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INTERNATIONAL



NUMBER 66
FEBRUARY 2017

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February 14

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FINE ART FAIR EURANTICA

18
26
MARCH

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MASERATI

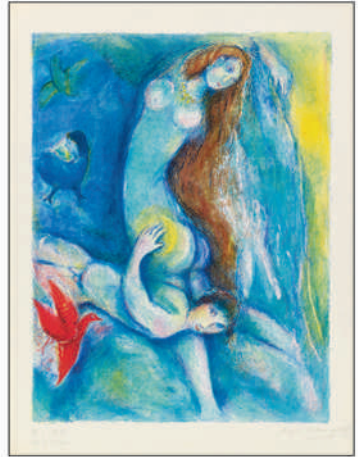
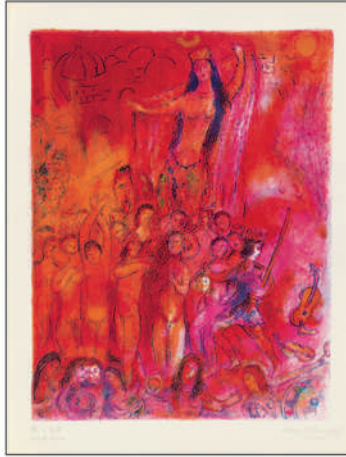
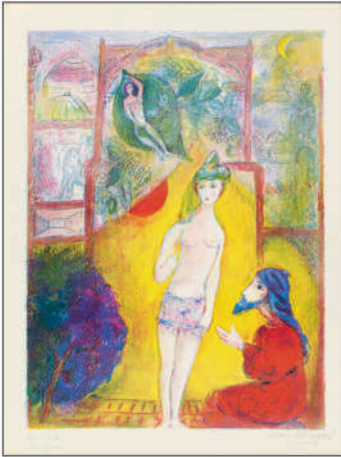


MECHELEN

dS^{De}
Standaard

LE SOIR

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Marc Chagall, *Arabian Nights*, complete portfolio with 13 lithographs, Pantheon Books, New York, 1948.
Estimate \$250,000 to \$350,000.

19th & 20th Century Prints & Drawings

March 2

Todd Weyman • tweyman@swanngalleries.com

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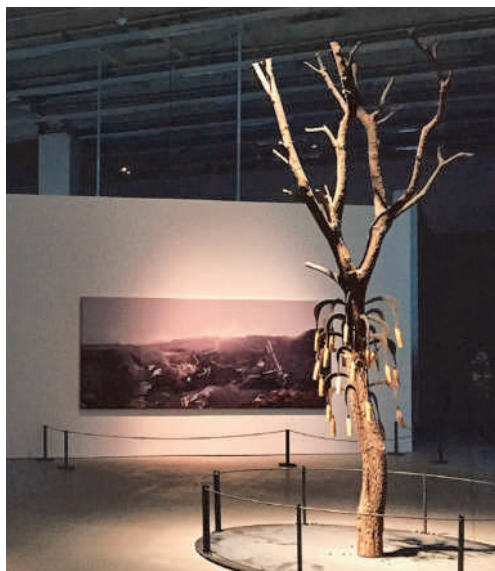
Each year, automobile auctions storm their way into the winter doldrums with a certain level of noise (and price), attracting all kinds of car lovers to Paris.

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Proving how international the Impressionist movement had become, Australian painters of 19th century, a show at London's National Gallery, left their studios to paint landscapes from life.



EDITORIAL



Céline Piettre
EDITORIAL MANAGER

In the hectic world of Parisian art, February gets a pretty bad press. "Not enough exhibitions, too few sales," is the habitual cry in the corridors of editorial offices. But despite its apparent lifelessness, the coldest of all the months in the Gregorian calendar has quite a few cards up its sleeve. Car collectors, for instance, will find the most thrilling bids of the year in the wake of the Rétromobile show. With roaring Porsches, legendary DSs and elegant Delahayes, the most magnificent models (i.e. those combining performance, a fine track record, illustrious provenances and limited editions) gather in the French capital for a series of sales. Less spectacular but equally appealing, the Spanish fair Arco Madrid entices contemporary art lovers with hot emerging talents, while the National Gallery in London takes us along the somewhat remote paths of Australian Impressionism. Meanwhile, the Shanghai Biennial, whose 11th edition ends in mid-March, clearly aims to maintain its pole position as one of Asia's key events. February, boring? Hardly!

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NEWS IN BRIEF



The very first edition of the Beirut Design Fair will take place from 20 to 24 September 2017 at the Beirut International Exhibition & Leisure Centre, at the same time as its elder sibling, the Beirut Art Fair. According to its organisers, the fair will offer international audiences an insight into Lebanon's dynamic design scene.

National treasure

“The Martyrdom of Saint Sebastian”, attributed to Leonardo da Vinci and discovered by Tajan auction house, has been refused an export certificate. The French State now has thirty months to submit a purchase offer. The pen drawing on very fine paper, now a national treasure, is estimated to be worth €15 million. The refusal confirms the authenticity of this double-sided drawing.

Auctions

On Wednesday 22 February, at Drouot in Paris, the auction house Yann Le Mouel and expert Viviane Esders are staging their annual sale dedicated to 19th and early 20th century photographic explorations of Asia, Africa, America and Oceania.



Jade Dragons in New York

From 2 March to 22 April, Throckmorton Fine Art in New York is exhibiting a stunning group of jade dragons from China. The show will focus on pieces designed to be worn, such as pendants, and will trace the representation of this mythical creature through different periods, from 3500 BC to the early 20th century. Objects of historical importance will be included, such as nephrite fragments from the Neolithic Hongshan culture (4700-2900 BC) – one of the first to represent the dragon in China – , a pendant from the Warring States period (5th century BC) and a "dragon" blade from the Shang dynasty.



Appointments

Vivian Pfeiffer has been named Vice-president of Phillips for the Americas region and is now in charge of its business development. She was previously the private sales director for North and South America at Christie's.

Maria Balshaw (right), director of the Whitworth Gallery and Manchester City Galleries, will succeed Nicholas Serota in the coveted position as head of the Tate group, which includes Tate Modern, Britain, Liverpool and St Ives. After directing the prestigious institution for 30 years, Serota now joins Arts Council England as Chairman.

The Labour MP Tristram Hunt will become the next director of London's Victoria & Albert Museum. Hunt will replace Martin Roth, who stepped down in September 2016 after the result of the referendum on Britain's membership of the European Union.

The art historian Ilaria Bonacossa will succeed Sarah Cosulich at the head of Artissima. She will oversee the next three editions of Turin's contemporary art fair, well-known as a showcase for new trends.

Marc Porter was appointed Chairman of the Sotheby's Fine Art section on 17 January. The economics and law graduate, formerly Chairman of Christie's America, will be tasked with driving forward the group's development strategy on a global scale.



© Johnnie Shand Kydd

A new-look Centre Pompidou

Paris's Centre Pompidou is to undergo refurbishment costing an estimated \$100 million to mark 40 years since its inception. The renovation, which includes the replacement of the "caterpillar" escalator at the front of the building, will take place between 2018 and 2020. The management plans to keep the centre open during this time.

PREPARE FOR THE UNEXPECTED

⁽¹⁾ SIBERIAN TIGRESS €20,000

⁽²⁾ COMPOSITION, GEORGES VALMIER €70,000

⁽³⁾ COFFEE TABLE, JEAN DUNAND €81,000

SOLD BY DROUOT

(1)



(2)



(3)

BEAUSSANT LEFÈVRE

Commissaires-Priseurs

PARIS DROUOT
Wednesday 8th March at 2.15pm - Rooms 5 & 6



Diego GIACOMETTI (1902-1985)
Grande table basse « aux crapauds avec raton, pigeon et lézards »
Patinated bronze
Unique work c.1976
46 x 121 x 96 cm

Commissioned by the present owner directly from the artist.

VIEWING: Tuesday 7th March, 11am-6pm - Wednesday 8th March, 11am-12 noon

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© Photo by Yuwono Widlasta

A First for Indonesia

The first museum of modern and contemporary Indonesian art, or MACAN, will open in Jakarta in November 2017, coinciding with the Biennials of Jakarta and Jogja, in Yogyakarta. The opening exhibition will present the collection of the museum's founder, philanthropist Haryanto Adikoesoemo (see photo), and will focus on works by Indonesian artists and their place in the art world.

Tornabuoni Art Paris takes its place in a new space of 720 metres squared at Passage de Retz, in le Marais. It has been announced that the opening exhibition (from 3 February to 8 April) is the largest retrospective of Alighiero Boetti's work to be shown by a private gallery.

Guernica's birthday

The Museo Reina Sofia in Madrid is preparing a major Picasso exhibition to mark the 80th anniversary of "Guernica", which has become a symbol of the cruelty of war. From 4 April to 4 September 2017, the representation of the bombing of the Basque village by the Nazi air force will be shown alongside around 150 masterpieces from the museum's collection and more than 30 other institutions around the world, including Paris's Musée de Picasso, London's Tate Modern and New York's MoMA. The development of violence and sexuality in the artist's work from the 1920s to the 1940s will form the heart of the circuit.



HÔTEL DES VENTES DE SENLIS

Dominique LE COËNT - de BEAULIEU

Auctioneer



Constantin Alexeievitch KOROVINE | 1861-1939 |

Fête populaire dans Paris, circa 1910

Canvas, 80,5 x 130,5 cm

€ 160,000 | 200,000

Expert: Mr Frédéric CHANOIT Tel. +33 1 47 70 22 33



Pierre-Auguste RENOIR | 1841-1919 |

Les toits rouges

Canvas, 11 x 25,5 cm

€ 14,000 | 18,000

Expert: BRAME & LORENCEAU firm

Tel. +33 1 45 22 16 89

Georges Lucien GUYOT | 1885-1973 |

Panthère humant

Signed bronze with green-brown

nuanced patina. Smelter: Susse Frères

Editeurs Paris.

34 x 51 x 12,3 cm

€ 30,000 | 35,000



Sunday 12 March

2:30 pm

PAINTINGS

FURNITURE

EUROPEAN DECORATIVE ART

EXHIBITION

10 & 11 March: 10:00 am - 12:00 pm

2:00 pm - 6:00 pm

12 March: 9:30 am - 11:30 am



Jean JOACHIM | 1905-1990 |

Nu féminin assis, les bras dans le dos

Signed sculpture in Carrara marble.

52 x 20 x 26 cm

(From a set of 40 works shown)

€ 2,000 | 3,000



WRITING DESK in mahogany, fully adorned with gilt bronzes.

Signed V. RAULIN. Late 19th century.

99 x 86 x 49,5 cm

€ 2,000 | 3,000

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Albert MARQUET (1875-1947)
Le port de La Rochelle vu de la fenêtre, 1920
Canvas, 16 x 22 cm
€ 8,000 | 12,000
Expert: BRAME & LORENCEAU firm Tel. +33 1 45 22 16 89



Pierre-Auguste RENOIR (1841-1919)
Paysage de France
Canvas, 21,7 x 32,5 cm
€ 40,000 | 60,000
Expert: BRAME & LORENCEAU firm Tel. +33 1 45 22 16 89

Antoine Louis BARYE (1796-1875)
Cerf à l'écoute
Signed bronze with greenbrown patina.
Gold seal of the smelter F. BARBEDIENNE.
19 x 16 x 5,9 cm
€ 6,000 | 8000



HUNTING SIDEBBOARD in moulded oak.
Top made of red-brown Flanders marble.
Hallmarked F.C. FRANC.
18th century.
92 x 160 x 74 cm
€ 8,000 | 12,000



Marie LAURENCIN (1883-1956)
Fillette au ruban rose
Canvas, 27 x 22 cm
€ 15,000 | 25,000
Expert: BRAME & LORENCEAU firm
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Christophe FRATIN (1801-1864)
Sanglier
Signed bronze with golden-brown patina.
23 x 36 x 15,5 cm
€ 5,000 | 6,000

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Art from the Ivory Coast

Geneva's Barbier-Mueller Tribal Art Museum is currently centre stage on two accounts. Firstly, for a very sad reason: the death of its founder, the great scholar and collector Jean-Paul Barbier-Mueller, on 22 December at the age of 86. Secondly, because of the exhibition of the work of the Yohouré people, which runs until 30 April. This small population in the Ivory Coast, who long remained in the shadow of their cousins, the Baoulé and the Gouro (their works also feature in the exhibition), appealed greatly to 20th century artists like Picasso. Rediscovered mainly through Alain-Michel Boyer's anthropological study, published in March 2017, Yohouré masks and statuettes are striking for their mix of naturalism and abstraction. A tribute in the guise of an exhibition.



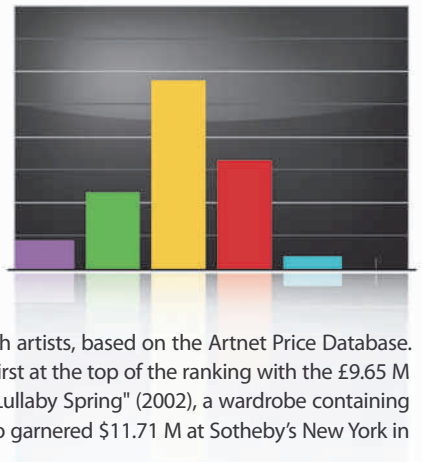
MoMA sells two paintings

In the US, where deaccessioning is commonly practised, the catalogues of the great auction houses are regularly swelled by works being sold by august institutions. This year, the MoMA in New York decided to relinquish two paintings by French artists: Jean Dubuffet's 1959 "Topographie châtaine", and "Théorème d'Alexandrov", painted by Georges Mathieu in 1955. The Paris gallery Franck Prazan will be in charge of selling them.



Courtesy Applikat-Prazan

Bernard Zürcher, the French owner of the Zürcher Gallery in Paris and New York, died of a heart attack on Monday 16 January, at the age of 63.



British Artists

Artnet News has published a list of the ten most expensive living British artists, based on the Artnet Price Database. Various "Young British Artists" feature in the charts, including Damien Hirst at the top of the ranking with the £9.65 M (\$19.23 M) paid by the Emir of Qatar at Sotheby's London in 2007 for "Lullaby Spring" (2002), a wardrobe containing 6,136 pills. Second place goes to his elder, David Hockney (b. 1937), who garnered \$11.71 M at Sotheby's New York in 2016 for the monumental "Woldgate Woods".



A Chilean in Paris

As of 11 January, visitors to the Centre Pompidou can admire the Paris museum's latest acquisition: an exceptional tableau created by the Chilean Surrealist Roberto Matta. "Le Poète (Un Poète de notre connaissance)" was painted between 1944 and 1945, and is considered one of the masterpieces of the artist, whose style influenced American Expressionist painters like Jackson Pollock. The painting now joins the museum's permanent collection, thanks to the patronage of TILDER.

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Meguerditchian/Dist. RMN-GP
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The Paris Tableau fair, which merged with the Biennale des Antiquaires last September, will be reborn in Brussels from 8 to 11 June 2017. Around twenty galleries specialising in Old Master paintings are expected at the Patinoire Royale for the first Belgian edition.

Resurrection

Recently appointed head of the National Institute of the History of Art (INHA), Eric de Chassey has the joy of reopening the Labrouste reading room, in Rue Richelieu in Paris, which has remained empty for 20 years after the Bibliothèque Nationale de France (BNF) moved to its new home in Tolbiac. First opened in 1868, this room was designed by the architect of the Sainte-Geneviève library, Henri Labrouste. Its collection of works on archaeology and art history is one of the largest in the world, containing around 1.7 million documents. Its renovation forms part of the restoration project for the entire Richelieu site, shared between the BNF and the libraries of the INHA and the Ecole des Chartes. This vast project, costing over €230 M, will continue until at least 2020.





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Sale in preparation : March 27, 2017 - Drouot - France



Mary CASSATT (1844-1926) : "Portrait of Pierre", circa 1906, pastel. 58 x 48 cm

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1960 DB Coach Super Rallye HBR5, chassis no. 1204.
Estimate: €110,000/150,000.

A close-up photograph of a vintage steering wheel. The wheel has a polished wooden rim and a central hub with a blue suede-like texture. On the hub, there is a circular logo with the letters 'D.D.' in red. The background is dark and out of focus, showing some blurred lights and mechanical parts.

UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS

W

Automobiles at full throttle

February is a month that definitely roars into life! Each year, automobile auctions storm their way into the winter doldrums with a certain level of noise (and price), attracting all kinds of car lovers to Paris. Because if there is one market that draws buyers to France like a magnet, it's classic cars. The figures speak for themselves, with over 80 % of registered buyers coming from abroad for the Artcurial Motorcars sale staged at the 2016 Rétromobile Show. During this edition, an American collector went home at the wheel of a 1957 Ferrari 335 S Spider, after forking out €32 M: the highest French bid of 2016. The market, which has been mounting steadily over the last decade, is still dominated by the US and Western Europe, despite a few tentative breakthroughs from the East (mainly Russia and Turkey; import regulations keep Chinese buyers at a distance). So there are new territories to be conquered in the future. . .

Céline Piettre



5 FEBRUARY HD >

Rennes joins the race

Brittany, a region of car collectors? Who would have thought it! And yet not far from Rennes, the Manoir de Lohéac houses a collection of over 400 vintage cars, not to mention the numerous local automobile associations and clubs. So, in response to growing demand, Rennes Enchères is staging (in the Halle Martenot) its first sale of prestige, sport and classic cars. A selection offering a mix of what's popular in the market today, from the highly affordable 1924 Amilcar Cycle Car Sport (€8,000/12,000) to the DB Coach Super Rallye (1960, €110,000/150,000) and the Delahaye Coach Chapron (1949, €80,000/120,000), the two hot favourites in the sale.

1924 Amilcar Cycle Car Sport CS, chassis no. 2095.
Estimate: €8,000/12,000.



A collection of Porsches belonging to the same owner, sold without reserve prices.

8 FEBRUARY HD

Nothing in reserve

Porsches have fired the passions of many a celebrity, from James Dean to Ralph Lauren; some collectors even swear by them alone. They will be in the limelight at RM Sotheby's sale staged in Place Vauban at the same time as the Rétromobile Show. Belonging to the same private Swiss collector, thirteen of these German vehicles will be up for sale among a large variety of other lots. A racing car with a bold line, the 1994 911 Turbo S 3.6 will take pole position in its group with an estimate of around €1.8 M, followed with a roar by a 1994 911 Turbo S 3.6 (€650,000/750,000), of which only seventeen were produced. Meanwhile, those nostalgic for vintage curves are sure to fall for the Porsche 356 Pre-A 1600 Speedster convertible (€300,000/400,000), "ideal for hot regions," as the catalogue suggests. The prospect of spring will be even more enticing...

9 FEBRUARY HD >

Grand Palais Grand Prix

Faced with the competition, Bonhams has stacked the odds in its favour by making the Grand Palais the setting for its Paris vintage car sale. This will read like a condensed history of the automobile from the Bugatti Type 27 Brescia Torpedo of 1923 (€380,000/540,000) to the Audi Sport Quattro (1985, €330,000/400,000). Over the past few years, coupés have had the wind behind them. This is the case with a 1955 Mercedes-Benz 300 SL "Gull-wing", previously owned by three American collectors in a row. Still with its original gearstick and entirely restored, it will take flight at €1.1/1.3 M. A car considered as a piece of fine art?



1955 Mercedes-Benz 300 SL "Gull-wing" Coupé, chassis no. 198.40.5500823,
engine no. 198.980.550086. Estimate: €1.1/1.3 M.

1965 Dino Berlinetta Speciale by Pininfarina, no logbook,
chassis no. 0840, engine no. 222 /N1/0834.
Estimate: around €4/8 M.



10 FEBRUARY HD >

A roaring show

People spend money like water, electrified by this positive show of a sale laid on by Artcurial Motorcars each year during the Rétromobile Event (Porte de Versailles). This year, they can see themselves at the wheel of a 1965 Dino Berlinetta Speciale by Pininfarina (€4/8 M), the star of the sale, described as "one of the finest prototypes in the entire history of the automobile" by Matthieu Lamoure, director of the French auction house. Although the latter cannot go on the road, its elder sister, the Ferrari 166 Spyder Corsa by Scaglietti (€4/5 M), driven in its early days by the champion Raymond Sommer, still has plenty of mileage. Sold without a reserve price (as are fifty or so other lots of the 154 on offer), they cheerfully flaunt the same gleaming red. A jewel among pre-war cars (because produced by the bodywork "silversmiths" Figoni & Falaschi), the Delahaye 135 short chassis Competition Convertible (€1.2/1.8 M) comes straight from the garage of Louis Vuitton's grandson Hervé Ogliaastro. Its lavender blue will certainly play in its favour. As regards curiosities, a 1942 electric Breguet with the look of a retro-futuristic aeroplane has a less intimidating estimate (€40,000/60,000). Eclectic, tantalising and with a touch of the extrovert, Rétromobile is still a must for any collector worthy of the name.

18 MARCH HD >

Movie star

Rarely has she been so photogenic. Citroën's DS (making play with the French for goddess, "déesse"), born in France in 1955, has appeared on every film set. She even had a career in politics when she worked for General de Gaulle, protecting him from gunshots in the Petit Clamart attack. And now here she is on the auction stage, during the dispersion by Osenat (Fontainebleau) of the Perinet-Marquet collection of forty DS, considered one of the most prominent in France. She'll be as irresistible as ever – even more so as a convertible in white (1969 factory Citroën DS 21, €120,000/150,000) or red (1965 Citroën DS replica, €70,000/90,000). Quite simply a legend.



1969 factory Citroën DS 21
convertible, chassis no. 4638784.
Estimate: €120,000/150,000.

Inside a collector's house

22 FEBRUARY

The trend in interior design is now for eclecticism (p. 62): gone are all the matching sets of the last few centuries. Now to be dispersed in Paris by Piasa at the same time as its bi-annual Scandinavian design sale, this collection belonging to a private Belgian owner reflects this taste for a mix of genres, and includes deliberately ambiguous furniture/sculpture by the contemporary Austrian artist Franz West – a unique piece from 1988, his aluminium armchair is estimated at €70,000/90,000 – and works by the Mexican architect Luis Barragán. His distinctly modernist table (€70,000/90,000) and two matching chairs (€25,000/35,000 apiece) rigidly observe the purity of the straight line. Winner of the Pritzker Prize in 1980, Barragán liked functional wooden furniture devoid of all ornamentation. These pieces from the Cuadra San Cristóbal house emanate a sense of simplicity

and solidity. The warm-coloured walls of the building, constructed in Mexico in the 1960s for his friend Folke Egerström, made an indelible impression on a whole generation of architects. But though his style found an echo in Perriand and Prouvé, his work is rarely seen at auction, unlike that of his contemporaries. Again in a modernist vein, but this time made on the other side of the Atlantic, a collection of eyeglasses, book presses and paperweights by Carl Auböck (1900-1957) awaits lovers of small objects. They start at €300/400 and include brass and glass jewellery with minimalist curves. And because no interior and/or collection worthy of the name can now do without a Scandinavian touch, the sale ends with a "Swivel" desk (€10,000/15,000) and two iconic chairs by Hans J. Wegner ("Flag Halyard Chair", €8,000/12,000 and "Valet Chair" €6,000/9,000). Highly popular in the USA because of "The Chair", chosen by John F. Kennedy for a televised presidential debate, the Danish designer was a past master in the art of wood. His impeccably finished geometric designs nonetheless have their fair share of sensuality and emotion.

Céline Piettre

Franz West (1947-2012),
aluminium armchair, unique
piece, 1988, 97 x 85 x 75 cm.
Estimate: €70,000/90,000.





Georges Braque (1882-1963),
"Nu étendu", composition in plastered
wood, verso, pencil and watercolour,
collections of Alphonse and Hélène
Kann (detail).
Estimate: €40,000/60,000.





Pedigree sale

22 FEBRUARY

On 10 May 1940, men from the German secret police forced their way into a private mansion in Saint-Germain-en-Laye, near Paris, to pillage the contents: over 1,400 works of art belonging to the prominent Jewish collector Alphonse Kann, who had fled to London. His property was partially restored to him in 1947, and at his death went to his niece, Hélène Kann-Bokanowski. This collection, subsequently swelled by Hélène's personal acquisitions, is to be sold in Paris by Artcurial. Of course, it is only a tiny sample of what the Kann collection once was. But it reflects the eclecticism of a man who loved Cubism, Asian art and antiquities alike, and has a highly symbolic dimension as well. It is pointless to hope for any of the collection's illustrious Matisse or Picassos. But you might be lucky enough to carry off an Old Master, "Mercure et Argus" by Jean-Baptiste Deshayes (€15,000/20,000) or a "Nu étendu" by Georges Braque (€40,000/60,000). These 180-odd objects certainly bear the mark of history.

Céline Piettre

The exquisite art of the portrait

24 FEBRUARY

Although Louis XIV's portraitist, Pierre Mignard (1612-1695), is far better known today than his elder brother, Nicolas Mignard (1606-1668), who enjoyed a glowing reputation while he was alive, which won him the post of teacher then director at Paris's École des Beaux-Arts. After studying in Rome with his brother, he returned to France and settled in Avignon for love of a young woman of the city, whom he married. His clients at the time were leading notables, churches and convents of the region: sources of commissions for portraits and religious works. Since his father-in-law owned the Jeu de Paume in Avignon, he set up a studio on the first floor. This is how he met Molière, lodging there at the time with his theatre troupe. He became such good

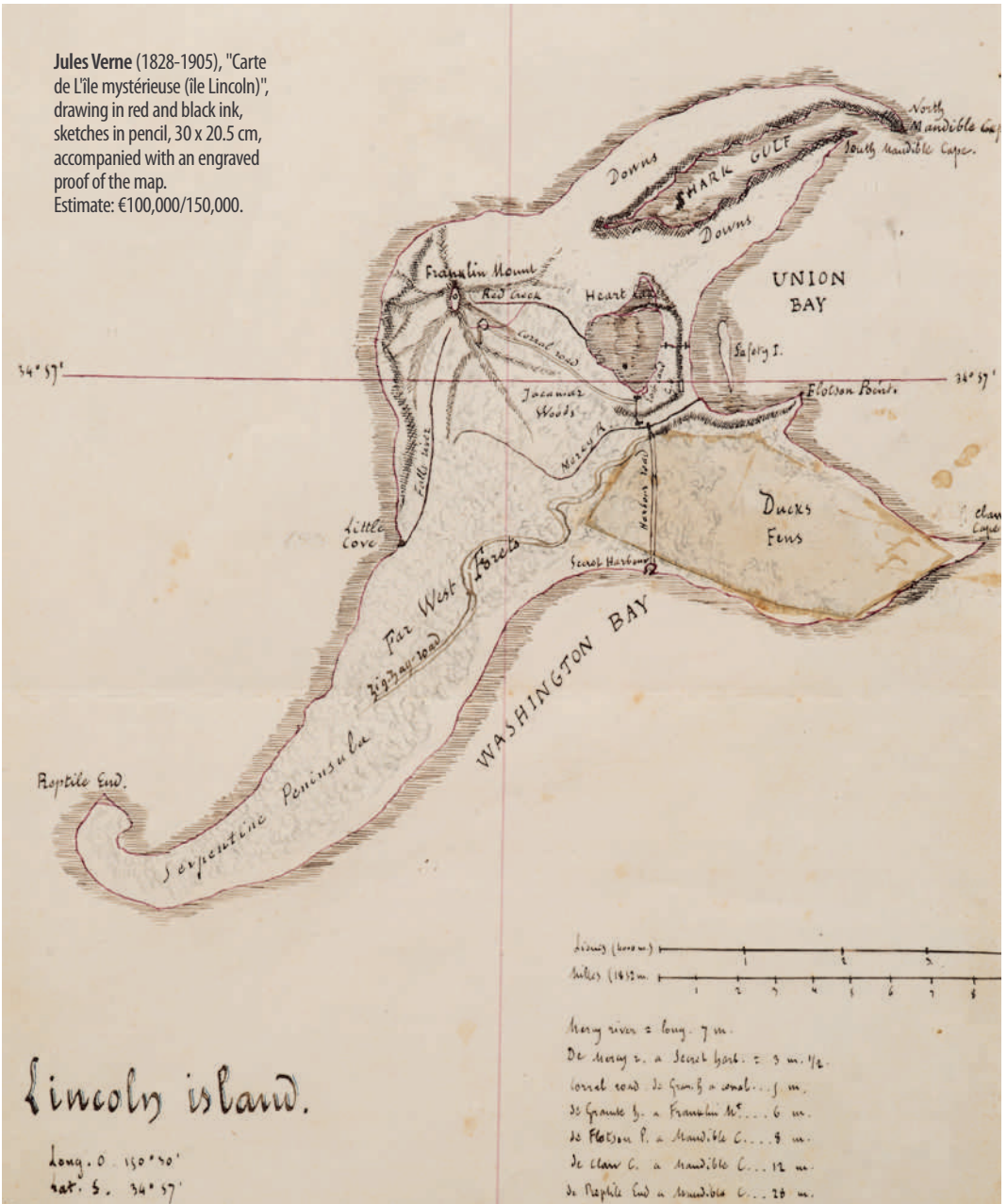
friends with the illustrious playwright and actor, that he painted his portrait as Caesar (now in the Musée Carnavalet in Paris). In 1660, Nicolas Mignard was summoned to the court of the Sun King in Paris, where he supervised the interior design of several apartments in the Palais des Tuileries. The portrait for sale with the Leclere auction house (Drouot, Paris) is of Scipion du Roure, Lieutenant-General and a member of a great Avignon family. Only a great artist could have rendered the different textures of clothing, delicate moustache, long hair and freshly shaven beard so convincingly. This was an observer who made subtle play with chiaroscuro to bring out his subject's character.

Agathe Albi-Gervy

Nicolas Mignard (1606-1668),
"Portrait de Scipion du Roure",
oil on canvas, 67.5 x 53 cm
(without frame), 83.5 x 69.5 cm
(with frame).
Estimate: €50,000/60,000.



Jules Verne (1828-1905), "Carte de l'île mystérieuse (île Lincoln)", drawing in red and black ink, sketches in pencil, 30 x 20.5 cm, accompanied with an engraved proof of the map. Estimate: €100,000/150,000.



The world of Jules Verne

Jules Verne fans should ready themselves: one of the last great collections of his works still in private hands is going to auction under the hammer of the Boisgillard-Antonini auction house (Drouot, Paris). It will take several sales spread over several years to disperse the wealth of mementos contained in this small museum of a collection. Its Swiss collector, Éric Weissenberg, was famous as one of the world's leading Jules Verne collectors. A dentist by trade, he ran the Centre international Jules-Verne (Amiens), was a member of the Société Jules-Verne and wrote for the Bulletin. He was a specialist in the volumes published during the writer's lifetime by Hetzel, for whom Verne wrote the "Voyages extraordinaires". From "Cinq semaines en ballon" to the "Étonnante Aventure de la mission Barsac", by way of the illustrious "Vingt mille lieues sous les mers", no fewer than sixty-two novels and 18 novellas appeared between 1863 and 1919. They also included "L'Île mystérieuse", dubbed the "île Lincoln" by its shipwrecked occupants. Jules Verne created a map for it, and the original drawing will be offered for sale (€100,000/150,000), captioned in English, together

1 MARCH

with an engraved proof with corrections by the author. A treasure of a map that is sure to fire adventurers' blood! The catalogue includes one of the five customised bindings of "L'Île mystérieuse", in an illustrated first edition of 1875 (€30,000/40,000). Éric Weissenberg owned other rarities as well, such as original photographs of Jules Verne and his family. One shows him in around 1856 as a young man posing romantically as a tortured writer (€5,000/6,000). There are also letters, some of them unpublished, where he talks about his future father-in-law's approval of his marriage, and several paperback first editions, some with envois by the author, like the 1865 illustrated first edition of "Cinq semaines en ballon" containing an envoi to Paul Nadar, son of the famous photographer (€8,000/10,000). So what will the following sales have in store?

Agathe Albi-Gervy

Save the date

In March, the rhythm of auctions, dampened during the winter, will move up a gear. From painting and natural history to Rock and Roll, here's a little appetiser for tempting sales. . .

Céline Piettre



6 MARCH

Abstraction all the way

While figurative painting is now back in favour with young artists, post-war abstract art continues to do well at auction. Millon has made it the exclusive theme of its sale (at Drouot, Paris) focused on the collection of the diplomat Claude Harel and his wife Michèle. Fifteen works by the couple's friend, Olivier Debré, will be on offer - many of them from around 1980, the period when the French artist gained international recognition. This consistent group is swelled by other works, including paintings by Chu Teh-Chun, Zao Wou-Ki and T'ang Haywen.



7 MARCH

Nessie

Its long neck, fins and mobile tail made it suspect no. 1 in the Loch Ness monster affair. The plesiosaur was one of the biggest aquatic predators of the Jurassic period (there's no arguing with those sharp teeth). It is now turning up under the hammer of Binoche & Giquello (Drouot, Paris), which is selling a Zarafasaura skeleton, an exceptional specimen discovered for the first time in 2011. 66 million years old and 75% complete, it was exhumed from the Oulad Abdoun phosphate basin in Morocco, meticulously restored and will be auctioned at €350,000/450,000.



18 MARCH

Beatlemania

Since 1967, the Parisian Jacques Volcouve has been investing all his money in what is now the biggest French collection devoted to the Beatles. An impressive array going up for sale with Chochon-Barré & Allardi, at Drouot (Paris). There is no clothing, but over 15,000 records and objects, ranging from key rings and concert posters to autographs. You will find for instance the cover of the French edition of the single "From Me to You", where the Fab Four, dressed as various types of Frenchman, are immortalised holding ham sandwiches. Fabulous indeed!

In the world

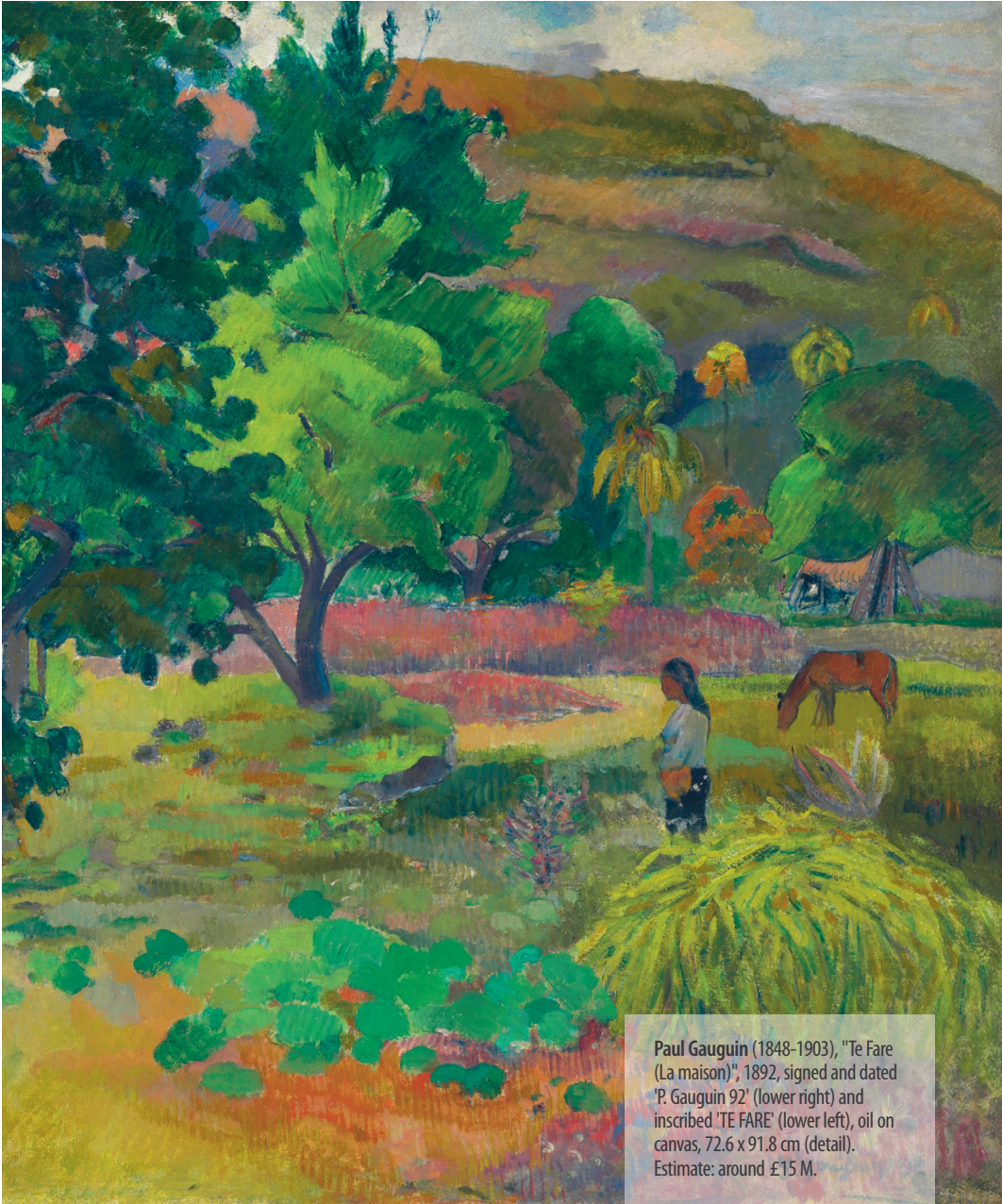
Radiant modernity

28 FEBRUARY

With bright greens and soft mauves off-set here and there by jet black, the colours of the Impressionist and Modern Art sale at Christie's (London, 28 February) are early harbingers of spring. The year's first sale in this discipline will provide a chance to sound out the market. The outstanding lot, a resplendent house by Paul Gauguin ("Te Fare"), is up at around £15 M – a spanking estimate for this 1892 painting with everything you would expect from a Gauguin: an idyllic landscape inhabited by three women (and a horse), imbued with exotic indolence. The explosion of colours marks the pictorial and emotional exuberance of the first stay in Tahiti. Incidentally, Christie's still holds the auction record for the artist with a painting from the same period, "L'Homme à la hache" (1891), which fetched \$36 M in 2006. Echoing the Gauguin's palette, a "Jeune

fille aux anémones sur fond violet" by Henri Matisse, painted in Vence in 1944 (so during his last ten active years), is available at a more modest sum: £4 to £6 M. A series of works from the collection of German philanthropist Barbara Lambrecht embraces Impressionism and Fauvism. Claude Monet captures the unpretentious charm of the riverbank in "Bords de la Seine au Petit-Gennevilliers" (1874, £2/3 M). Here we are a long way from the twilight glow of the "Haystacks". The cottony sky forms an angle with the river, which reflects it. From their union arise a number of unassuming houses, where we imagine a happy daily existence. We find the same appealing lifestyle in Berthe Morisot's "Femme en noir (Avant le théâtre)" (£600,000/800,000). From a little later on, the shimmering flags of "14 Juillet", treated in flat tints by Raoul Dufy, announce the birth of Fauvism (£500,000/800,000). A journey through modernity ends with three paintings (and one lot of several drawings) by Le Corbusier. Their estimates of between £1.2/2.5 M are explained by their illustrious provenance: the Heidi Weber Museum Collection.

Céline Piettre



Paul Gauguin (1848-1903), "Te Fare (La maison)", 1892, signed and dated 'P. Gauguin 92' (lower right) and inscribed 'TE FARE' (lower left), oil on canvas, 72.6 x 91.8 cm (detail). Estimate: around £15 M.





AUCTION RESULTS

FIND AUCTION RESULTS ON THE INTERNET



In France



A



B



C

HD



D



F

A €210,700
Southern Netherlands, c.1515-1520, rosary bead in moulded boxwood, diam. 4.3 cm.
Nancy, 21 January, Nabecor Enchères auction house. Mrs Fligny.

B €26,250
Dominicus Smouts (1671- après 1733), Flemish studio, early 18th century, "L'atelier d'un artiste peintre", oil on canvas, 102 x 122 cm.
Chantilly, 22 January, Oise Enchères auction house.

C €63,000
Luu Van Sin (1905-1983), "Bonzesse", c.1934-1936, painting on silk fixed to paper and cardboard, 90 x 55 cm.
Paris, Drouot, 24 January, Art Valorem auction house.

D €16,875
Christian Dior (1905-1957), bustier dress in Calais lace, embroidered with pearls, no. 33770, spring-summer 1953.
Paris, Drouot, 20 January, EVE auction house. Mrs Daniel.

E €319,500
Albert Uderzo (born 1927), "Astérix: Le Devin", board 6, Chinese ink on paper, Dargaud, 1972, 47.5 x 38.5 cm.
Paris, 21 January, Sotheby's.

F €118,090
Bracelet in white gold, 1950-1960, three lines of 149 cut diamonds totalling around 40 ct, natural Burmese sapphire, of around 20 ct, 66.41 g.
Chatou, 22 January, Hôtel des ventes de Chatou (Maitre Dragon).

China, Qing dynasty, tea bowl and saucer in fencai porcelain, with polychrome lotus flower decoration on a vermiculated blue background, stamps of the Qianlong emperor in blue (1735-1796), h. 5.5 cm, diam. 10 cm. Fécamp, 14 January, Chalot & Associés-Fécamp auction house. Mrs Papillon d'Alton.



€368,440

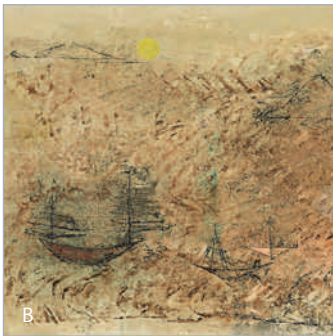
The outstanding event of the new year took place on the Normandy coast, when a small Qing tea bowl and saucer inspired a battle all the way up to €368,440 with the auction house Chalot & Associés in Fécamp. Hardly surprising, given that both pieces featured the Qianlong emperor's stamp. Made in porcelain in the late 18th century, these delicate receptacles are decorated with pink lotus flowers and green foliage, swirling against a purplish-blue vermiculated relief background. The glazes place this decoration in the fencai category, and in this case were designed especially for the Emperor and his family.

Philippe Dufour

In the world



A



B



C



D

HD



E

A €346,300
 Domed ring, white gold and yellow gold 18k (750) adorned with emerald-cut diamond in leaf-covered closed setting, in a frame finely perforated with scalloped diamonds mounted with finely cut diamonds, polished ring circle decorated with heraldic flowers, 15.40 ct. Monaco, 20 January, Artcurial auction house.

B HKD 3.7 M
 Zao Wou-ki (1920-2013), "Les Bateaux", c. 1950, oil on canvas. Hong Kong, 19 January, Sotheby's.

C €629,000
 David Hockney (born 1937), "Steps with Shadow F (Paper Pool 2)", 1978, unique hand-coloured pressed paper pulp, on white TGL handmade paper, the full sheet, 128.3 x 85.1 cm. Signed with initials and dated in white ink on the front. London, 19 January, Phillips auction house.

D \$348,500
 James Edward Buttersworth (1817-1894), "Yacht Racing Off Sandy Hook", c. 1877, oil on canvas. The Nelson Doubleday, Jr. Collection. New York, 11 January, Doyle auction house.

E \$118,750
 Yongzheng Period (1723-1735), a very large famille rose dish, vividly enameled with a benevolent Emperor observing a spirited deer hunt from his terrace, the rim embellished with vibrant European flowers, diam. 53.3 cm. New York, 18 January, Christie's.

F \$4.8 M
 Adam de Coster (1585/6-1643), "A Young Woman Holding a Distaff Before a Lit Candle", oil on canvas, 134 x 94.9 cm. New York, 25 January, Sotheby's.





Tom Roberts, "A Break Away!", 1891, oil on canvas,
137.3 x 167.8 cm (detail). Elder Bequest Fund 1899.

© Art Gallery of South Australia, Adelaide



MAGAZINE

Arco Madrid forges ahead

Why travel all the way to Spain in the middle of winter when you just have to wait a few months to find the top international galleries at Art Basel – in a springtime ambiance, to boot? Despite a saturated offer, Arco Madrid is confident that it will lure collectors from all over the world to its 36th edition (22 to 26 February). "Given that a fair opens almost every two weeks nowadays," says Arco director Carlos Urroz, "we need to stand out a little, otherwise nobody will fly all the way to see us." Arco fine-tunes its specificity through its selection of galleries (200 this year) – including names you won't necessarily see in Basel, Miami or New York –

and through its Latin identity. "It might seem obvious, but Madrid is still a link between Europe and South America." This means that a large number of Spanish-speaking artists can be found at the fair. Since 2011, when Carlos Urroz was appointed Arco's director, Latin American tropism has dominated the event's geopolitics, as witness its annual focus on a guest country – 2015 it was Colombia, and this year Argentina, with 12 Buenos Aires galleries carefully selected by curator Inés Katzenstein. Worth noting are some abstract landscapes by the draughtsman Eduardo Stupía, presented by the Jorge Mara Gallery, and "illegible writings" by Mirtha Dermisache at Henrique Faria Buenos Aires. Perhaps a gauge of boldness (because there is always a commercial risk), a third of the stands will feature solo shows (Tomás Saraceno, Ignasi Aballí and José María Sicilia) and duo exhibitions. The latter sometimes create striking dialogues – for example, between works by the controversial Viennese actionist Hermann Nitsch and those of the young Korean minimalist Jong Oh at the stand of the Marc Straus Gallery (NY). These are sure to attract the attention of head-

ARCOMadrid, from 22 to 26 February,
South Convention and Congress Centre,
avenida Del Partenón, 5, 28042 Madrid, Spain.

www.ifema.es/arcomadrid_01/



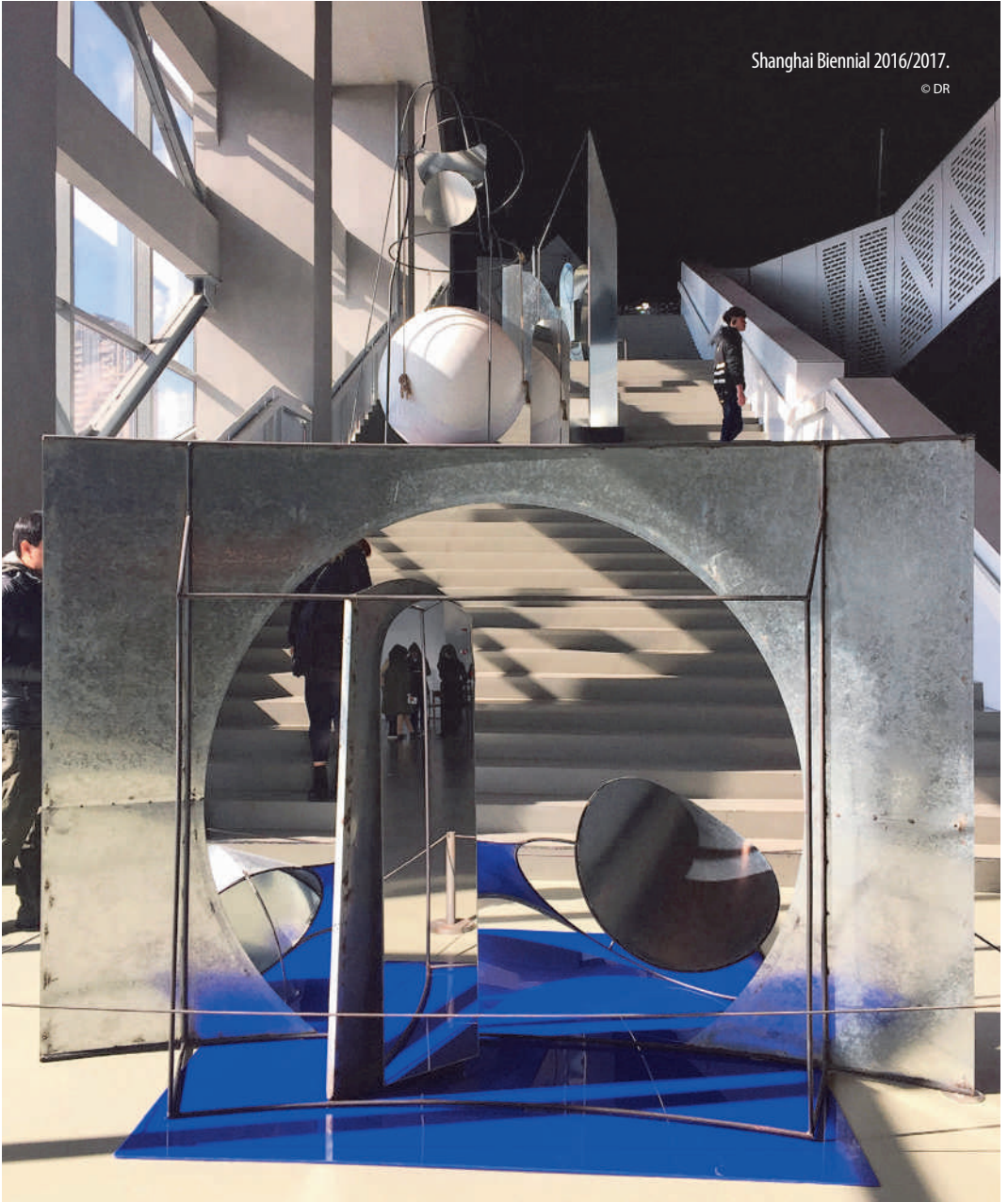
François Bucher, "Contact. Que muera conmigo el misterio que está escrito en los tigres", 2016, gelatin silverprint remastered negative, 40 x 60 cm. Edition 5 + 2 PA.



© Arco Madrid 2017

hunters, expected in droves. "Arco is a meeting point. No other fair receives visits from so many museum directors or art critics, for instance," says Carlos Urroz. It is true that the fair has an excellent reputation in the limited circle of institutions and collectors. People visit it to make discoveries and see who is emerging with the big names (Hauser & Wirth and Chantal Crousel) or with newcomers like García Galería, Ethall and L21. Visitors come from West and East and alike. "In the new emerging economies of Brazil, Russia and India, interest in contemporary art is really burgeoning, and part of our work consists of finding new audiences for

the fair." Meanwhile, Chinese collectors are sure to salivate at the prospect of buying pieces at Arco by Spanish artists Secundino Hernández and Néstor Sanmiguel Diest, apparently much sought-after in Asia. Since last year, the fair has been shored up by its new Portuguese outpost, Arco Lisboa (coming up in May 2017), and now targets collectors from Africa's Portuguese-speaking countries like Angola and Mozambique. Labelled a "specialist fair", Arco dreams of a polyglot future, though without sacrificing its high standards of curatorship. Let's hope the famous Madrid sun will shine on these noble intentions. **Céline Piettre**



The Shanghai Biennial

Over the last 19 years, the Shanghai Biennial has worked to bring artists and curators together from all over the world. And its 11th edition is no exception. For four months, from 11 November 2016 to 12 March 2017, it is presenting the work of 92 artists from 40 different countries, inspired by a seminal question which also serves as its theme: "Why Not Ask Again?" But ask for what? And from whom? Mysterious questions, which are impossible to answer except through other questions. The whole issue consists precisely in inventing appropriate contours, object, interlocutors and temporality. This edition, organised by the Raqs Media Collective – consisting of Monica Narula, Shuddhabrata Sengupta and Jeebesh Bagchi – has chosen the science-fiction trilogy "The Three Body Problem" by Chinese bestselling author Liu Cixin as the main theme. The book is based on the physical theory stating that two bodies in space will react predictably, but a third introduces uncertainty. Artists, collectives, generators and writers are there-

fore invited to discuss and view "the self as a fragment of the infinity of the universe," to quote Jeebesh Bagchi, in relation to an increasingly elusive world. Developed through various sections ("Terminals", "Infra-Curatorial Platform", "Theory Opera", "51



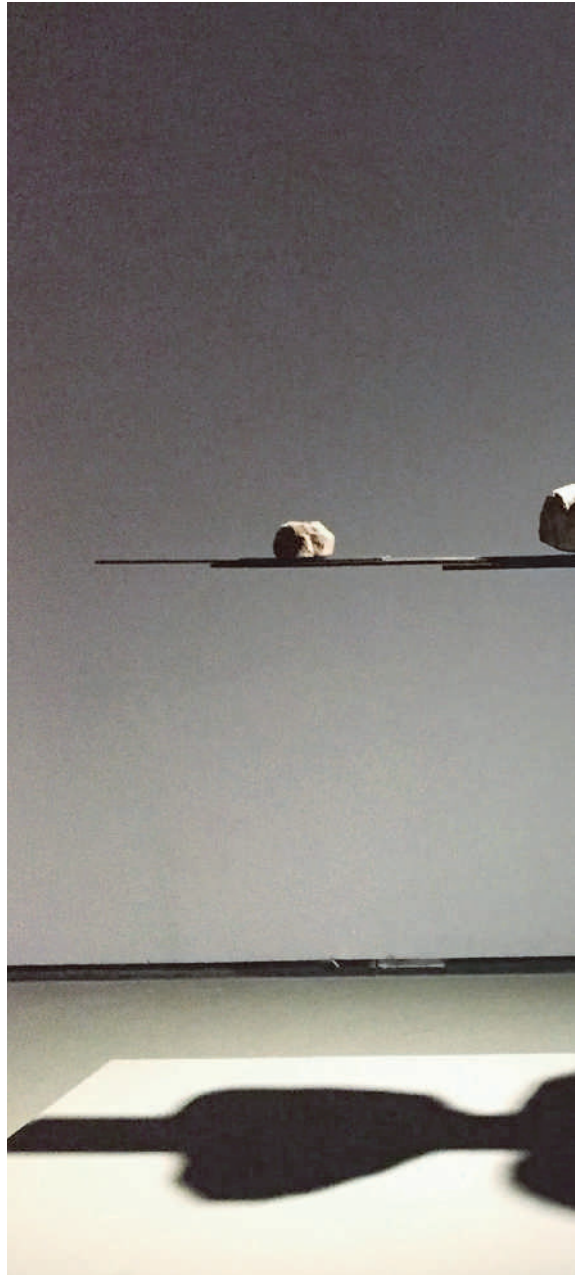
Power Station of Art, Shanghai.

© DR

Personae"), the Biennial is an invitation to experience the future – or rather futures – in a disquieting atmosphere. The spirit of a triangulation between reason, intuition and the fabulous reigns over it, blurring the frontiers between the scientific, the esoteric, the absurd and the rational. The whole show is dominated by multimedia works and extraordinary installations, of which the most impressive is probably the moon station of the MouSen+MSG collective, "The Great Chain of Being – Planet Trilogy." Focused on sensations – and the sensational –, the Biennial brings viewers' bodies into play throughout this circuit. Visiting the Biennial means exploring a hundred itineraries through Shanghai, Hanoi, Dakar, Fukushima, Ramallah, Lahore, Guatemala City, Tehran, Dubai, Stockholm, and so on, forming one's own concept of today's world.

Forever young

Initially set up in the Shanghai Museum, the Biennial moved in 2012 to the Power Station of Art, the city's former power station and the first state contemporary art museum in mainland China. Today, its independent exhibition area of 42,000 m² and iconic 165-metre-high chimney make it an outstanding feature of Shanghai's artistic landscape. 1996 saw the launch of "Open Space", the Shanghai Biennial's first edition, inspired by China's desire to open out to the world. Initially a short affair lasting barely three weeks, it has grown constantly, in parallel with contemporary problems. The 2000 edition marked a turning point in its history, with the introduction of new media and its inclusion of foreign artists and international curators. As a result, this edition was the first to attract international coverage, and Shanghai was dubbed "the door to the West". Ever-eager to explore the links between humankind and its environment, the arts and science, the following editions in turn confronted the themes of urbanisation, technology and design and their impact on people. With each edition, the Shanghai Biennial breaks further new ground, seeking new forms to energise its themes. For example, in 2011, it transformed its exhibition



Liao Fei, "A Straight Line Extended",
Shanghai Biennial 2016/2017.

© DR



Shanghai Biennial 2016/2017.

© DR





space into a theatre of productive and dynamic emotions, where artists, curators, critics, collectors, museum directors and audiences were invited to "rehearse" the relations they maintained with each other, thus putting the spotlight on the whole art system. 2012 marked the Biennial's move to the Power Station of Art (PSA), when the theme was "reactivation", partly echoing the World Expo staged in Shanghai two years earlier, which profoundly changed the city, and partly reflecting the PSA's main function: the production of energy, here transformed into "cultural" energy capable of activating and providing creative power. Meanwhile, the 10th edition of the Biennial, "Social Factory", explored the various ways in which the "social" is produced in the 21st century, and its development in visual art, culture and customs. During the following two years, Shanghai worked on consolidating its central position in the world of Asian art and its influence. The 11th edition of the Biennial confirms this influence and the aptness of its choices in terms, not only of artists but the various players involved. The curatorial group Raqs Media Collective, based in New Delhi in India, goes against a global approach by suggesting a path through Asia that explores the narratives of its countless regions, following on from other recent biennials in Singapore, Taipei, Busan and Gwangju – though without limiting its scope, as here the thinking inspired by local issues embodies the constant questioning of the world around us. The Shanghai Biennial is an exploration of the world through emotions and sensations, encouraging us to ask again...

Caroline Boudehen

"Why Not Ask Again? Arguments, Counter-arguments, and Stories", from 11 November 2016 to 12 March 2017,
Power Station of Art, Shanghai, China.

www.shanghaibiennale.org



Pierre Yovanovitch's French touch

A self-taught interior designer, he started out working for Pierre Cardin, before becoming a big name in the profession, much sought after by leading collectors. We talk to the champion of a decidedly French eclecticism.

How would you define your style?

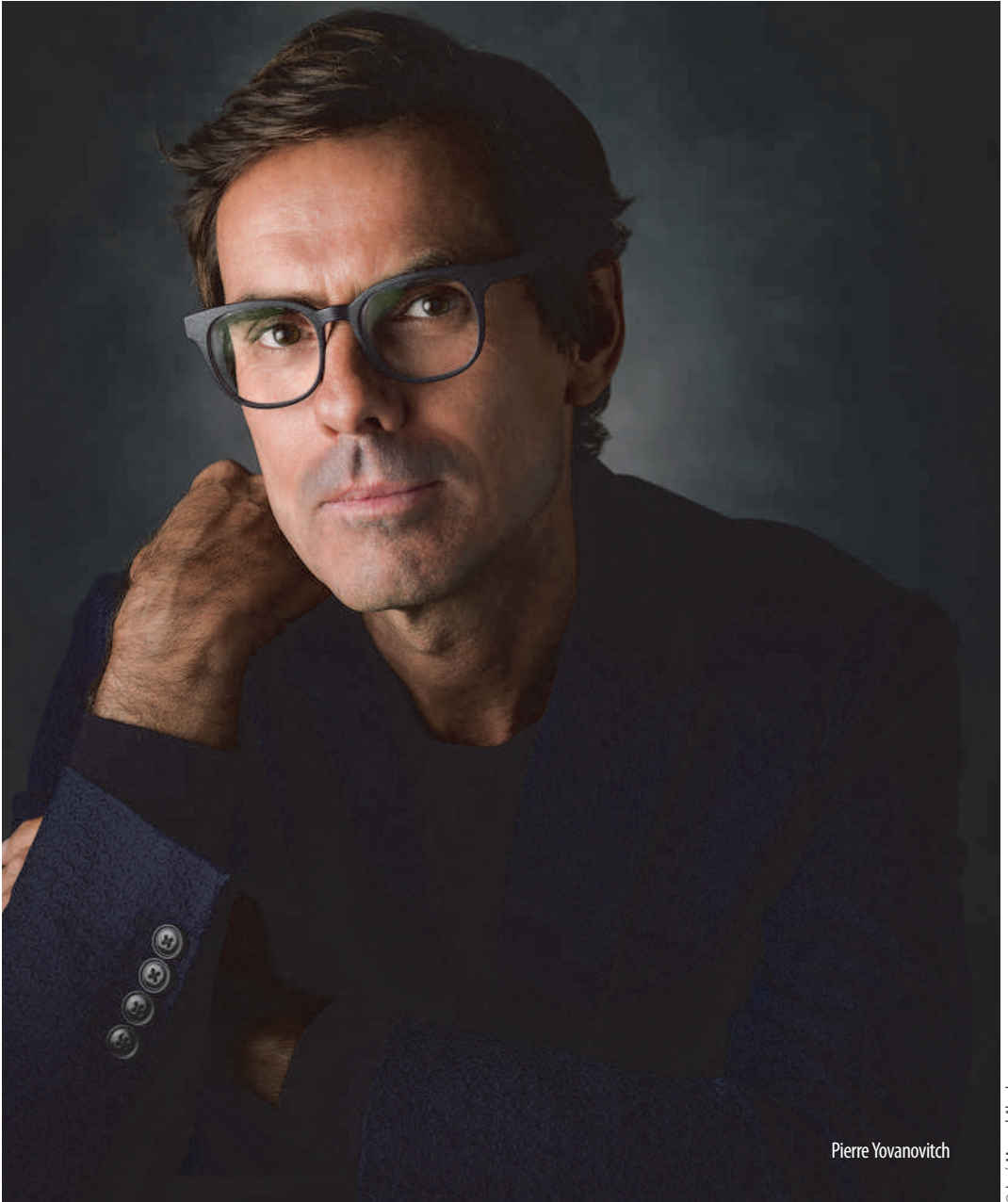
I make things that are fairly contemporary, not too radical, with a very warm ambience, using untreated materials. It's important to preserve a French identity, given our knowledge of French craftsmanship. It's something I defend to the hilt. I do a lot of tailor-made projects, but I like mixes and eclecticism. Our clients want cultivated projects which look like a "collector's house". They provide their collections; we provide our taste for diversity. I don't want everything to be vintage. We need to support contemporary creation by collaborating with designers. For example, we are making a chandelier for a US client with the French designer Mathieu Lehanneur, who has developed the idea of a glass cloud. His compatriot Martin Szekely also makes bespoke items for us. As a result, our projects are rich and varied.

You have been a driving force in the art market for various historical designers from northern Europe...

Axel Einar Hjorth is one of my favourites. At the beginning of the century, he designed marquetry furniture in a neoclassical style for the bourgeoisie of Stockholm. He made a whole series of untreated pine furniture for country houses, whose price index has exploded. A while ago, a set of chairs used to sell for €2,000 to €3,000; now you add a nought. The same goes for Paavo Tynell. I began to buy his snowflake chandeliers fifteen or so years ago – they cost nothing. Now, it's €80,000 apiece. And I tell my team to pay attention because I have sometimes bought small lamps abroad which turned out to be new. I'm very attentive to the authenticity of pieces. I prefer them to have a patina, and even be a little worn, rather than bright and gleaming.

You are influencers in the world of furniture, but is this also true for the visual arts?

Often, my clients already own large collections they have built up with the help of advisers. However,



Pierre Yovanovitch

© José Manuel Alorda

Living room of an apartment at Quai d'Orsay in Paris. Sofa and cushion by Pierre Yovanovitch, threading by George Nakashima and work by Yoshimoto Nara.



I sometimes make suggestions, with my taste for minimalist things. For example I have worked with Daniel Buren on a stained-glass window, and with Tadashi Kawamata on a project in situ. The clients wanted a bedroom with wood panelling and I suggested something more radical, rather like a nest. This is currently being installed.

Are you a collector yourself?

I once collected a lot, but nowadays I have less time. My priority at the moment is to develop my business. However, I am happy to look for and acquire particularly interesting pieces for my clients. Thirty years ago, I caught the buying fever, particularly for ceramics. The first thing I bought by Tynell was in the USA, because he sold a lot over there, including some amazing tailor-made commissions. I also have a table by Frankl, and an exceptional sofa by Hjørth. In Paris, I live in a very uncluttered interior. But I have a house in the south of France (Var) which is full to bursting! I'm now more interested in young contemporary artists such as Camille Henrot, Claire Tabouret, Valentin Caron or Klara Kristalova.

Are you still making discoveries?

Yes. For example, when I was at Art Basel Miami in December, I spotted a gallery owner from Philadelphia who was exhibiting a unique set of 1930s walnut furniture by the American artisan Wharton Esherick: a sofa, a curved chest of drawers, and some free-form sideboards with trapezoid assemblages... Our clients like well-known names, but they are also ready to acquire beautiful things for their aesthetic qualities. I try to encourage and guide them in this direction.

Are your clients interested in antique furniture?

Yes, of course. There are even some very classical gallery owners who have asked us to design staging, like the Aveline gallery for the Maastricht fair. For instance, I love combining 18th-century chandeliers with highly contemporary things. But it's really difficult to get clients to think that way. We did a chalet in Switzerland with a height of 8 metres beneath the

Pierre Yovanovitch

five key dates

1990 to 2000

worked for Pierre Cardin.

2001

opened his agency.

2006

discovered the work of Axel Einar Hjørth.

2010 to 2014

took part in the AD Intérieurs exhibition, in Paris.

2016

set up his team in La Maison Yovanovitch, a private mansion in Paris's 2nd arrondissement.



Large living room of an apartment close to l'Assemblée nationale (Paris). Sofa, armchairs, chimney and andiron by Pierre Yovanovitch, coffee table by Rasmus Fenhann, oil on canvas by Marc Quinn.

© Jean-François Jaussaud LUXPRODUCTIONS

What is your buying policy?

When I wander around the galleries of the Rive Gauche - Rue de Seine district, there is a fantastic offering, but I only retain two or three things. I have a team of eight who spend their time looking in galleries, at auctions and on *1stdibs*, and so on. They make an initial choice and then we get together to make the final selection. We must buy two or three pieces each day. We don't want anything conventional. Preserving my particular aesthetic and being true to a singular, authentic taste – let's call it an eclectic, slightly intellectual modern style – means seeking out things that are not very well known.

Do you have many projects outside France?

Of the thirty or so projects we are working on at the same time, 80% are abroad and 20% are in France. Our French clients remain loyal, even though activity has become increasingly international. We work in a lot of places, including Switzerland, Portugal, Belgium and the USA. I have always had a great affinity with Americans, which is why I'm opening a small branch in New York in September. I began on my own, and now there are around thirty of us. Development is crucial. I have noticed this in the galleries that I admire, for example Thaddaeus Ropac and Kamel Mennour - I designed the London and Paris galleries for the latter. These gallerists are doing remarkable work, at the heart of which is a desire for constant reinvention.

Sylvain Alliod

ceiling. I found a quite extraordinary 17th-century copper chandelier, nothing like the usual Dutch models. I was sure the clients would love it too – but they didn't; they wanted something a bit sharper. We did a very contemporary house in Belgium, in concrete, and we placed Haute-Epoque pieces inside it. It worked beautifully. That's what establishes taste: mingling very sophisticated pieces with others that are far simpler to create a tension.

Maison Yovanovitch, 6, rue Beauregard, 75002 Paris.

www.pierreyovanovitch.com

Hall of a chalet in
Andermatt,
Switzerland. Bench by
Pierre Yovanovitch,
sculpture by Ugo
Rondinone.



Reverso watch, a real success story

At the age of 85, this pure product of 1930s Swiss watchmaking is right up among the top 10 great classics, just behind the Omega Speedmaster and ahead of the Rolex Submariner. Jaeger-LeCoultre's flagship watch represents 23% in volume of the brand's pieces sold at auction, with an average price that has risen 45% in ten years.

Born in a polo field

Like all success stories, the Reverso arose from the meeting of a man and a project. This one began in India in 1931, when a watch distributor from Lausanne attended a polo tournament. The British officers were playing a match, and one of them broke his watch crystal. César de Trey took note, and then combined the visionary skills of two major names in watchmaking and engineering, calling on Jacques-David LeCoultre to design the movement, and René-

Alfred Chauvot for the case. Two months later, on 4 May 1931, the patent was filed in Paris. It was based on a slide and flip system that enabled the face to perform a remarkable 180° turn. It was an unbeatable recipe, with the "heads" side featuring a dial, and the "tails" side a flat, smooth steel surface – with an imperceptible "click" to boot, which became one of the most "in" sound signatures of watchmaking. Now it just needed to be made. And 5,000 pieces were produced in 1931 alone! A record given the complexity of its production, which required countless machining operations. Totally original, and more solid and robust than most watches available on the market, it was a roaring success with young trend-setters of the time.

On all fronts

Its status as a sports watch ensured it a high-flying male clientele, found on tennis courts, in the sky and



Reverso watch personalised with initials, during engraving at the Jaeger-LeCoultre factory.



@Johann Sauty

Reverso with blue
lacquered dial, 1933.

up mountains alike. From the ravishing aviator Amelia Earhart, who engraved the itinerary of her Mexico-New York flight on hers, to the mountaineers Heckmair, Vörg, Kaspark and Harrer, who conquered the north face of the Eiger in 1938, the Reverso accompanied all the glittering adventures of its generation. Further proof of its prowess as a watch for all seasons, as if any were needed, came when the Prince of Denmark wrote directly to Jaeger-LeCoultre in 1934 about his Reverso which, "subjected to all the foul weather South Morocco is capable of, has always given the greatest satisfaction." In addition, it seemed to be made for the front, and featured in a publicity campaign for the army. "Constructed in Staybrite, totally stainless steel, anti-magnetic and resistant in all circumstances, the Reverso is the ideal watch for the armed forces," said one advertisement of the period. It promptly achieved an almost heraldic status with members of State bodies. This was hardly surprising, given that it caught the eye of the most brilliant officer of his generation, the West Point-educated Army Chief of Staff General MacArthur, who acquired one in 1937. Like his corncob pipe and his Ray Bans, the Reverso went everywhere with this American legend. A "tribal" watch? A narcissistic watch? A little of both, sir! Because the Reverso possessed the signal advantage of providing its users with a surface that could be engraved. For some it symbolised membership of a group; for others it mirrored their vanity. Personalised inscriptions contributed greatly to the success of the Reverso, whose creators were clever enough to develop dials in different colours. It's true that the most neutral version in black, silver or white was the most popular, but later on, brown, blue and red versions became highly sought-after and almost unobtainable collectors' pieces. What propelled this watch into the top ten of its period was chiefly its pure geometric design, perfectly in tune with the Art Deco movement. Its model rectangular face featuring triple gadroons on the top and bottom, its cut-off corners and the classical rigour of white and steel made it totally part of its time. Furthermore, they made it a reference and one of the first functional manufactured objects to adopt strict modern aesthetic stan-

dards, including the replacement of Arabic numerals with simple indexes.

Rebirth

Although it is a cult object, it fell into limbo for nearly thirty years, disappearing off watchmaking radars in the post-war period. Its design suddenly became out-of-date, swept aside by the arrival of round watches. The same applied to its sporting assets, now no longer unique at a time when all watches were equipped with supposedly scratch-proof sapphire crystals. With chronograph, date and water-resistant features, new cutting-edge watchmaking beat all the records, from Rolex to the Omega, sported by icons of the moment who included Steve McQueen and Neil Armstrong. The Reverso was no longer in the running. But an Italian saved it from oblivion in 1972. Giorgio Corvo distributed the Jaeger-LeCoultre brand in his country, and still believed in the Reverso's potential. He bought up the entire remaining stock of 200 from the Le Sentier factory (Switzerland), which was so surprised that it asked for confirmation of the order three times. Once the last watches were sold, his aim was to relaunch its production with a bold idea that consisted of equipping the watches with mechanical movements when the entire world then swore by quartz. This was an extraordinary marketing intuition on the part of the Milanese watch dealer, who took three years to find the plans for the case that nobody knew how to make any more after the death of its constructor, Alfred Chauvot. Three long years before being able to provide the first buyers with this resurrected Reverso, whose refined style and mechanical authenticity were immediately hailed by Italian jet setters, from Enzo Ferrari to Fiat's CEO, Giovanni Agnelli. And so the Reverso came into its own again, gained ground and pipped all the others at the post! In short, a brilliant turnaround. **Framboise Roucaute**

Manufacture Jaeger-LeCoultre,
Branch of Richemont International SA,
rue de la Golisse 8, 1347 Le Sentier, Suisse.

Impressionists in the bush

A recent exhibition on landscape painting at the National Gallery in London, "Forest, Rocks, Torrents", showed how the Impressionist movement spread all over the world. "Blue Pacific", painted in 1890 by Arthur Streeton, was loaned to the Gallery in 2015. This view of Coogee Bay in Sydney was the first Australian painting to hang in Trafalgar Square, next to some waterlilies by Claude Monet. The National Gallery needed little prompting to devote an exhibition to the Australian Impressionists, presenting some forty paintings by four artists who imported the movement to their continent. "There is a fascinating story," says the exhibition's curator, Christopher Riopelle, "unique but also representative of the movement that had captured the whole world's attention." Three of them, Sir Arthur Streeton (1867-1943), Charles Conder (1868-1909) and John Russell (1858-1930), founded what was known as the "Heidelberg School" near Melbourne, considered representative of the Australian Impressionist movement. Tom Roberts (1856-1931), perhaps the most

gifted of the four, who stood out for his delicate lines and meticulous detail, was the first to study local landscapes. There's little to choose between him and Streeton; it's sometimes even hard at first glance to know who painted what, especially when the artists set up their easels in neighbouring landscapes, like Roberts' 1899 "The Camp, Sirius Cove", and Streeton's 1895 "Ariadne". The same applies when comparing Roberts and Conder – for example with the former's "Holiday Sketch at Coogee" and the latter's "Coogee Bay", painted at the same time in 1888.

Larger than life

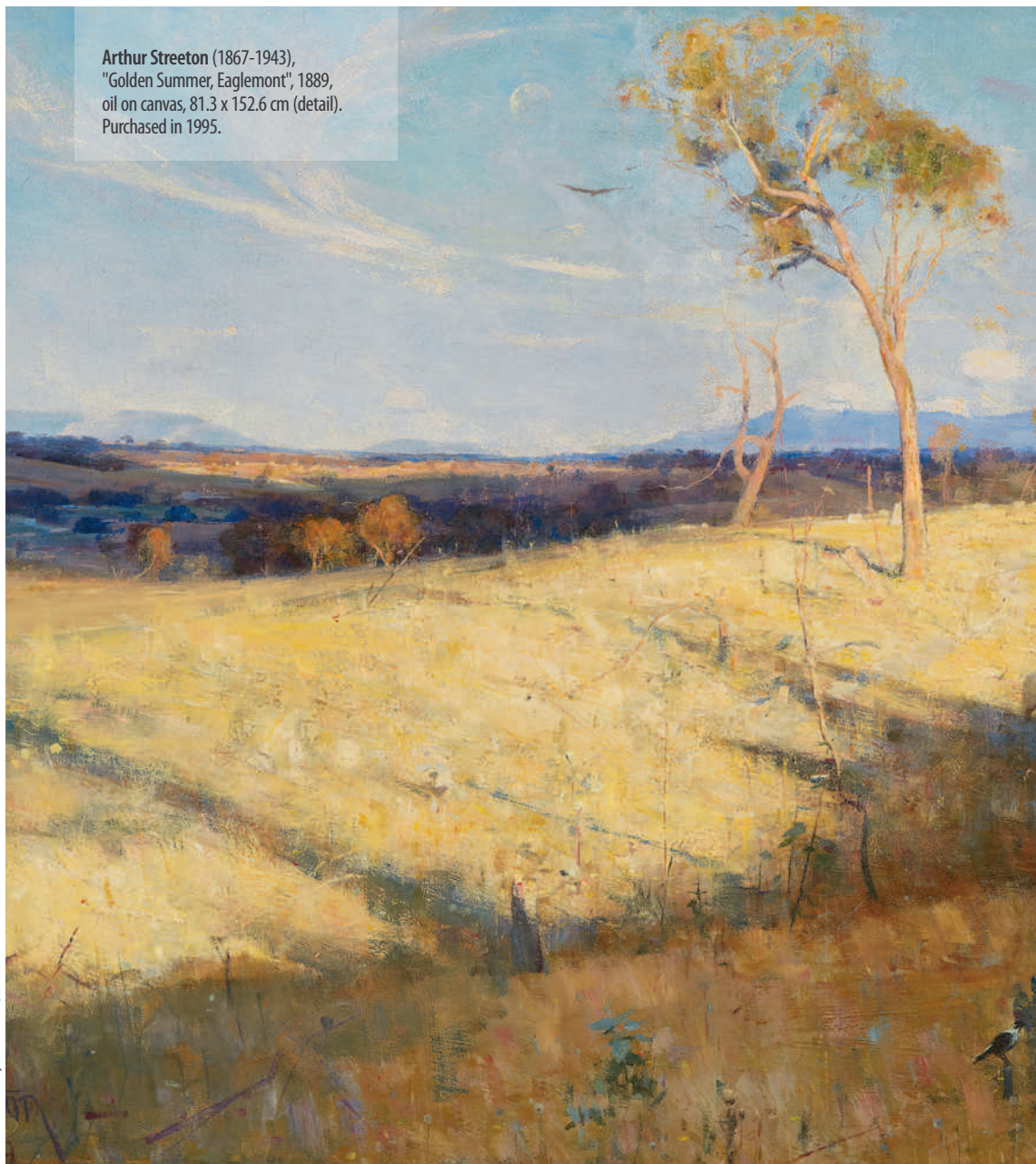
The first show of Australia's Impressionist artists took place in 1889 in Melbourne, and featured 180 oil paintings (most painted on cigar box covers), some of which have now been loaned to the National Gallery. Organised by Tom Roberts, Charles Conder and Arthur Streeton, the event exhibited landscapes and views of Melbourne and Sydney, including "The

Charles Conder (1868–1909), "Coogee Bay",
1888, oil on cardboard, 26.8 x 40.7 cm
(detail). Purchased with the assistance of a
special grant from the Government of
Victoria, 1979.

HD



Arthur Streeton (1867-1943),
"Golden Summer, Eaglemont", 1889,
oil on canvas, 81.3 x 152.6 cm (detail).
Purchased in 1995.





"Railway Station, Redfern" (1893) by Streeton and "Allegro con Brio: Bourke Street West" (c. 1885, reworked in 1890) by Roberts. Although no cars feature in either, there is a strong contrast between the railway station area, decidedly part of the modern era, and the street, more reminiscent of the American Wild West. We find the same imagery in Roberts' "A Break Away!" (1891) and Streeton's "Fire's On" (1891). In the former, a horseman is trying to herd a flock of sheep together in a cloud of dust; in the latter, we see an accidental explosion in a mine as it takes place. The artist was actually present. At the moment of the blast, a fragment damaged part of his canvas, which he covered with white paint, also leaving little touches in the blue of the sky, giving an impression of heat. These Australian painters practised open-air painting, capturing nature as they saw it. The countryside, the bush and the rivers leap out at us with a chromatic precision that leads Wayne Tunnicliffe, one of the catalogue's authors, to say that "these landscapes have certainly changed!" The fact remains that Arthur Streeton was considered one of the most advanced landscape painters in Australia. His "Golden Summer, Eaglemont" (1889) has long been recognised as a national masterpiece. This painting was exhibited at the London Royal Academy of Arts in 1891 and at the Paris Société des Artistes Français in 1892. While Roberts, Conder and Streeton have a certain familiarity to them, this is not the case with the work of John Russell. As Christopher Riopelle says, "we still don't know whether he was a French Australian Impressionist or an Australian French Impressionist." Russell had lived in France, in fact, in Belle-Île-en-Mer. But we won't know any more than that: after the death of his wife, it is said that the painter destroyed over four hundred of his works.

Bertrand Galimard Flavigny

"Australia's Impressionists",
until 26 March 2017 at the National Gallery, London.

www.nationalgallery.org.uk



