepreneur Budi Tek is the founder and director of the Yuz Museum and Yuz Foundation.



© Yuz Museum, Shanghai



stages in their careers are presented simultaneously, making it possible to receive a broad public without compartmentalising them. To quote its founder, “the Yuz Museum is a hybrid venue embodying a certain lifestyle”.

An iconic collection and pioneering exhibitions

Budi Tek started his collection around ten years ago. It was both a passion and a challenge, as he knew

little about the art world at the time. He began with contemporary Chinese paintings, particularly from between the early 1980s and late 1990s. Since then, he has collected a considerable number of contemporary Asian works, often exhibiting them and lending them to well-known institutions, like the Centre Pompidou and the Brooklyn Museum, in view of increasing their popularity and global comprehension. He is also a member of the Asia-Pacific acquisitions committee at the Tate Modern. A patron of international museums and numerous



© Yuz Museum Shanghai

art projects all over the world, the businessman is now a top-ranking collector in Asia. He has gradually extended his collection beyond the Asian sphere, and regularly buys works by representative contemporary Western artists, including Maurizio Cattelan, Fred Sandback and Adel Abdessemed. Like the collection, the exhibitions laid on at the Yuz Museum are wide-ranging and iconic. To date, the most impressive has been the "Giacometti" retrospective staged in collaboration with the eponymous foundation in 2016. The first exhibition

devoted to the artist in China, it was also the largest after the Centre Pompidou's of 2007. With over 250 works, including some key pieces, the event established the museum's position as a remarkable trailblazer. Until August, for the first time in Asia as a whole, the Yuz Museum is also hosting a major exhibition on the New York artist Kaws (b. 1974), in partnership with the Modern Art Museum of Fort Worth (Texas). Major works from his output from the last twenty years are grouped together in the main gallery: an area ideal for his monumental sculptures,

several metres high... Meanwhile, overlooking this space, the museum gallery is dedicated to Zhou Li (b. 1969) until June, thus celebrating a revival in the work of the Chinese artist, who has not had a solo exhibition since 2001. In collaboration with the LACMA, the American artist Jennifer West (b. 1966) has been invited to fill the museum's Project Room with her latest video works. Here again, this involves the artist's first exhibition in a Chinese museum. With a range of artists working in all kinds of techniques, who may be established, emerging, Chinese or Western, the Yuz is a genuine meeting point, hallowing the careers of some, giving an impulse to those of others, and establishing Shanghai as a major destination in the art world.

A private museum with a public vocation

Budi Tek sees his collection as a growth project. It is also a way of shoring up the history of art in present-day China by confronting it with that of the world at large. In his view, this porosity will help contemporary Chinese art to forge its own identity. This open-minded and sharing attitude has inspired Budi Tek to transform the Yuz Museum into a public museum in the near future: a symbolic gesture that he hopes will be imitated by other institutions in China. Projects in the pipeline include a major exhibition devoted to Charlie Chaplin in 2018, in partnership with the Musée de l'Élysée in Lausanne, and above all, the creation of a new institution "three times larger than the Shanghai Yuz". This is the only information he will reveal on the subject, shrouding the future venue's opening date and location in secrecy. The Yuz Museum is aptly named: "Yu" comes from the Chinese name of its founder, plus a "z", he says, "like an unlimited plural". The last letter of an alphabet that seems to have no end.

Caroline Boudehen

Yuz Museum,
35 Fenggu Road, Xuhui District, Shanghai, China.

www.yuzmshanghai.org



View of the exhibition "Kaws: Where the End Starts",
Yuz Museum, 2017.



