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© The Andy Warhol Foundation for the Visual Arts, Inc.

Andy Warhol, *Geronimo*, color screenprint, 1986. Estimate \$20,000 to \$30,000.

Contemporary Art

May 11

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THE 4th AAC ANNUAL ARTIST ZENG FANZHI

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THE 4th AAC ANNUAL ARTIST ZENG FANZHI

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CONTENTS

ART MARKET - MAGAZINE



32 UPCOMING

The Christensen collection celebrates the relationship between African art and the art brut of Jean Dubuffet, while on the banks of Lake Geneva, Marie de Balkany is separating herself from the content of her rich villa.



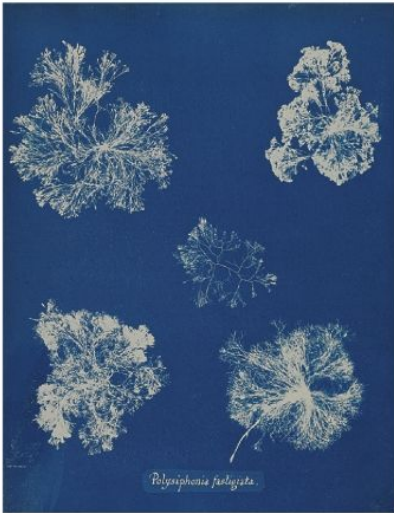
ART FAIR 102

Newcomers to the springtime art fair calendar, Photo London and TEFAF New York Spring, which is launching its first edition, have come to compete with their elder Frieze New York.

58 RESULTS

The results of the end of March and April are flooding in, dominated by a Chinese Kangxi period brush pot made of bamboo, which sold for a record price of €1.57 M.





INTERVIEW 96

The Paris Tornabuoni Art gallery recently left Avenue Matignon for a huge premises in the Marais district. We talk to the gallery director about his career and the Italian art market.

72 FOCUS

In May, spring is inviting itself into French museums with three nature-dedicated exhibitions, carrying us on a journey through gardens and mystical landscapes.



80 TRENDS

British auction houses started the fashion for outdoor sculpture in the late 1980s, and they are now firmly part of the landscape.



EDITORIAL



Céline Piettre
EDITORIAL MANAGER

In May (it's the season, after all), art is cultivating its garden with various exhibitions where nature holds sway. Whether mystical (Musée d'Orsay in Paris) or subversive (Centre Pompidou-Metz), the landscape, thoroughly in the spotlight (p. 74), offers a welcome respite from the furore raging around a presidential election whose long-awaited outcome will coincide, more or less, with the opening of the 57th Venice contemporary art Biennale – this year directed (surprise, surprise) by a Frenchwoman (p. 118). The market also has green fingers, and has revealed a growing trend for outdoor sculptures and open-air decorative art (p. 80), when it doesn't take a simple pleasure in Claude Monet's seascapes. When Ernst Beyeler created his foundation – celebrating its 20th anniversary this year (p. 112) –, the great Swiss modern art collector was adamant that he wanted it in a setting far from the turmoil of city life. It now looks out over the countryside around Basel from its fief in Riehen, and welcomes 340,000 visitors each year among islands of greenery and stretches of water. Proof that harmony between culture and nature is truly possible, and can endure.

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Bernard BUFFET (1928-1999) *Bateaux dans le port*, 1972. Oil on canvas, 89 x 130 cm

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NEWS IN BRIEF



Amid a series of exhibitions celebrating the centenary of Auguste Rodin's death, Artcurial is to put up for sale, the 30 May, a previously unseen marble statue featuring a sleeping Andromeda (€1.2 M), rediscovered over a century after its creation.

Her Majesty the Chair

Who is this princess curled up on the backrest of a gilt-bronze armchair? The answer is to be found at the Galerie des Gobelins, in Paris, which is currently putting the chair under the spotlight through an exhibition of 300 exceptional pieces from the Mobilier National's collection. Entitled "Sièges en Société, du Roi-Soleil à Marianne", it pays tribute to the different trades that wrote our seated history: carpenters, painter-gilders or decorators. Until 24 September.



© Photo: Robert Bayer

Monet, the auction star

On the occasion of the retrospective that the Fondation Beyeler in Basel is devoting to Claude Monet (p. 112), Artprice is analysing the market place taken up by the figure of impressionism. With \$189 M accumulated at auction, he places himself at the head of the highest-selling French artists - far above Renoir (\$37 M). The series "Nymphéas" alone represents 27% of the painter's sales income over the last 16 years.



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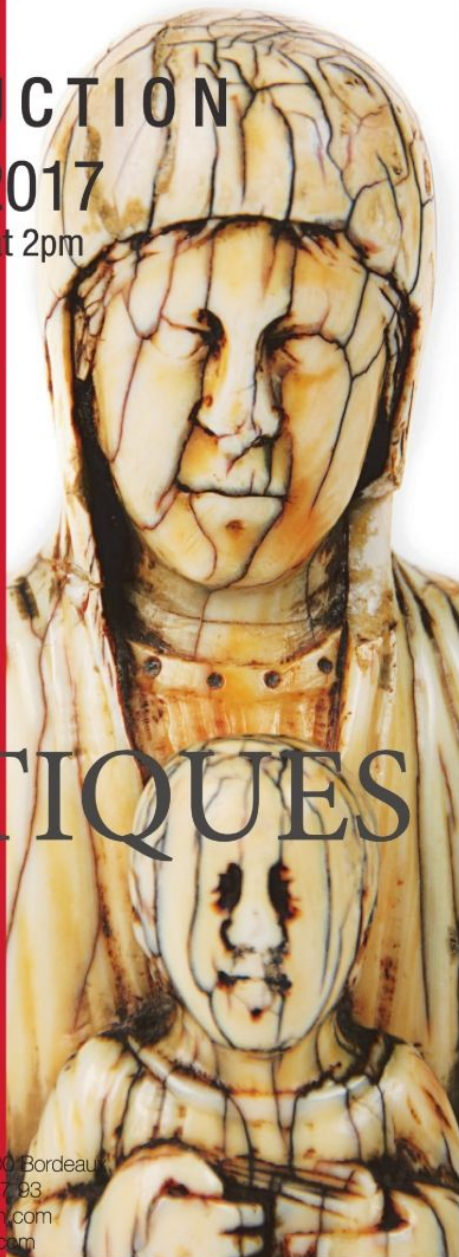
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The Raphaël of Flowers

A first monographic exhibition in France for the "Raphaël of Flowers" Pierre-Joseph Redouté (1759-1840), who put his virtuosity as a watercolourist to the service of botany, as well as to the queens of his time, like Marie-Antoinette. His lilies and roses dialogue with the works of almost 30 contemporary creators in the newly-renovated spaces of the Musée de la Vie Romantique, in Paris, until 1 October.

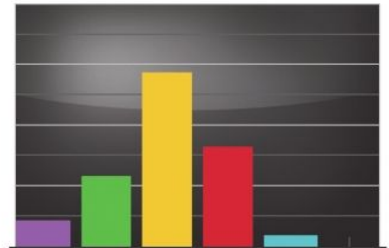


© Guggi et Château La Coste 2016. Photograph© Andrew Pattman 2015



Wine and architecture

This year, the wine-making domain Château La Coste in Aix-en-Provence, is welcoming a new pavilion dedicated to photography into its sculpture park. Signed by the major architect Renzo Piano, the project is being inaugurated the 8 May by an exhibition of Hiroshi Sugimoto's works, where it will join the art centre of the Japanese Tadao Ando and winery of the Frenchman Jean Nouvel.



Record taxes in Brazil

Brazil occupies fifth place in the global art market. However, according to Henri Neuendorf for Artnet, one factor in particular may prevent the country from reaching its full potential: a tax like no other, taken at once by the state and the federal government, on sales of cultural assets: where it is at 8.9% in New York, and 7% in London, in Brazil it is between 50 and 60%. The aim: to protect national cultural exchanges. In consequence, the museums possess practically no artworks by foreign artists. According to Lucia Cantero ("Art and the Global Economy", 2017), exportation taxes have otherwise gone up by 350% since 2007.

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ASIAN ARTISTS FROM THE 20th CENTURY

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LE PHO (1907-2001) *Tourterelles*, circa 1937. Ink and colours on silk, 64 x 96 cm

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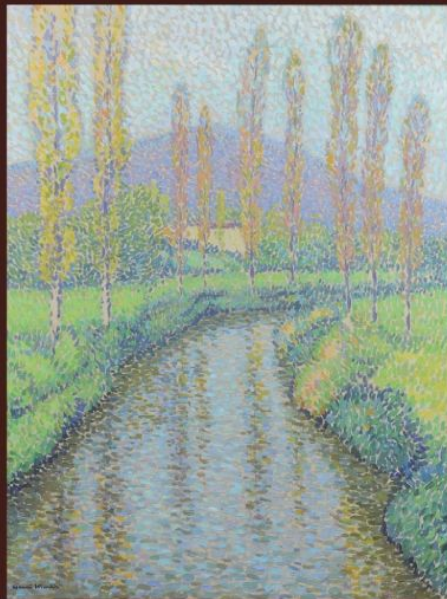
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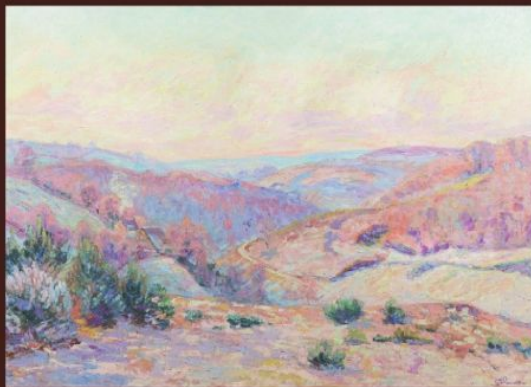
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A collection on fire

At Osenat (Puisseux-Pontoise, 14 May), the fire engines of Mr Marcel Alvé's private collection are due to ignite the auction, along with a set of helmets, uniforms, hoses... In the limelight, a 1929 Delahaye first response vehicle (€30,000/40,000) or a 1942 American LaFrance fire engine with a central hydraulic ladder: a true fire fighter's icon from the other side of the Atlantic (€10,000/15 000, see photo).

The purr of an auction

Tidings from the automobile market: the Leclere company intends to put Porsche's reputation to good use through a sale the 12 May (Garage Mannes in Ivry-sur-Seine) of 35 models of the German brand, including a 1994 Porsche 964 Speedster, estimated at €150,000/180,000.





Pop art in mourning

James Rosenquist died in New York on 31 March at the age of 83, far from his native North Dakota. This father of pop art, who began his career as a billboard painter, juxtaposed motifs of commercial culture in his collage-like work: bottles of Coca-Cola, kitchen utensils and lipsticks. One of his monumental emblematic paintings, "F-111" (see photo), expresses the anxieties of his time, binding the Vietnam War and rising consumerism.

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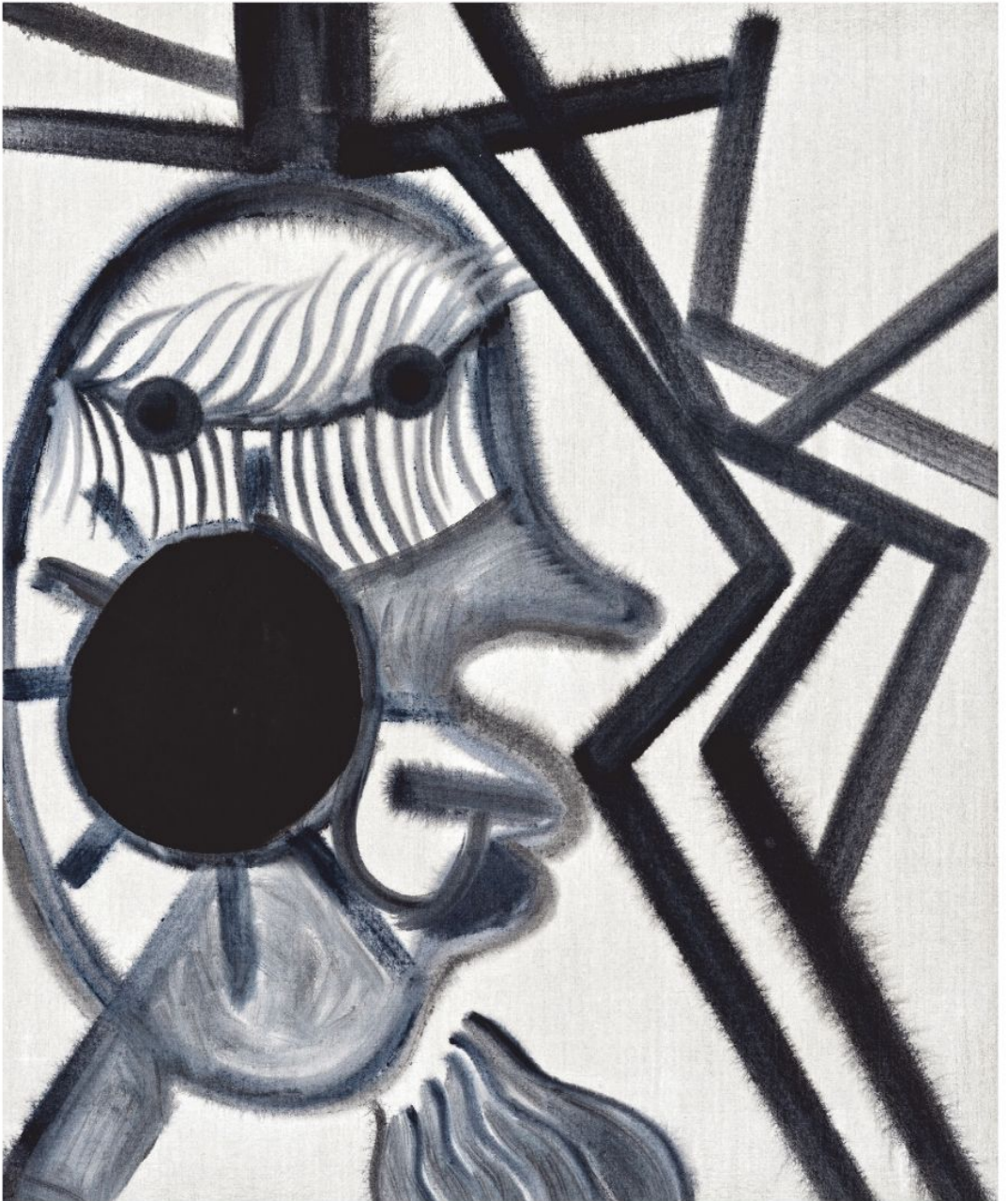
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© Tobias Pils, Untitled (Wiemese Head), 2016, Photo: Joit Aust, Presenhuber gallery.

TEFAF in Amsterdam?

"The TEFAF brand is the most powerful in the art world, but in an instant gratification society, Maastricht is indeed a difficult place to access", admitted Robert Bowman (see photo), one of the participants of the Nordic fair, when interviewed by the Antiques Trade Gazette. Upon completion of the edition less than a month ago, certain exhibitors called for a move to a larger, more accessible and attractive city - a catastrophe, according to some. Amsterdam would be favourite. Others wish: to shorten the duration of the fair, currently ten days, and reduce the number of stands to improve the quality of the artworks. Management has indicated, on the other hand, that it has renewed its contract with MECC, the current exhibition site, for three years.

Lilly Chan, Christie's global managing director for Asian art, has left the company in order to head up Phillips' Asia team as managing director.



© Charlie Hopkinson

Blossoming galleries

This spring, it is not only the flowers that are blossoming. After the inauguration the 28 April of Thaddaeus Ropac's new London branch, it is the turn of Zurich-based Eva Presenhuber, and of Luxemburg-based Ceysson & Bénétière to move the 5 and 6 May respectively, to New York, in parallel with Frieze. The Cortesi Gallery has, on the other hand, chosen to establish its third space in Milan.

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Auctioneer



GUSTAVE CAILLEBOTTE (1848-1894)

A view of the Petit Gennevilliers from the "Fossé de l'Aumône", c. 1889.

Oil on canvas. Signed bottom right: G. CAILLEBOTTE.

H: 73 cm - 28.5/8 in. L: 60 cm - 23.3/4 in.



Provenance: Private collection. Offered by the artist to his friend Edmond (the current owner's great-grandfather), member of the « Le Cercle de la voile de Paris » in Argenteuil as a wedding gift.

A Comité Caillebotte certificate will be given to the buyer, as the piece has now been included in the Comité Caillebotte archives.

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Photo by Andy Archer

A groundbreaking Golden Lion

In 1964, when she wanted to develop footage of the film "Fuses", the performance artist Carolee Schneeman had to do so in a studio usually used for pornographic videos. The content was "too shocking". Today, the American finds herself at the receiving end of the Venice Biennale's Golden Lion, being the supreme honour in contemporary art (p. 118). Her work, which questions gender and sexuality, paved the way for feminist artists like Marina Abramović and Tracey Emin.

German art dealer and Kewenig gallery co-founder Michael O. Kewenig died in Mallorca on 19 April, at the age of 69. The lawyer turned gallerist will be remembered for the part he played in Arte Povera's German presence.

According to the Conseil des Ventes Volontaire or CVV's annual report, published the 20 April by the Documentation française, the British auction market for art and collector's items fell by 13.7% in 2015, just like China, who saw a fall of 7%. On the other hand, France is on the up with a rise of 6%, followed by the US who are making the most of a 1.7% increase.



Galleries at the weekend

Choices, which organises Paris Gallery Weekend, has unveiled the programme of the 4th edition of this yearly meeting which unites forty-odd Parisian galleries, the 20 and 21 May. The aim? To highlight the gallerists' activities, through private views, events and meetings. What's new? A day of conferences the 19 May for collectors and professionals, at the Centre Pompidou.





FIND THE CALENDAR OF UPCOMING AUCTIONS



A fruitful-looking harvest

6 MAY

After Pont-Aven, in 1889, Paul Sérusier (1864-1927) became a regular visitor to the little bathing resort of Le Pouldu, on the Brittany coast. He first stayed at the Destais hotel, moving the following year to La Buvette de la Plage, a little bar that also had a few rooms. In the summer of 1890, the largest was occupied by the Dutchman Meyer de Haan, while two others, overlooking the courtyard and the road, housed Paul Gauguin and Paul Sérusier respectively. They transformed the dining room of Marie Henry's inn into a positive modern art lab, gradually covering the walls with their paintings. Coming up for sale with Thierry-Lannon & Associés (Brest), Sérusier's "Le battage du blé noir" ("Threshing the Buckwheat") (€150,000/200,000) illustrates this turning point in his career. The work, owned by his Nabi colleague Maurice Denis until his death in 1943, then by the latter's descendants,

marked a further stage in his emancipation from stylistic convention. Now a thorough synthesist (after initially hesitating to follow the intrepid Gauguin's lead), Sérusier treats his subject in blocks of bright colour, almost obliterating the sky with a golden mass where the thatched roofs are hard to tell from the wheat stacks, driven by the same centripetal force. The scene unfolds in the courtyard of Keranquerna, a hamlet not far from Le Pouldu, and is inspired by a view of a farm by Gauguin. His influence can also be seen in the central figure, whose abstraction and form, in the shape of a cross, harks back indirectly to the "Yellow Christ" of between 1889 and 1891, and more generally to local fervour. Unfinished, although signed (adding to its modernity), the "Battage" dominates a prolific sale devoted mainly to the Pont-Aven and Brittany schools, which also features Henri Moret's "Pêcheuses" (€100,000/120,000), an enigmatic "Femme au kimono" by Émile Bernard (€60,000/80,000) and a nude "with an apple" (€40,000/60,000) by Wladyslaw Slewinski: three other regulars at La Buvette de la Plage during this famous – and productive – summer of 1890.

Céline Piettre



Paul Sérusier (1864-1927), "Le battage du blé noir"
or "La batterie, Le Pouldu, 1890", oil on canvas,
signed on the bottom left, dated 1890, 46.5 x 61.5 cm (detail).
Estimate: €150,000/200,000.

HD



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 (detail).
Estimate: €30,000/50,000.



Get your feet under the table!

Dating from the beginning of Pieter Claesz' career, this refined still life (Gestas-Carrère Enchères auction house, Pau) focuses on a few judiciously-chosen objects. It belongs to the "toebackjes" or "smokers' requisites" genre launched by the growing fashion for tobacco, a rare commodity from the New World, considered good for the health at the time. Among other things, we see a pipe placed on wooden sticks, a brazier with glowing embers, a metal snuffbox, a "Roemer" or wine glass typical of the period, a piece of half-eaten bread, an ivory-handled knife and a music score that has been used to hold the tobacco. With these tables offering their owners a few pleasures – tempered, of course, by the austerity of the Protestant religion prevalent in Holland –, Claesz paid considerable attention to their composition, basing their construction on well-established relationships between values: not only play with light, but also a well thought-out spatial layout, with the objects

6 MAY

arranged to give a sense of perspective. Although Claesz was one of the great Dutch still life painters, his work was unknown until Martina Brunner-Bulst brought him to the fore in 2004. We now know that he was born near Antwerp in around 1596-1597 and died in Haarlem in 1660, where he went to live in about 1620. In this city, he found several painters of "breakfast" still lifes, including Floris van Dijck and Nicolaes Gillis. But Claesz added a highly personal touch to the genre with his views from above and bold perspectives, as well as an uncanny realism, larger than life.

Caroline Legrand

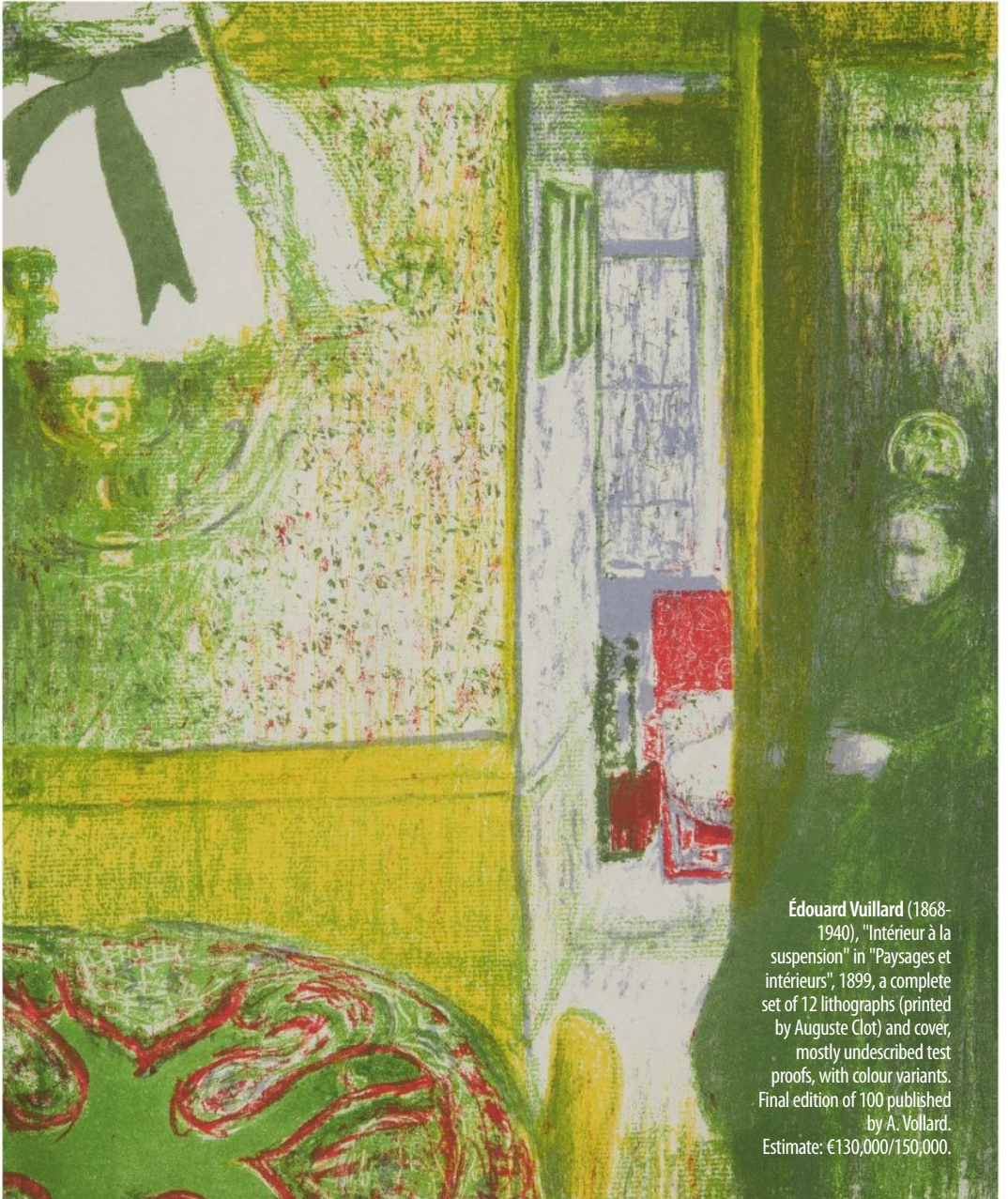
Landscapes and interiors on paper

11-12 MAY

This sale of antique and modern prints is taking place under the eye of Odilon Redon's strange, smiling Cyclops (€6,000/8,000; Favart saleroom, Paris). The 600-odd lots being sold over two days (11-12 May) by the Ader auction house include a complete set of 12 lithographs by Édouard Vuillard (1868-1940). They regard their travelling companions from a lofty estimate of €130,000/150,000. In this portfolio from the press of Auguste Clot (the printer for Ambroise Vollard, the leading dealer and publisher of the time), printed in an edition of 100, the plates are divided between outdoor views ("L'Avenue", "Sur le Pont de l'Europe", "À travers champs") and domestic scenes, providing a pretext for the ornamental profusion typical of the

Nabi painter's style in the 1890s. For example, the figures in the "Intérieur aux tentures roses I", "II" and "III" are almost swamped by a wallpaper reminiscent of medieval "mille fleurs" tapestries or kimono decorations, when they are not metaphorically stifled by the colour ("Intérieur à la suspension", opposite). Vuillard often included friends and family in his compositions, as in "Partie de dames", which probably features the novelist Tristan Bernard and "Queen of Paris" Misia Natanson –incidentally, frequent models for the artist. Connoisseurs should certainly appreciate the quality of these proofs on Chine volant paper with their lively colours, many of which still have visible fixing marks and a few comments.

Céline Piettre

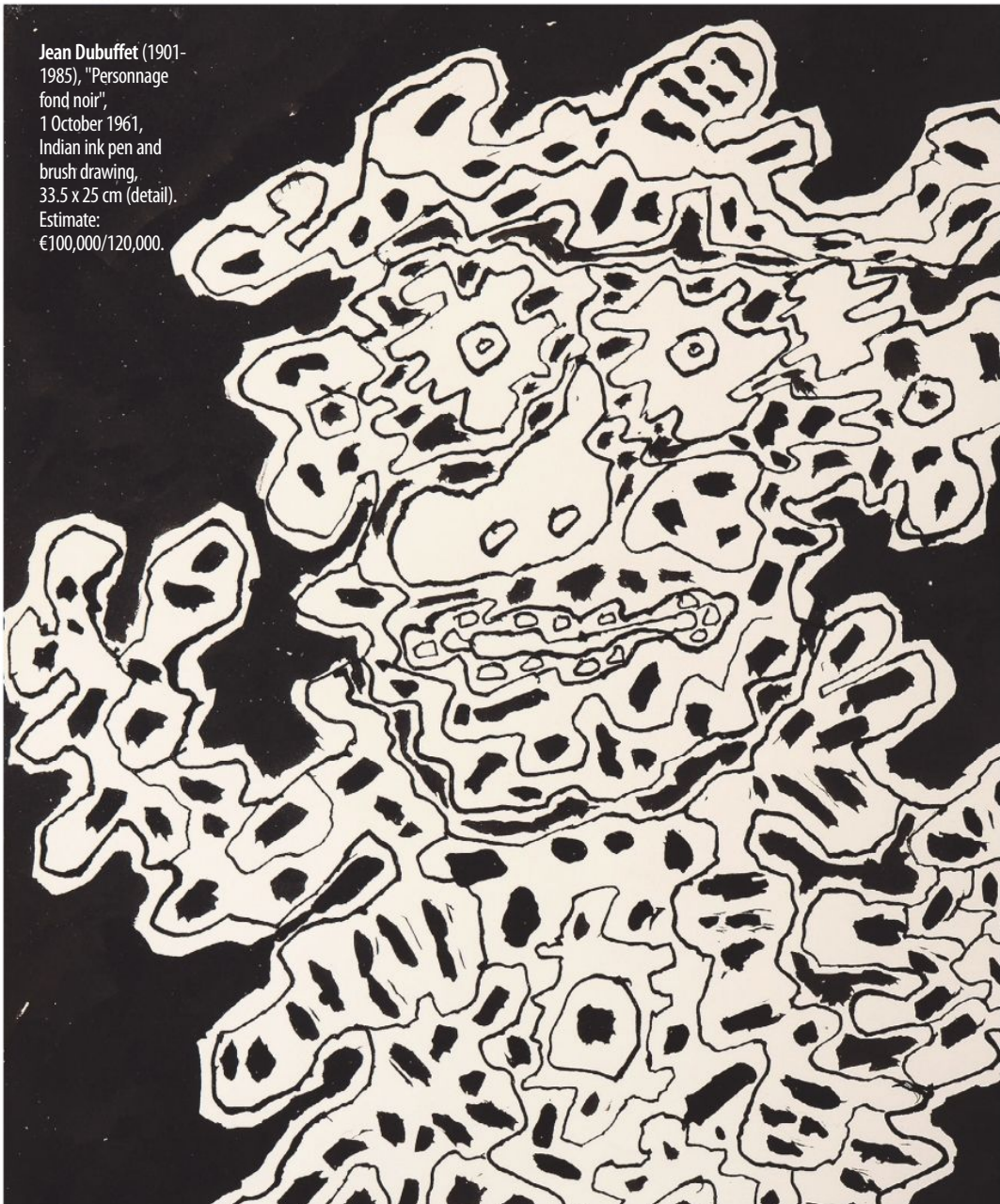


Édouard Vuillard (1868-1940), "Intérieur à la suspension" in "Paysages et intérieurs", 1899, a complete set of 12 lithographs (printed by Auguste Clot) and cover, mostly undescribed test proofs, with colour variants. Final edition of 100 published by A. Volland. Estimate: €130,000/150,000.

HD



Jean Dubuffet (1901-1985), "Personnage fond noir", 1 October 1961, Indian ink pen and brush drawing, 33.5 x 25 cm (detail). Estimate: €100,000/120,000.



Christensen Collection

17 MAY

Ann and Jim Christensen's collection has a unique spirit mingling magic, play on the idea of signifier and signified, and the power of lines. Jim was a veterinary surgeon. He and his wife were initially interested in modern and contemporary painting, but their vision was broadened by their encounters with gallery owners passionate about Dogon art as well as Miró. Now a widow, Ann Christensen is selling three works by Jean Dubuffet and all her African artworks, auctioned by Binoche and Giquello in Paris (Drouot). These are two undeniably related aesthetics. Jean Dubuffet, the inventor in 1945 of an outsider art free of any aesthetic conventions, found untainted frames of reference in works by people with mental illnesses: people on the margin of society, just as African art is on the margin of the Western world. In these post war years, the idea of other, "authentic" worlds had much appeal. Painters found an echo of their own work in African statuary, just

as a later generation did in the 1980s – when Ann and Jim started their collection. Dubbed "neoprimitivism", this revived interest in art from distant places took memorable shape in a 1989 exhibition, "Magiciens de la terre", staged at the Centre Pompidou and the Grande Halle de la Villette in Paris, mixing works from every culture without a hint of hierarchy.

Behind every collection there is an art dealer. . .

A powerful driving force for this change, the art dealers of the time were shored up by a fallow segment of the market and an abundance of merchandise. Ann and Jim Christensen gained from this competitive climate. Their friend and advisor Bud C. Holland, a Chicago-based galleryowner, dedicated at least two exhibitions to Jean Dubuffet in 1976 and 1979. As Ann Christensen said in her sales catalogue, it was after finding some "passport

masks" on her desk one day that she and her husband decided to explore African art. The couple thus started buying these little terracotta masks from Central Africa, which were used as "identity cards" in pre-colonial times: a collection now in the Snite Museum in Indiana. Like Bud C. Holland, the New York gallery owner Pierre Matisse (son of the painter) and their friend, the collector Ernst Anspach, their passion now encompassed traditional African art at one end and modern Western art at the other. While the Christensens went to New York for the period of major auctions, they would regularly visit Paris and Brussels to meet art dealers. In New York, they were much taken with Calder's pieces at the Perls Gallery. "They came in every size, hanging from the ceiling", said Ann Christensen. At the home of collector Thomas G. B. Wheelock, they saw works by the peoples of Burkina Faso. Alain de Monbrison (the expert for this sale), Philippe Ratton and H el ene Leloup became their favourite gallery owners in Paris, while in Brussels they would go to dealers in the Grand Sablon, like Pierre Darteville, and visit the great collector and artist Jean Willy Mestach, then living in his studio among his African masterpieces. "How lucky Jim and I were to meet such fascinating people. It was a marvellous period for collecting and appreciating art!" says Ann Christensen.

Dubuffet the outsider

All three Dubuffet works opening the auction evince a liking for the original construction of form through line. The first is a 1950 Indian ink drawing from his "Corps de dames" series ( 80,000/100,000). At the time, it had been three years since the artist had founded the Compagnie de l'Art Brut, but neither his "Dames" nor his landscapes – deemed "inadmissible" by the critics – were shown in Paris, and would not be for several years yet. But they did arouse the interest of collectors in New York: the very same audience that had been following him since his 1944 exhibition at the Ren e Drouin gallery in Place Vend me, Paris. Charles Ratton advised Pierre Matisse to cross the Atlantic and take his chance on this singular artist's talent. The second piece, an ink work from 1962 ( 100,000/120,000), lies stylistically between his cut-out drawings of the mid-1950s and his "Hourloupe" cycle, an

extravagant project begun the following year. This "Personnage fond noir" begins to dissolve the signifier into geometrical forms, as in "Cafeti re, tasse et sucrier II", a 1965 vinyl on canvas ( 600,000/800,000). But here the artist hasn't yet made the move to abstraction.

When there's magic in the air. . .

The Christensens were fascinated with "charged" magical objects, which give consistency to the collection. Eleven Songye fetishes have all the aesthetic qualities sought by the two art lovers, who were drawn to the harmonious volumes, powerful expressiveness and meticulous finishing of these ceremonial masks, used by the secret societies of this people of the Democratic Republic of the Congo. The couple were particularly fond of the Songye fetish with a skullcap headdress, wearing a remarkably well-preserved delicate brown bead necklace with a distinctive glistening patina ( 35,000/45,000). Alain de Monbrison also stresses the great rarity of the Bwa mask from Burkina Faso ( 40,000/60,000). Depicting a butterfly with large wings spanning 2.69 metres, this Yehoti mask features elegant concentric circles symbolising rebirth. The expert also points out the importance of the Songye mask wearer, whose simplified body is covered with a woven raffia panache, while the top of the skull is surmounted with a cartridge case instead of the traditional horn ( 15,000/20,000). Mask wearers made by this people are rare. Their traits are characterised by a certain severity; the sign of an aggressive attitude meant to control the clan's social and political life during initiation or funeral ceremonies. Without ever setting foot in Africa, Ann and Jim Christensen thus managed to build up a collection of major pieces, with the help of dealers who shared their particular vision of art.

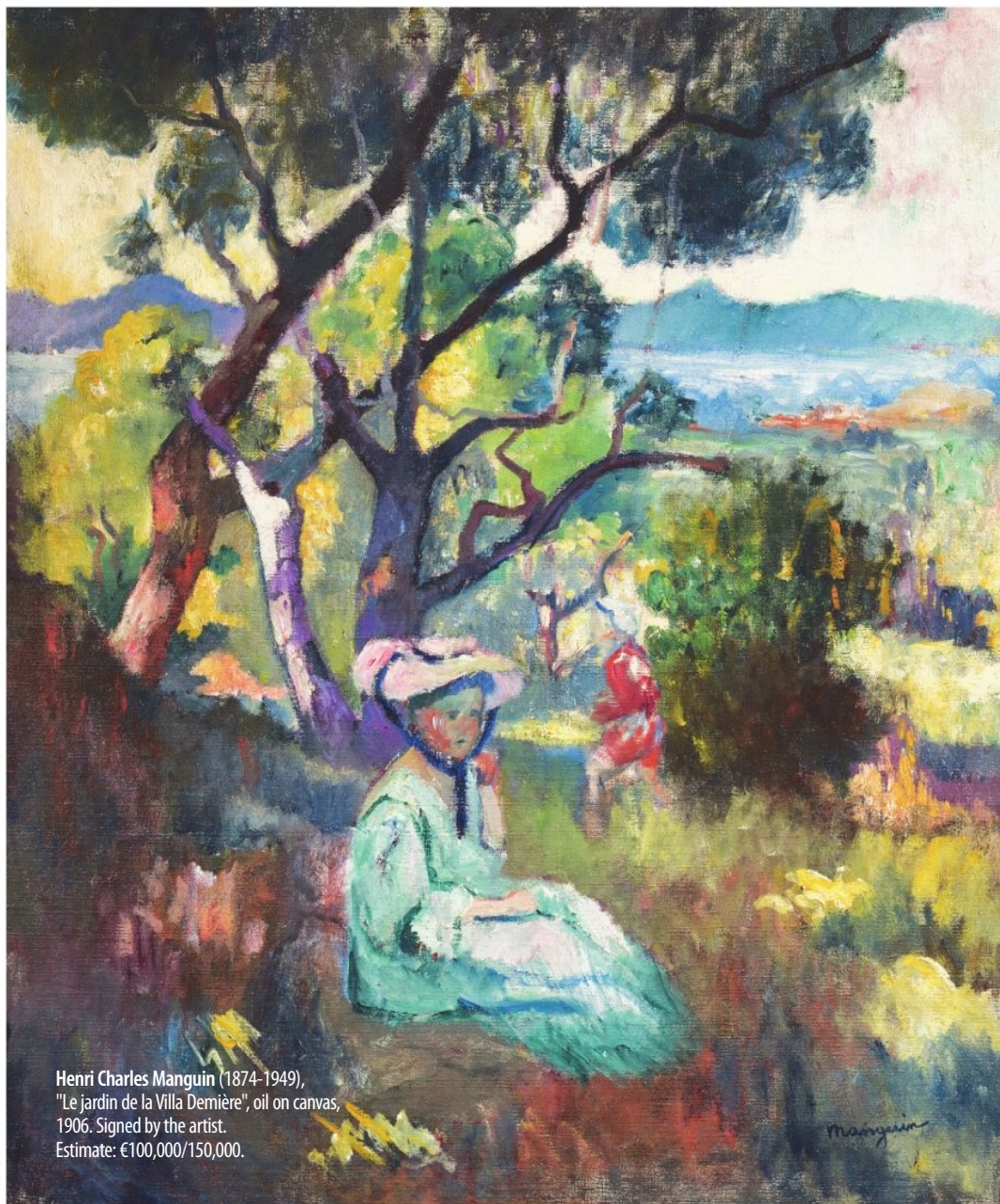
Agathe Albi-Gervy

Democratic Republic of the Congo,
Songye Fetish, 25 x 7.5 cm.
Estimate:  35,000/45,000.



“ My husband and I were drawn to the raw, instinctive, almost playful imagination that imbues both Dubuffet’s and African artworks. In both cases, there is the same palpable strength. ”

Ann Christensen



Henri Charles Manguin (1874-1949),
"Le jardin de la Villa Demière", oil on canvas,
1906. Signed by the artist.
Estimate: €100,000/150,000.

The simple joys of Henri Manguin

17 MAY

Is there such a thing as a happy painting? If so, Henri Manguin (1874-1949) would be its ideal representative. It's true that the painter, who studied under Gustave Moreau, was one of the "Fauve" artists who so scandalised the Salon d'Automne in 1905 through their bold new use of pure colour. But his fauvism was never imbued with the melancholy of Bonnard (his lifelong friend) or the chromatic violence of Vlaminck. More unobtrusive than Matisse, and more moderate than Derain, who wanted to paint with "sticks of dynamite", he was the artist of a joy of living nurtured on the shores of the Mediterranean in the company of his wife and only model. She, Jeanne Carette, is the one posing in the shade of a pine tree in this oil on canvas, on offer at €100,000/150,000 with Tessier & Sarrou at Drouot (Paris). The year before, Manguin had decided to move into the Villa

Demière in Saint-Tropez: a peaceful place with a fairytale Arcadian atmosphere used as the background to many of his paintings. The garden, delicately striped in mauve and yellow, provides a restful setting for Jeanne, behind whom we can make out a silhouette – perhaps one of the couple's children. Everything emanates harmony, without the artist needing to linger on the details of face or seat to convey it. It was a harmony that even survived the First World War. Then exiled in Switzerland, Manguin's paintings depicted a nature unsullied by the horrors of the times, and a series of equally tranquil nudes. This earned him the nickname of the "voluptuous painter" – not voluptuousness in the sense of sensuous excitement, but a serene joy, and the promise of simple and enduring happiness.

Céline Piettre

Artistic agreements

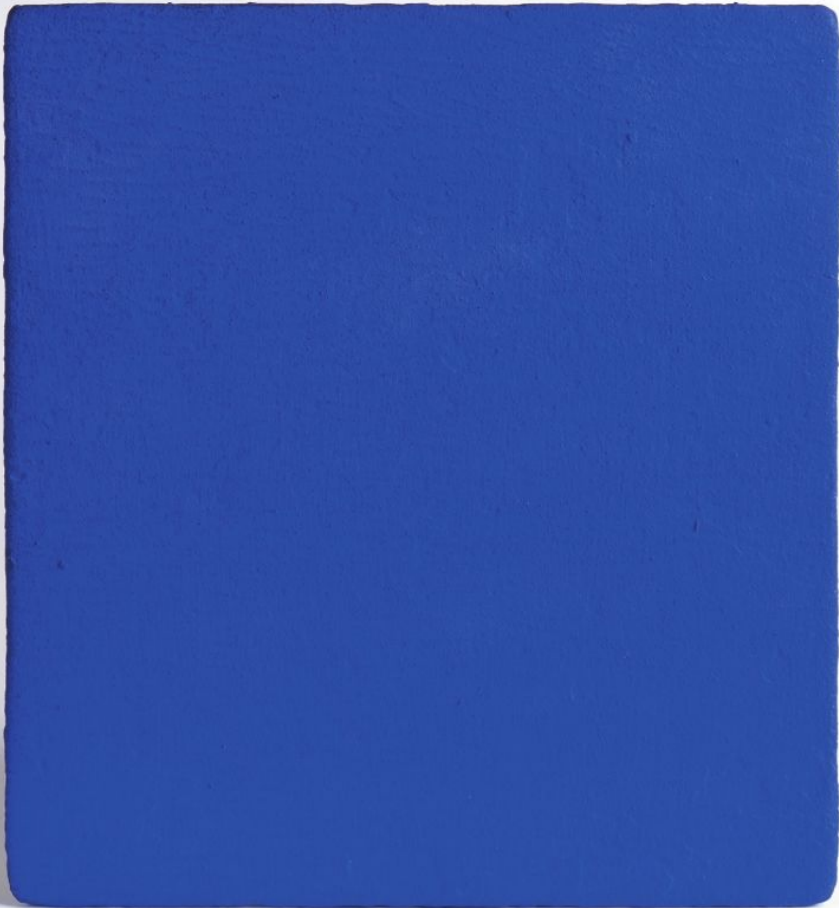
18 MAY

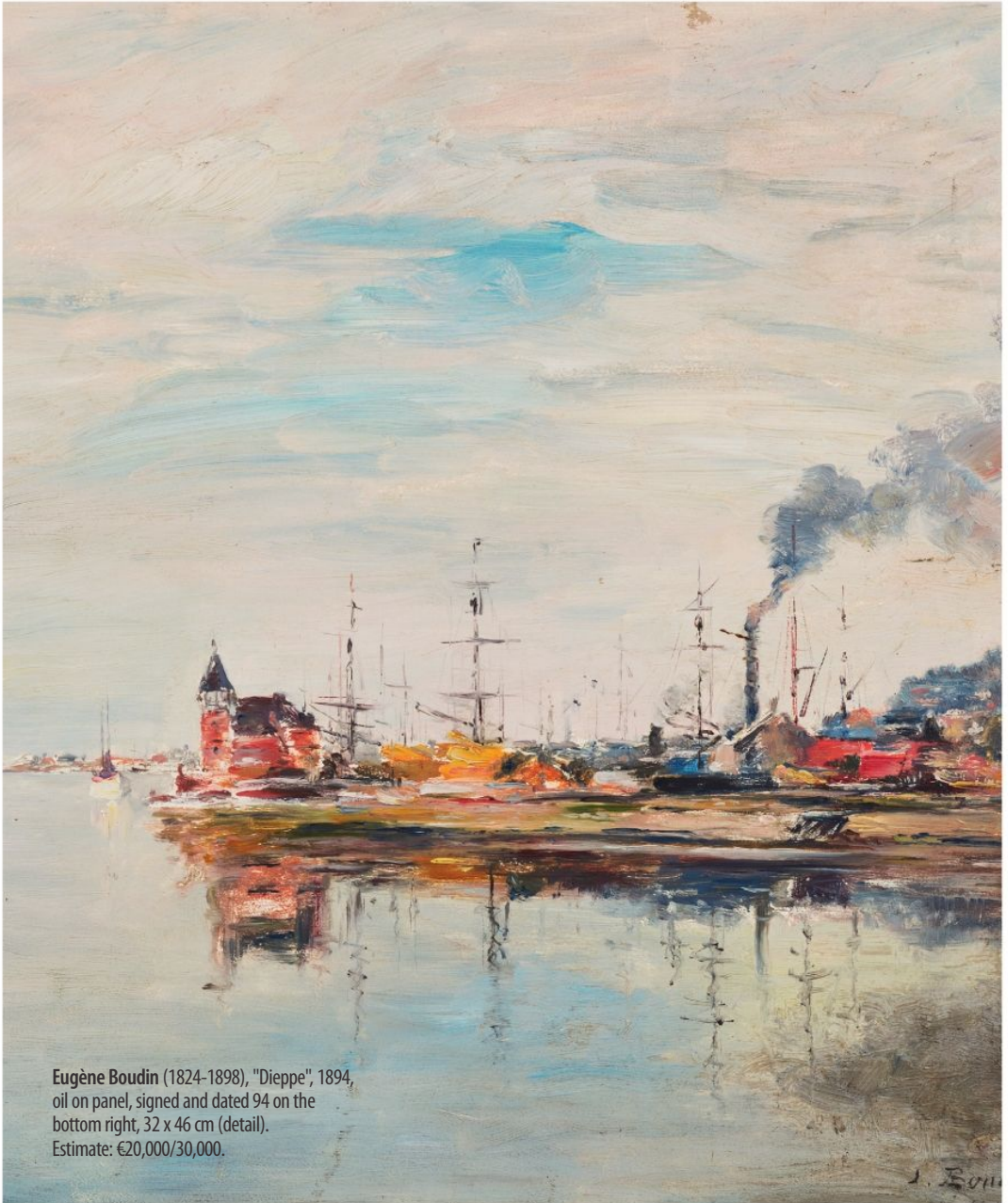
A French art critic who was close to André Breton, the Delaunays and Victor Vasarely, among others, Guy Habasque (1924-2003) possessed a great many documents, often with dedications by the artists themselves and sometimes personally illustrated by them. These are now being sold by the Daguerre auction house (Paris, Drouot). "These are not rare books in the bibliophilic sense," says expert Emmanuel Dubreuil. There are no first editions, no deluxe books, none printed on exquisite paper... They are precious because they belong to the art history of a period: the one between the Fifties and the Seventies. André Breton, for instance, dedicated the "Manifeste du surréalisme" to him. Estimated at between €400 and €600, it expresses the considerable complicity between the author and artists. In return for his publications, several of them

gave him works. These gifts are presented here. The highlight, at between €120,000 and €150,000, is Yves Klein's "Monochrome bleu YKB", dedicated in July 1959. Habasque was even closer to Victor Vasarely (1906-1997). In 1957, he wrote the brochure for an exhibition at the Denise René gallery in Paris, "Vasarely and kinetic art". He contributed to the series of portfolios devised and supervised by the master of kinetic art in person. Preserved since 1971 in the archives of the publisher Griffon, and disseminated within a restricted circle, they were published as a box set in 2013 as "Vasarelyptiques". The sale features five watercolours and two dummies of 1951 and 1956, with estimates of €8,000 to €10,000 each for the former, and of €10,000 to €12,000 for the latter. Guy Habasque belonged to the postwar generation of art critics whose qualities were unanimously recognised by the artists themselves and historians, such as Emmanuel Martineau and the Finnish philosopher Jaakko Hintikka. But this acclaim made little impression on the critic. In the early Seventies, he left the world of culture for another more spiritual source of reflection.

Anne Douridou-Heim

Yves Klein (1928-1962), "Monochrome bleu YKB", 1959,
oil on canvas, dedicated "To Guy Habasque, in friendship,
by Yves Klein, July 59", 33 x 30.5 cm.
Estimate: €120,000/150,000.





Eugène Boudin (1824-1898), "Dieppe", 1894,
oil on panel, signed and dated 94 on the
bottom right, 32 x 46 cm (detail).
Estimate: €20,000/30,000.

The doctor who loved artists

A funeral bouquet by Bernard Buffet (1954, €10,000/15,000), two profiles by Georges Rouault facing each other, as though tormented by the colour (1951, €20,000/30,000), a child's portrait where Tsuguharu (aka Léonard) Foujita's delicate brushwork is instantly recognisable (1925, €30,000/50,000), a "Nude in a Landscape" by Moïse Kisling (1935, €20,000/30,000), and more. These oils and/or drawings on offer with the Dautrebente auction house all belong to the collection of the late Maxime Goury Laffont, a doctor at the Paris Hôtel Dieu hospital. Small-scale in both its extent and the size of the works, the aesthete's collection grew as he got to know the artists of his time. He was notably the friend and doctor of Bernard Buffet, whom he treated for free. Some of the works in the sale (Hôtel Drouot, Paris) bear traces of these "elective affinities" on the back. For example, the French painter and lithographer André Cottavoz dedicated an oil on card to

19 MAY

"Jacqueline" and "Maxime, in memory", signing his nickname "Doudou". Not part of the collection but featuring in the same sale, a charming oil on panel by Eugène Boudin probably shows the port at Dieppe, to judge by its title. We recognise the conspicuous brushstrokes of this "master of skies", who "did all he could to give his painting the feel of a sketch." No bourgeois folk in their Sunday best here, but a silent combat, already lost, between sky, sea and an earth that struggles to establish itself in this watery environment. The twilight vision, albeit a calm one, of an ageing painter? Eugène Boudin died four years later in Deauville, in his native Normandy. **Céline Piettre**



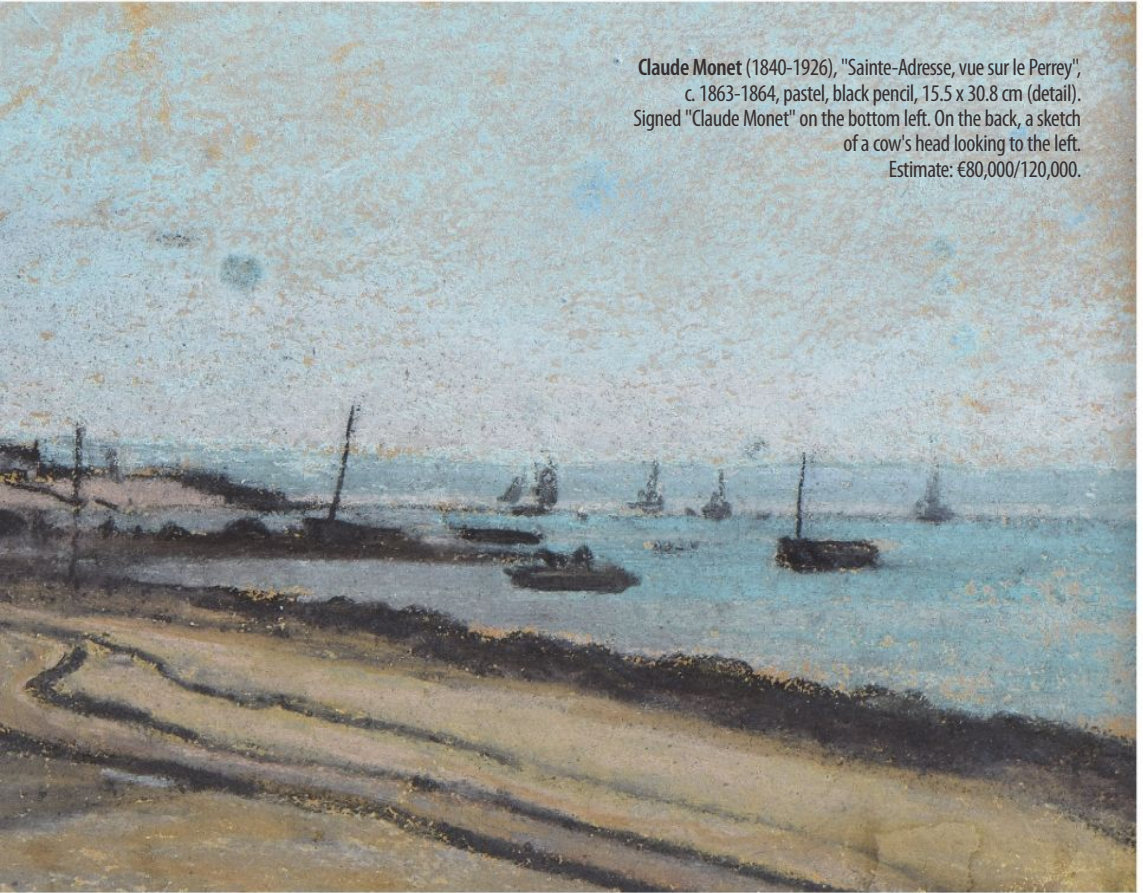
Sea, sky and Monet

19 MAY

There is no doubt: the signature of the most famous impressionist, Claude Monet, is clearly visible on the bottom left of this drawing, estimated at over €100,000 by the De Baecque & Associés auction house (Paris, Drouot): a paternity certified on the back by the

Wildenstein Institute. Pastels by Monet, we are told, are very rare at auction and in galleries alike. Barely a hundred are listed to date. This one shows Le Perrey, a now urbanised inner suburb of Le Havre – the city where the painter grew up and conceived some of his most iconic works, like "Impression, Sunrise". A few dabs of colour emphasised in black suffice to depict a string of simple wooden houses surrounded by water, with the sea on one side, merging into the sky, and the pool-covered beach on the other. Only the smoke rising from a chimney and a few boats in the distance

Claude Monet (1840-1926), "Sainte-Adresse, vue sur le Perrey",
 c. 1863-1864, pastel, black pencil, 15.5 x 30.8 cm (detail).
 Signed "Claude Monet" on the bottom left. On the back, a sketch
 of a cow's head looking to the left.
 Estimate: €80,000/120,000.



indicate a human presence. Here Monet has gone for the essential, reducing his palette to its simplest expression, perhaps for economic reasons, as implied by the re-use of the back for a drawing of a cow. At the time, the artist was living in precarious conditions. He had to wait until his meeting with the dealer Paul Durand-Ruel and the first impressionist exhibition in 1874 – so still ten years in the future – for the tide to turn in his favour. The cow in question, recognised as the protagonist in an 1863 painting, "Cour de ferme en Normandie" (now in the Musée d'Orsay), makes it possible to

suggest a date. The drawing shows the influence of Boudin and Jongkind, respectively masters of skies and seascapes. Both visited the Normandy beaches with their younger colleague, inspiring him with a love of the light that reigned peacefully over this rough, watery environment. Bought at the end of the 19th century directly from the artist or from a dealer contemporary with him, this pastel is making its first appearance on the market: a real titbit for collectors, even if Monet's art was still, at this point, in its infancy.

Céline Piettre



Marc Chagall (1887-1985), "Vue du quai d'Anjou", 1962, mixed media on paper signed on the bottom left, 50.5 x 66 cm (detail). Alex Maguy Gallery label on the back. Estimate: €150,000/180,000.

Marc Chagall at the window

31 MAY

Here we are a long way from the dreamlike, colour-saturated fantasies we normally associate with the Russian-born French painter. This large drawing being sold by Kâ-Mondo at the Hôtel Drouot (Paris) is far more rooted in daily reality, even if the whirling composition and the man levitating in the upper right-hand corner (yes, take a good look...) remind us that in Chagall's prolific output, dreams always return to haunt his painting. This "Vue du quai d'Anjou" (€150,000/180,000), a drawing from his Paris studio, in fact reveals very little about urban life and the neighbouring banks of the Seine. We can just about make out a green-dotted tree and a patch of clear sky – are

we in springtime? The artist focuses on the objects in front of him: a jug rapidly sketched in charcoal, a jar of paint brushes, a plant highlighted in watercolour and pastel and a vase containing a bouquet of bright red flowers – a recurring motif with the painter. A symbol of life and hope, it is included for itself or associated with human figures in much larger compositions. Another feature very present in his work, the window (the subject of a 2008 exhibition at the Musée Chagall in Nice) functions as an intermediate space that opens metaphorically onto the imaginative world beyond the frame.

Céline Piettre

In the world

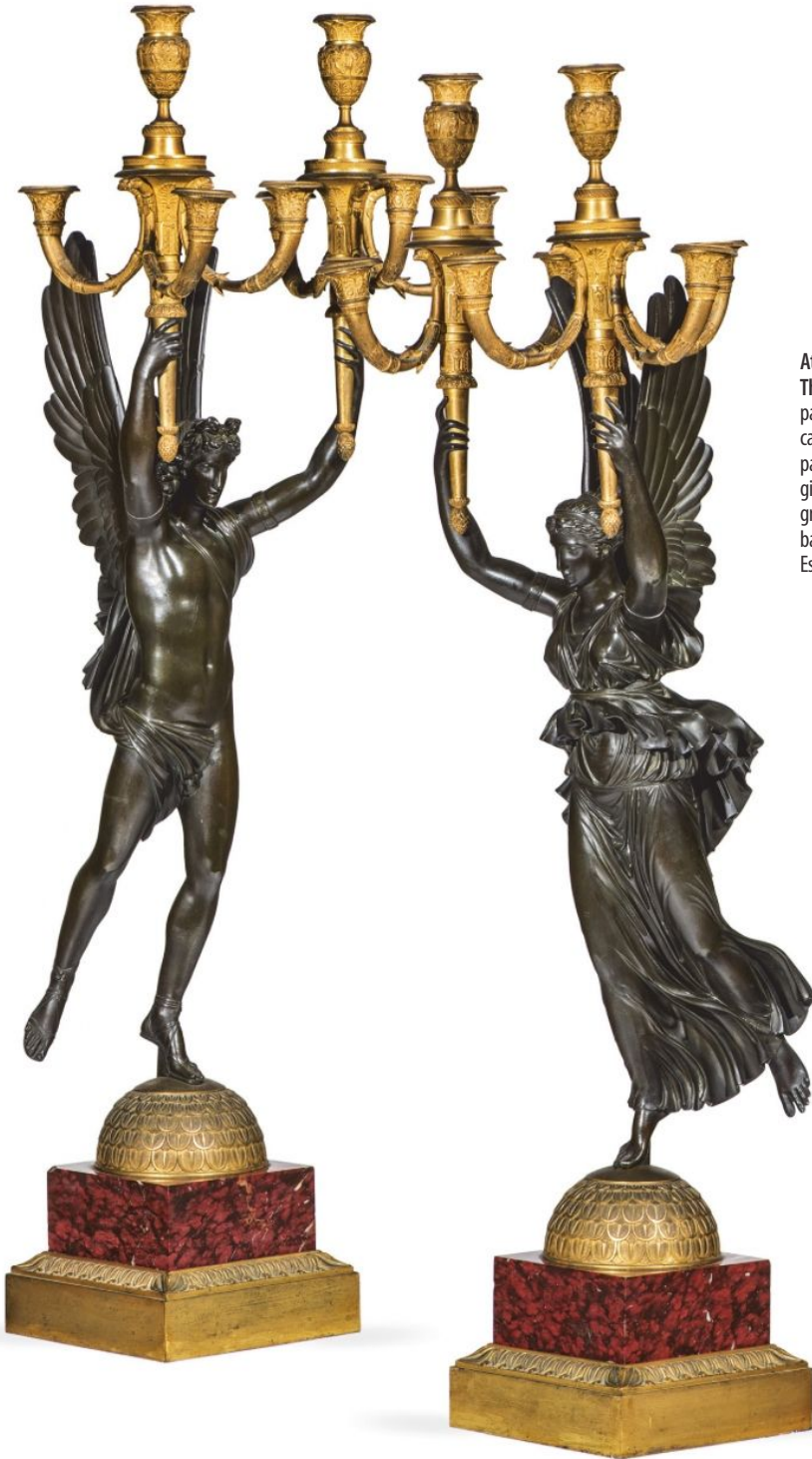
The Lake Geneva Empire

6 MAY

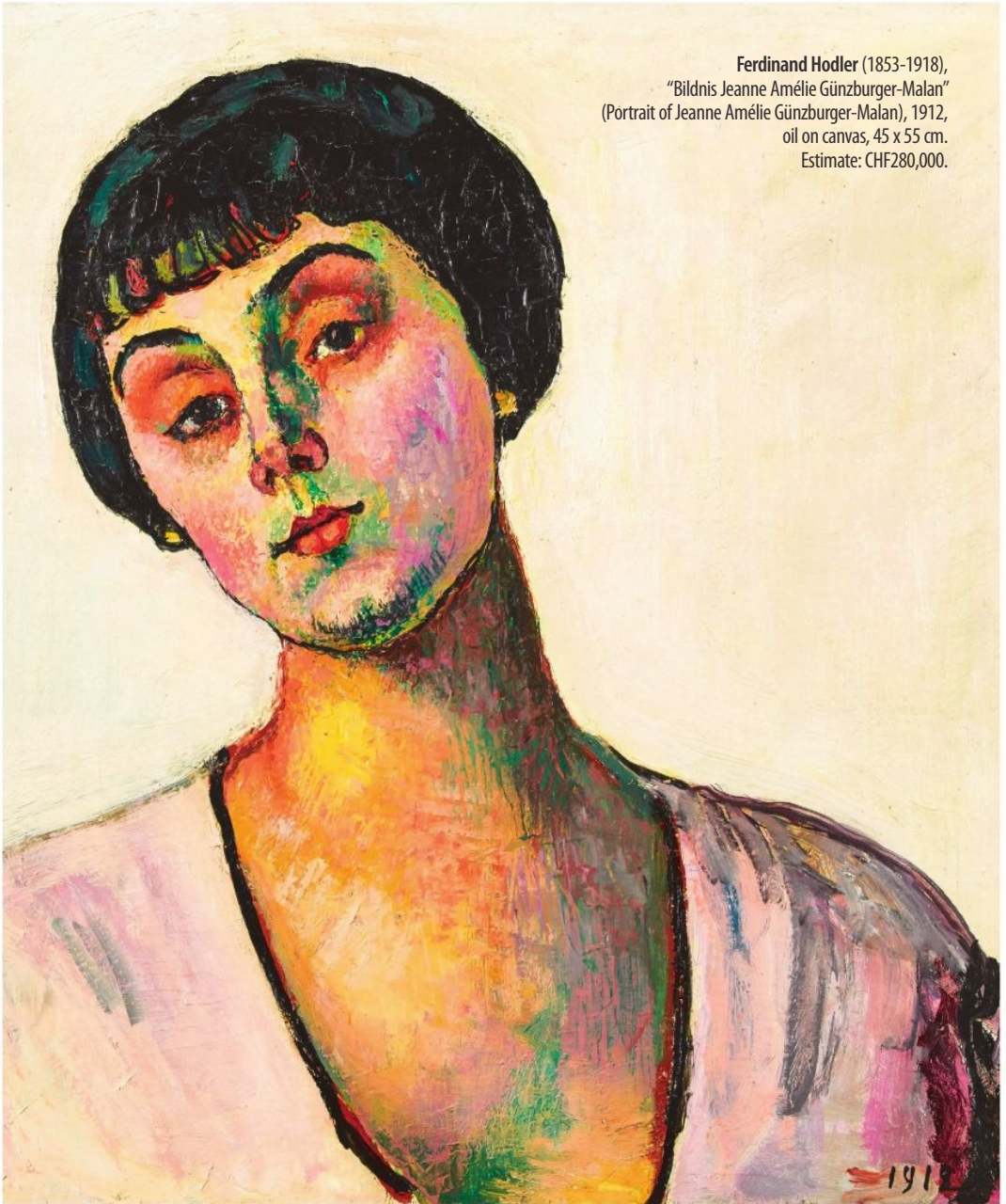
It will take four sales (Piguet, Lausanne) to disperse all the paintings, furniture, objets d'art, dinner sets, jewellery and leather goods from Marie de Balkany's house beside Lake Geneva. The sister of Robert de Balkany, whose collection was sold in Paris last September, was one of the first women in France to establish herself in the property world. Her father, engineer and promoter Aladar Zellinger de Balkany, transformed Bucharest during the 1930s. His Hungarian-born family moved to France after the war, and after several years in the property market, Marie – commonly known as Molly – left the office to travel and write, publishing seven novels with Gallimard, Julliard and Albin Michel under the pseudonym "M. Balka". This woman of taste lived surrounded by her collections in the Aigue-Marine villa, her house in Prangins on the shores of Lake Geneva. In a setting of wood panelling commissioned from cabinet-

maker and interior designer Roger Kressmann, the Empire unfurls all its power. A set of Consulate furniture consisting of a sofa and six chairs in mahogany, attributed to the Jacob Frères cabinetmakers, stands out with its winged lion protomes on the rear uprights, whose clawed paws give regal presence to its occupants (€15,000/25,000). Seven other lots are attributed to the same outstanding cabinetmakers, including a mahogany commode embellished with cornucopia (€10,000/15,000). Another great name in this collection, bronze-maker Pierre-Philippe Thomire, is represented by eight pieces, including a pair of Empire candelabra featuring an ephebe and a winged woman each holding two torches (€30,000/50,000; see photo), and a table lamp from the same period, with three female allegories sheltering beneath a green-painted metal lampshade (€20,000/30,000). The Empire clock with Caesar triumphant, attributed to one of the Feuchère bronze-maker brothers, is also noteworthy (€40,000/60,000). We end this overview with its backdrop of Lake Geneva with a rock crystal bowl in the form of a shell, on which perches a lapis lazuli parrot (€10,000/15,000).

Agathe Albi-Gervy



Attributed to Pierre-Philippe Thomire (1751-1843), pair of Empire-period candelabra, bronze with brown patina, three-light torches in gilt bronze, pedestal in red griotte marble on a bronze base, h. 111 cm. Estimate: €30,000/50,000.



Ferdinand Hodler (1853-1918),
"Bildnis Jeanne Amélie Günzburger-Malan"
(Portrait of Jeanne Amélie Günzburger-Malan), 1912,
oil on canvas, 45 x 55 cm.
Estimate: CHF280,000.

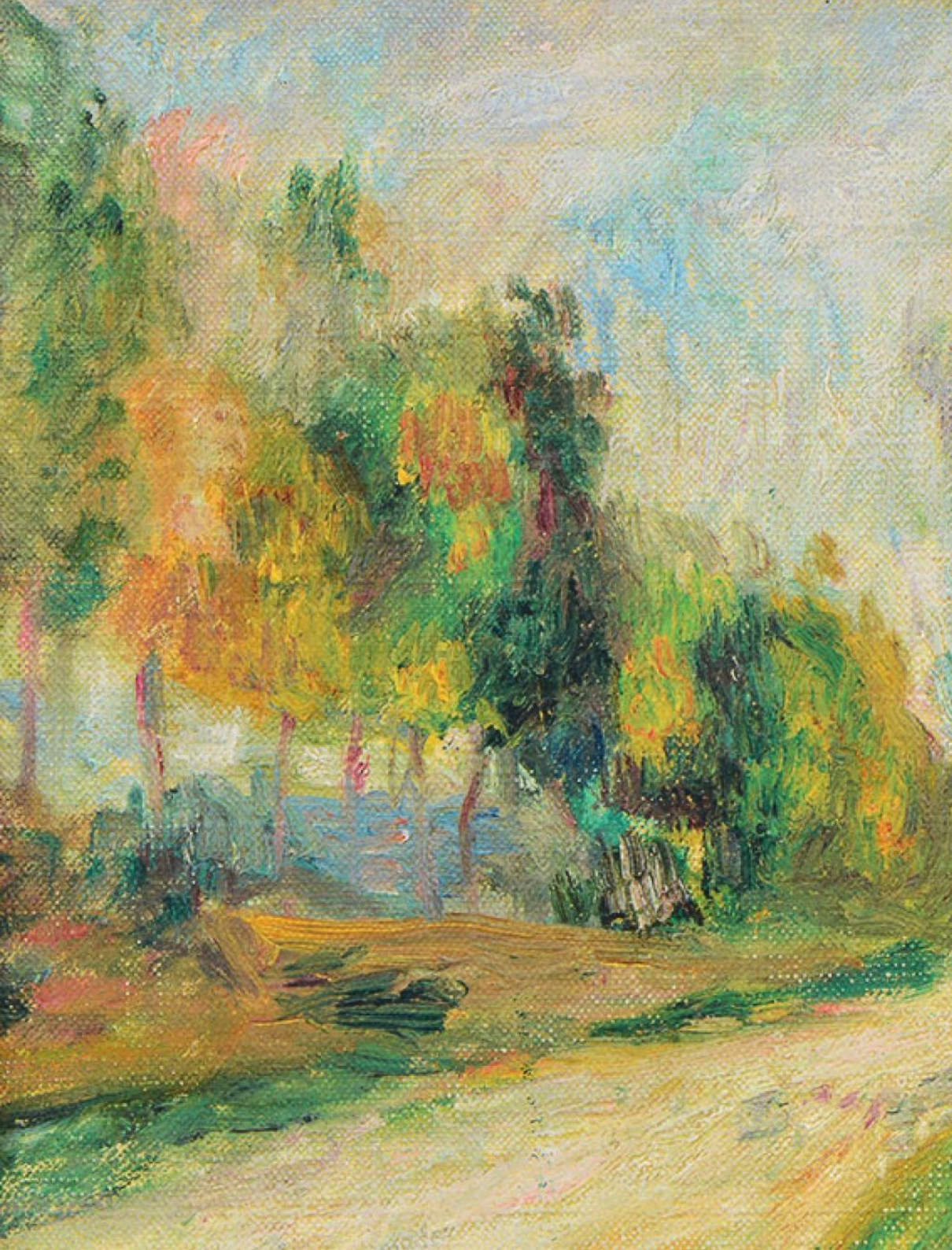
A measured expressionist

12 MAY

In this painting, Jeanne Amélie Günzburger-Malan is aged 30. Her husband, the tradesman Louis S. Günzburger, ran the big fashion store "Aux Élégantes" in Geneva. He was one of the first Swiss collectors to commission works from the painter Ferdinand Hodler, who produced two half-length portraits of him and his wife in 1904 and 1906. The one here, to be sold in Bern by Dobiaschofsky Auktionen AG, was certainly commissioned for the couple's tenth wedding anniversary, and is a variant of the full-length portrait now in the Toledo Museum of Art in Ohio. The numerous preparatory studies illustrate Hodler's constant search for the most expressive position that would reflect the very essence of the model. While the use of vibrant colours, particularly green, is reminiscent of the Die Brücke movement and the figures of Ernst Ludwig

Kirchner, the balanced facial features reveal Hodler as a more moderate expressionist than the Dresden group. Initially, in fact, the Swiss artist was influenced by Pierre Puvis de Chavannes and realism. His work was finally recognised when he turned to symbolism, with intensely poetic mountain landscapes that seem like metaphors of eternity. He then moved into expressionism in the late 19th century, mixing with the European Secessionists, while standing apart from them with his idealistic touch. Another painter worth looking out for in the sale is Albert Anker (1831-1910), a follower of realism who excelled in watercolours, as shown by his 1903 old man with a pipe reading a newspaper (CHF60,000). Art lovers will also find several highly appealing Swiss landscapes.

Agathe Albi-Gervy



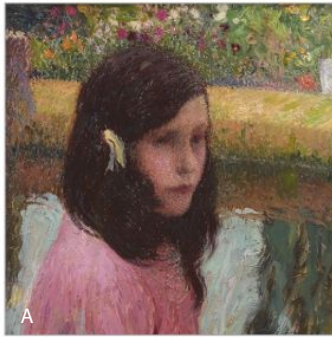


FIND AUCTION RESULTS ON THE INTERNET

W

> €250,000

In France



HD

A



B

A €420,750

Henri Martin (1860-1943), "Le Bassin", first version, c. 1909, oil on panel, 55 x 45 cm.

Paris, Drouot, 27 March, Aguttes auction house.

B €285,750

Chupicuaro culture, the State of Guanajuato, Mexico, Late Preclassic period, 400-100 BC, standing callipygian Venus, ceramic with brick-red and off-white engobe, black decorative paintwork, 27.3 x 21.6 cm.

Paris, Drouot, 31 March, Binoche & Giquello auction house. Mr Blazy.

C €297,600

Rolex, Cosmograph Daytona Paul Newman, ref. 6241, no. 1947398, c. 1968, chronograph with 18 ct (750) yellow gold case, dial, case and signed movement, diam. 37 mm.

Nantes, 29 March, Couton/Veyrac/Jamault-Nantes Enchères auction house.

The greatest surprise at the sale in Nantes on 29 March came from a watch: the legendary Rolex Cosmograph Daytona Paul Newman. Dating from around 1968, it is the same model as the one worn by the actor that year in James Goldstone's film "Winning", but a highly luxurious version in 100% gold. Having remained with the same owner since its purchase in around 1970, it finally doubled its high estimate at a spanking €297,600, carried off by a French buyer competing with nine international collectors, including two determined Americans.

C

Philippe Dufour





€787,199

Reduced to two profoundly incised almond-shaped eyes, an extremely refined nose and a firmly-closed mouth, "Head of a Man: Buddha" by Ossip Zadkine soared up to €787,199, taking third place in the artist's pantheon and first place in the French market. Produced nine years after Zadkine's arrival in Paris and three before the cubist "Head of a Man" now in his Paris museum (purchased in 2003 with funds from the bequest of his wife, Valentine Prax), the work dates from immediately after the First World War: a traumatic period for the sculptor, who had been gassed, but also one of rebirth marked by the primitivist movement. He met Valentine Prax in 1919, the same year of his first solo exhibition in his studio. This featured no fewer than 49 sculptures in wood, stone and marble. At the time, the critic Georges Duthuit spoke of the "unadorned simplicity" of his work. Was this mysterious piece part of that show? Why did Zadkine give it that decidedly incongruous brush-shaped hairstyle? We will never know. Nonetheless, it has acquired the stature of an icon and a rightful place alongside the great effigies of modern art.

Anne Doridou-Heim

Ossip Zadkine (1890-1967), "Head of a Man: Buddha", 1919, gilt-wood sculpture on a stone base, h. head: 54 cm, h. base: 37 cm. Paris, Drouot, 29 March, Millon auction house. Ms Ritzenthaler.





B



C



D

A €1,574,950

China, Kangxi period (1662–1722), "Bitong brush pot" in carved bamboo with high-relief scenes of the legend of seven intellectuals in a forest of bamboo and children, signed Gu Jue, stamped Zong Yu, h. 17 cm, diam. 16.5 cm.

Paris, Drouot, 19 April, Beaussant Lefèvre auction house. Cabinet Portier & Associés.

B €270,200

Martin Barré (1924–1993), "66-1-A-183 x 113", 1966, oil and aerosol on canvas, signed, 183 x 113 cm.

Versailles, 23 April, Versailles Enchères auction house.

C €613,600

Rembrandt Bugatti (1884–1916), "Panthère marchant, patte arrière levée", study in nuanced-brown patinated bronze, lost-wax casting, cast by A. A. Hébrard, issue number 3, h. 21 cm, base: 51.5 x 12 cm.

Bayeux, 17 April, Bayeux Enchères auction house. Ms Fromanger.

D €403,000

Auguste Rodin (1840–1917), "Le Baiser", 3rd reduction, study in patinated bronze, cast by F. Barbedienne, numbered by F23 stamp, h. 40 cm.

Paris, Drouot, 31 March, Drouot-Estimations auction house. Ms Sevestre-Barbé, Mr de Louvencourt.

HD

A

Asian art sales truly are full of surprises. Collectors fought hard to get their hands on this brush pot from the Kangxi period, which was up for sale on the 19 April. Eventually, it was a Chinese amateur who won the auction with a world record bid of €1,574,950, thirty times the initial estimation. It's finely-carved high relief tells the story of seven Taoist intellectuals and their choice to withdraw into the forest to escape the teaching of Confucianism. The art of its author Gu Jue, a follower of the Jiading school, is notably characterised by the expressiveness of his figures.

Céline Piettre

€212,500

With a bid of €212,500, this pair of stools by Marcel Coard (1889-1974) made a fine showing, taking eighth place in his worldwide results (source: Artnet), just ahead of the occasional table in tulip wood sold on 19 December 2010 by Vincent de Muizon, then established in Senlis. Like the table, these stools' delicate feet are shod with small bronze sabots. Marcel Coard was a highly talented cabinetmaker: one of those who truly expressed the extraordinary richness of the art deco period. He disrupted conventions and adopted a different approach through his influences – antiquity mingled with exoticism – and use of rare, refined materials. He covered precious woods in galuchat or parchment, embellished pieces with lacquer and mother-of-pearl and highlighted them with lustrous ivory or mirror elements. Informed art lovers instantly recognised his gifts, like the great couturier Jacques Doucet,

who commissioned some avant-garde furniture from him in 1914-1915. This pair of stools once belonged to the collection of Arthur Béthencourt and his wife, née Milliary. She came from a family of high quality furniture-makers, who worked for several interior designers in the 1930s and 1940s...which probably explains a great deal. A highly independent character who collected African and Oceanic sculptures, Coard led a career far from the world of major exhibitions and critics. He stopped working in 1958. **Anne Doridou-Heim**

Marcel Coard (1889-1974), between 1926 and 1932, pair of stools in black-lacquered wood, rail and base in dark green galuchat, lotus flower decoration in ox-blood lacquer and ivory plaques, bronze sabots, 56.5 x 80 x 43 cm. Paris, Drouot, 12 April, Muizon-Rieunier auction house. Mr Remy.





< €150,000



B



C



D

HD

A €81,900

China (late 18th/early 19th century), pair of tripod pricket candlesticks featuring ducks, h. 28.5 cm.
Paris, Drouot, 21 April, Crait + Müller auction house. Mr Schroeder.

B €141,120

Pierre-Auguste Renoir (1841-1919), "La Route de campagne", oil on canvas, 18 x 25 cm.
Paris, Drouot, 19 April, Blanchet & Associés auction house.

C €150,568

Lin Fengmian (1900-1981), "Vase fleuri et pommes", polychrome ink on paper, 45.4 x 51 cm.
Paris, Drouot, 5 April, Leclere auction house.
Cabinet Portier & Associés.

D €81,380

Pierre Garnier (c. 1726-1806), made-to-order furniture with rosewood and amaranth veneer, gilt-bronze decoration and cherry-red marble top, era of Louis XVI, 101 x 145 x 52 cm.
Paris, Drouot, 13 April, Kohn Marc-Arthur auction house. Cabinet Étienne-Molinier.

E €79,380

Mela Muter (1876-1967), "Les Tournesols sur la nappe rayée", oil on canvas, 80 x 80 cm.
Paris, Drouot, 21 April, Crait + Müller auction house. Cabinet Chanoit.



E



A



B



C

A €145,200

Jean-Benjamin Maneval (1923-1986), "Bulle six coques", 1967, housing unit made up of six shells and one dome.

Rennes, 27 March, Rennes Enchères auction house. Ms Criton.

B €10,666

Manufacture de Dihl & Guerhard, Parisian-porcelain cup and saucer, effigy of the Marquessa of Rambouillet, from the Empress Joséphine's set. Gien, 23 April, Renard auction house.

C €115,425

Émile Antoine Bourdelle (1861-1929), "Femme drapée dans un grand châle", white-marble sculpture, signed "E. Bourdelle" on the left side of the base, h. 78 cm.

Saint-Jean-de-Luz, 8 April, Côte Basque Enchères Lelièvre-Cabarrouy auction house. Mr Eyraud.

D €44,240

Bordeaux, Manufacture de Jules Vieillard, Japanese-inspired portico clock, fine earthenware with powder-blue gold dust background, 53 x 38 cm.

Bordeaux, 8 April, Jean dit Cazaux & Associés auction house.

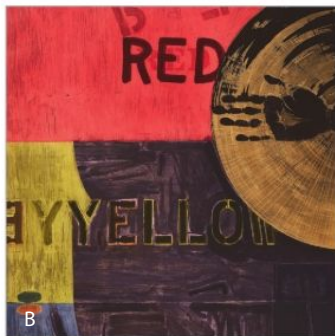


RESULTS

In the world



HD



A \$22,500

Ralph Eugene Cahoon, Jr. (1910–1982), "A Mermaid and a Sailor on a Junk in China", oil on masonite panel, 47.5 x 59.7 cm.

New York, 5 April, Doyle.

B \$43,750

Jasper Johns (b. 1930), "Periscope", 1981, etching and aquatint in colour, on Rives BFK paper, with full margins, 105 x 75 cm.

New York, 18 April, Phillips.

C JPY23,000,000

Émile Gallé (1846–1904), "Jeanne d'Arc" lamp, 1900, cased glass, acid-etching, wheel-engraving, patina, with wooden base, h. 61 cm, diam. 25 cm.

Tokyo, 12 April, Est-Ouest Auctions.



D €147,600

Lucio Fontana (1899–1968), "Table Top", 1952–1955, airbrush and drip painting on glass, modern base, wooden base by Osvaldo Borsani (1911–1985), 40 x 100 x 100 cm.

Turin, 13 April, Casa d'Aste Della Roca auction house.

E €143,000

Ceylon (late 16th/early 17th century), a fine silver mounted tortoiseshell and ivory veneered cabinet for the Portuguese market, 32.3 x 22.6 x 21 cm.

London, 25 April, Bonhams.

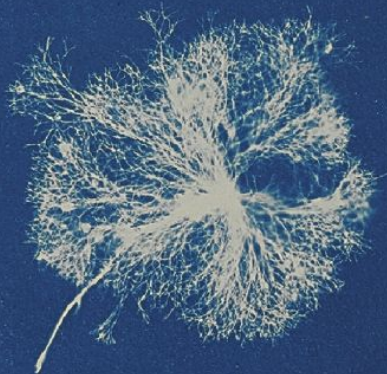
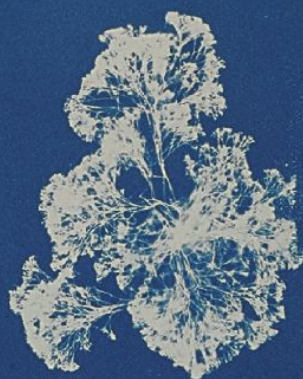
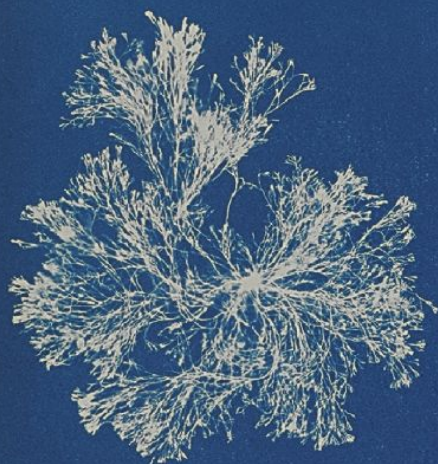


D









Polysiphonia fastigiata.

Nature on display

Jointly organised with the Art Gallery of Ontario, the exhibition “Beyond the Stars. The Mystical Landscape from Monet to Kandinsky”, at the Musée d’Orsay, provides a new interpretation of late 19th and early 20th century landscape painting, focusing on artists’ existential concerns. Through nature, or with it before their eyes, they sought to express their spiritual quest in a variety of styles. The Barbizon school’s realistic landscapes were challenged by naturalism, as defined by Théophile Gautier in his article on Caruelle d’Aligny published in *Le Moniteur universel* (6 May 1861). “Imagi-

nation and style are no longer fashionable in landscape painting”; the artist should “show nature as it is”. Meanwhile, in 1863, Jules-Antoine Castagnary advocated the kind of naturalism that makes “simple, familiar nature worthy of the feelings that inhabit the soul of man”. The concept of “plein air” (the outdoors), theorised by Stéphane Mallarmé in an essay from 30 September 1876 (“The Impressionists and Edouard Manet”, in *The Art Monthly Review*), was thus based on the objective study of light. Here, Manet’s friend observes that “the demand for truth, characteristic of modern painters, which enables them to see nature and reproduce it as it appears to true, pure eyes, leads them to adopt air as their own more or less exclusive medium.” Moving from air to colour was a mere step for an artist like Monet, who could incite contemplation with a landscape, and even pave the way to abstraction (“Stacks of Wheat (Sunset, Snow Effect)”, 1890-1891). With others, the landscape was internalised and became religious and Christian art. The forest symbolised sacred woods and the trees represented the soul and its elevation (Paul Sérusier, “The Incantation (The Holy Wood)”, 1891). The immanence of the divine in

Previous page

Ernesto Neto (b. 1964), “Flower Crystal Power” (detail), 2014, from the exhibition “Gratitude” at the Aspen Art Museum, Colorado, in 2014.

© Photographer: Tony Prikryl; courtesy of the artist and Tanya Bonakdar Gall

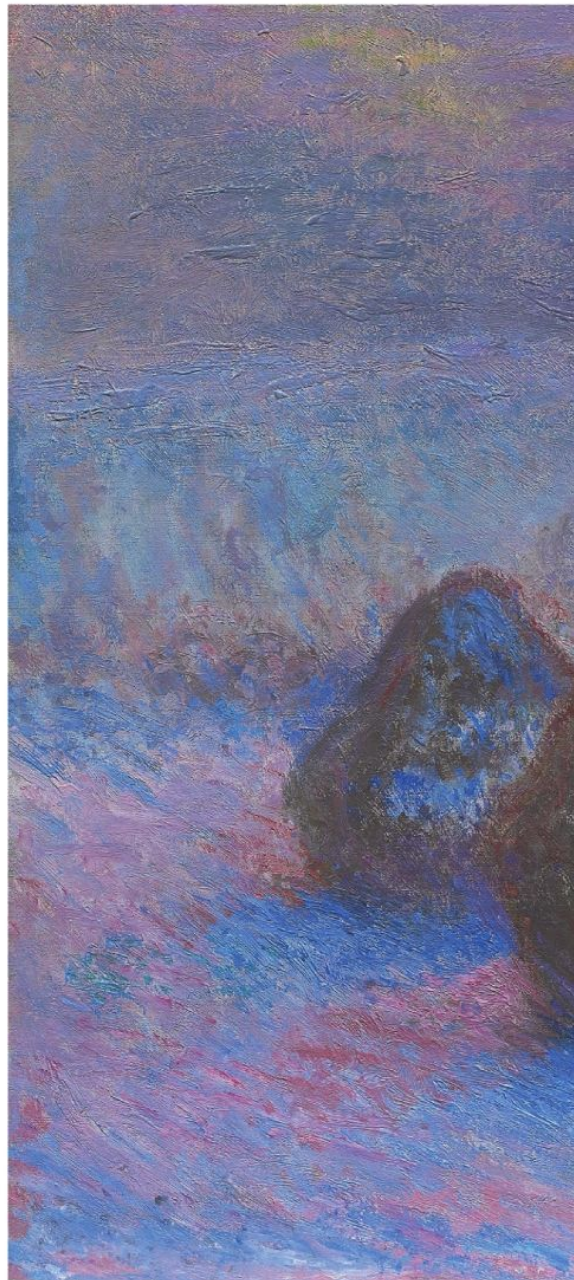
Opposite

Anna Atkins (1799-1871), “Photographs of British Algae, Cyanotype Impressions: *Polysiphonia fastigata*”, c. 1845, cyanotype on paper, 35.5 x 28 cm, France, Paris Muséum National d’Histoire Naturelle, Central Library of the MNHN.

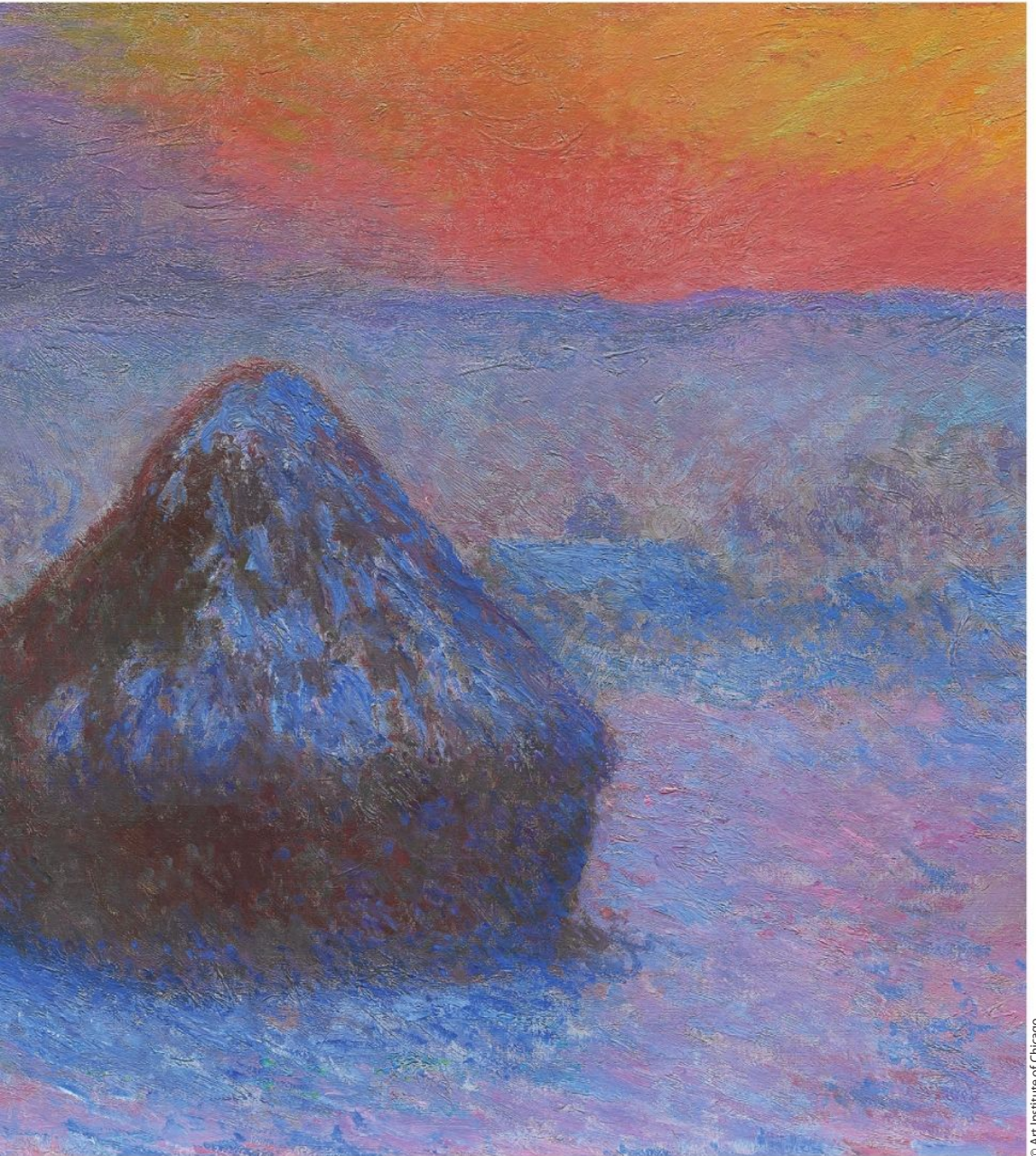
nature is the subject of a famous painting by Gauguin: "Vision After the Sermon (Jacob Wrestling with the Angel)" (1888). For Canadian artists like the Group of Seven, as for Scandinavian and German artists, Nordic landscapes were essentially mystical. All of them revered nocturnal atmospheres, with their simultaneous quality of the real and extraordinary (Tom Thomson, "Northern Lights", c. 1916). In this fascinating exhibition's penultimate section on "ravaged landscapes", Alexander Young Jackson depicts more ominous lights in the form of deadly explosions ("Gas Attack, Liévin", 1918). A vision of harmony provides a more joyous conclusion to the circuit with painters of the cosmos, notably Wenzel Hablik, who takes us into a fairy tale galaxy with "Starry Night" (1909).

Gardens of past and present

Gardens have always featured prominently in the history of landscape painting, as an enclosure, a space delineated within a territory, a staged area, a mirror image of the world or a total work of art. This is the ambitious (and remarkably well-approached) subject of the exhibition at the Grand Palais ending on 14 July, which reflects the love of green spaces in France: some 22,000 parks and gardens, nearly two thousand of which are listed as historical monuments. The multifaceted exhibition takes us from Antiquity to the present day. It begins with a fresco of the House of the Golden Bracelet in Pompeii (AD30-35): this trompe l'œil landscape painting is an image of everlasting spring, with a wealth of natural tree species and wildlife, especially birds (nightingales and small herons). In the Renaissance, scientists and artists, fired by a new critical approach, reconsidered ancient sources through the meticulous study of plant life. These reinterpretations and the genuine artistic revolutions that followed, embodied in the



Claude Monet (1840-1926), "Stacks of Wheat (Sunset, Snow Effect)", 1890-1891, oil on canvas, 65.3 x 100.4 cm (detail). Chicago, Art Institute of Chicago, Potter Palmer Collection.



Lawren S. Harris (1885-1970), "Decorative Landscape", 1917, oil on canvas, 122.5 x 131.7 cm (detail), Ottawa, National Gallery of Canada.



drawings of Albrecht Dürer, led to the creation in Padua of the first botanical garden (1545). Plant-gathering thus contributed to scientific education, and gardens flourished with the new discoveries of great explorers: the herbarium, considered as a dry garden, was the mark of this golden age. Gardening as a profession emerged at the same time, becoming an art in itself: that of composing and giving rhythm to landscapes, incorporating the vegetable, the mineral, the animal, and the human realms. Painters and visual artists of the 20th and 21st centuries have represented or dreamed up different gardens, from Giusto Utens ("Castello", c. 1599) to Gustav Klimt ("The Park", 1910) and Jean-Michel Othoniel ("Grotta Azzurra", 2017). Seen from a great height, as places of gathering – from large public estates to parks –, gardens are depicted in their social aspect, through the history of their design patterns, colours and uses. Domains of love, celebration, sorrow or destruction, subject to the whims of fashion and sometimes abandoned, they are a profound source of cultural transference in various fields: photography, film, sculpture, multimedia installations and even luxury jewellery. So the exhibition circuit does not merely consist of a pleasant stroll through space and time; it also raises awareness of social aspirations in general, focusing on the search for a way to live intelligently with our environment.

The garden as a subversive artwork

With "Infinite Garden. From Giverny to Amazonia", the Centre Pompidou-Metz truly synthesises the exhibitions at the Musée d'Orsay and the Grand Palais, while standing apart from the "heterotopian" definition (the physical representation of a utopia) of the garden, described by Michel Foucault in 1967 as "the smallest plot of land in the world" and "the totality of the world". More than this, the subversion generated by landscape art – from Émile Gallé to Jean Dubuffet and Pierre Huyghe – is what has captured the attention of curators Emma Lavigne and Hélène Meisel: "Beyond the confined, ordered space, the garden, in this exhibition, is one of intimate passions: disturbing, licen-

tious and undisciplined". A place of defiance and dissidence that may be exquisitely refined or wildly exuberant, it becomes a biological, ethical, and political laboratory. The various anti-rationalist movements – mannerism, decadence and surrealism – made it a place open to the ill-assorted and irregular. Mostly contemporary, the works on show depict an "experimental, obscure, chaotic, and unpredictable" garden. In the end, this exhibition reveals a complementary approach to the subject, presenting the garden as a place for research and initiation, open to the topical phenomena of intensive mixing, intermingling and migration. For example, "Flower Crystal Power" (2014, see photo), by Brazilian artist Ernesto Neto, arose from the healing rituals he learned from an Amazonian tribe, the Huni Kuin. It is an immersive, olfactory installation made with lycra nets containing mixtures of spices, flowers and therapeutic stones. So the 2017 Art History Festival at Fontainebleau, starting on 2 June, was spot on in choosing nature as its main subject for reflection. The unique situation of the surrounding forest, claimed early on as a hunting ground for kings, then overrun in the late 18th and throughout the 19th century by a crowd of painters and pioneering photographers, is an obvious focal point in this age of ecology and globalisation. The festival thus looks set to broaden debate on the subject still further, around three focal points: ordered nature, staged nature, and nature as environment. So watch this space...

Vincent Bréhat

"Beyond the Stars. The Mystical Landscape from Monet to Kandinsky", until 25 June, Musée d'Orsay, Paris.

www.musee-orsay.fr

"Infinite Garden. From Giverny to Amazonia", until 28 August, Centre Pompidou, Metz.

www.centrepompidou-metz.fr

"Jardins", until 24 July, Grand Palais, Paris.

www.grandpalais.fr

Outdoor auctions

Did Rouillac secretly fancy themselves as Le Vau or Le Nôtre, when in 2013 – the year they sold their famous Mazarin chest – they had 17 tons of sculptures by Alfred Janniot (1889-1969) delivered? Their staging in the middle of the gardens at the Château de Cheverny (Loire region, France) paid off, despite logistic difficulties, with 35 of the 37 lots sold. Six sculptures went for over €100,000 and a large bronze sculpture of the “Three Graces” (see photo) even achieved €370,000. Is the market so filled with aspiring Medici?

Garden deco

The first ornamental gardens date back to the Renaissance. In those days, the Boboli Gardens in Florence, Niccolò Pericoli’s landscape masterpiece at the Palazzo Pitti commissioned by the Medici, were a talking point in every European court. British auction houses started the fashion for outdoor sculpture in the late 1980s, and they are now firmly part of the landscape. Sotheby’s, a pioneer in this regard, holds

sales every year consisting entirely of garden ornaments, with sculptures, fountains and monumental railings. Palladio’s aura during the 18th century took Italian-style parks across the Channel, where they ravished the English aristocracy. It’s no surprise, then, that this very British passion was strongly revived by arty decorators and new age landscape artists. The first auction entirely dedicated to garden statuary (in the broadest sense) was held in London in 1986, and by the second auction had become a key biennial event. Thirty years later, design and decorative art lovers have remained highly active, in line with changing tastes and trends. Nor has garden statuary left auctioneers cold on the other side of the Channel. Artcurial led the way in October 2003 by selling off

€352,800

Niki de Saint Phalle (1930-2002), “La Sirène”, 1983, Polyester resin single piece used as a model for the composition in the Fontaine Stravinsky in Paris, 90 x 240 x 90 cm (detail). Paris, 6 December 2012, Pierre Bergé & Associés auction house.

HD





the "architectural antiques" of the Houdan estate, amassing a little over €2 million over two days – and again, in 2007 with a sale of 1,200 lots including a jumble of 60 fountains and tubs, 40 pillars and entrance gates, and as many 18th and 19th century

It is undeniable that contemporary art is booming in the field of garden statuary, with new enthusiasts battling for pieces up to several hundreds of thousands or even millions of euros.

sculptures and statues. It produced few spectacular sales, but there were numerous, consistent bids ranging from a few hundred euros for a glazed ceramic fruit basket to nearly €40,000 for a white marble sculpture by André César Vermare. Other auction houses soon stepped into the breach, with varying degrees of success. Some, like Christophe Joron-Derem in Naintré (Vienne region), focus on "decorative garden items" (posts, pools and basins, columns, imposing stone chimney pieces and so on), attracting mostly restorers of old buildings undaunted by monumental ensembles. Others, with a more decorative approach, choose sculptures that are more easily carried and installed, which afficio-

Opposite

€15,500

Mathurin Moreau (1822-1912), "Nymphe", 19th century, white-lacquered casting by Val d'Osne, h. 200 cm. Paris, Drouot, 25 May 2011, Coutau-Bégarie auction house.

Next page

€370,000

Alfred Auguste Janniot (1889-1969), "Les Trois Grâces" (at the centre of the photo), patinated bronze, signed, 252 x 144 x 78 cm. Château de Cheverny, 9 June 2013, Rouillac auction house.

nados buy for their own gardens, courtyards and terraces. And in France, historically the land of founders and bronze casters, there's more than enough to go around! In fact, it's interesting to note that mass-produced creations are more popular than original stone statues these days. Large-scale pieces by the founder Val d'Osne can only rarely be obtained for under €5,000, though they can easily top €15,000 if they have a white imitation marble lacquer coat, like a "Nymph" sold at Coutau-Bégarie in 2011 (see photo). For collectors, this is a rare chance to think big, making sure the piece they're after is in good condition. They should be careful, as restored outdoor sculptures are worth considerably less. The Brits, on the other hand, have never hesitated to use – and abuse – lead, as visionary pioneers of the famous "English style" gardens.

Contemporary art's green fingers

In the era of steel and resin sculptures, traditional ornaments, be they garish or refined, are still holding their own, and are being incorporated into architecture, bathing in the middle of pools or displayed on scythed lawns. But the death-knell of noble, all-powerful marble has most certainly sounded. Enter the more weather-resistant stone and its reconstituted substitutes, often using metal frames – although these pieces fetch half the price at auction. It is undeniable, however, that contemporary art is booming in the field of garden statuary, with new enthusiasts battling for pieces up to several hundreds of thousands or even millions of euros. Works by Bernar Venet, Jean-Claude Farhi, Xavier Veilhan, Jean-Pierre Raynaud, Niki de Saint Phalle and Jean Tinguely are now found in public spaces and private gardens alike. In the Var region, the extraordinary sculpture park opened by Enrico Navarra for a privileged few last summer, not far from the Jean-Gabriel Mitterrand park, Patrick Seguin's 40 hectares of land and the Fondation Bernar Venet, shows that, far from disappearing, this discipline is being tenderly cultivated, and blossoming more than ever as spring arrives!

Dimitri Joannidès





Camille Pissarro: natural painting

France had devoted no other exhibitions to Camille Pissarro (1830-1903) since the retrospective at the Grand Palais in 1980-1981. But this year, no fewer than five are being staged in Paris, Pontoise and Copenhagen too. The Musée du Luxembourg is focusing on a particularly intensive period of work and reflection in the Impressionist painter's career, and one that is paradoxically the least studied: that of his life in Éragny. He produced nearly 350 works on canvas and paper during his last two decades, and a selection of these is now on show. While the somewhat modest size of the labels and drab-coloured surroundings are disconcerting, the originality of this approach has decided appeal, as does the chance to see numerous paintings now being shown for the first time in France.

A peaceful haven and an ideal work setting

"I am only happy when I am with you all in Éragny, where I can think about my work in total peace of mind," he wrote to his son Lucien on 23 January 1886. At that time, it was almost two years since Pissarro had settled in Éragny-sur-Epte, a tiny village close to Gisors, two hours

north from the French capital. After Paris, Pontoise, Louveciennes and Osny, on 1 March 1884, he moved into a house big enough for the whole family. He already had seven children, and the latest arrival, Paul-Émile, would make his appearance in a few months. A few buildings, including his own, lay along the main road, from which the enormous garden was barely visible – let alone his studio, with its curved bay window. Pissarro – who sometimes stayed in Paris to attend to business – and his family at last led a sedentary life, in contact with nature. The artist could work outdoors, while his wife Julie took care of feeding the family. She created a vegetable garden, planted fruit trees, built a hen house and rabbit hutches, and recruited labourers to help her maintain this little farm. Unlike Pontoise, there were no factory chimneys or barges in this corner of the Vexin region: only meadows and farmland as far as the eye could see. An assiduous worker and eternal observer, Pissarro never grew tired of this natural spot. A few square kilometres of landscape provided material for endless variants, even if he did have a few favourite subjects: the farms and orchards of Éragny, the hill at Bazincourt (the closest village), the surrounding meadows with their lines of poplars and fences, the red skies at dusk, the poetry of a



Camille Pissarro (1830-1903), "Gelée blanche, jeune paysanne faisant du feu", 1888, oil on canvas, 92.8 x 92.5 cm (detail), Paris, Musée d'Orsay.



TO KNOW

The painter is highlighted in another exhibition in Paris, at the Musée Marmottan-Monet, until 2 July. Entitled "Camille Pissarro. Le premier des impressionnistes", it looks back at the artist's career through 75 paintings and temperas. This is the first French retrospective on Pissarro for 36 years.

Camille Pissarro (1830-1903), "Woman Bathing Her Feet", 1895, oil on canvas, 73 x 92 cm, USA, The Art Institute of Chicago.



garden in the snow and the Epte river in spate. His figures, busy with daily tasks or resting, lead a simple life. At least, in appearance... They aren't feigning. The air circulating between these characters seems suspended, suggesting their freedom, real or imagined. This air is heavy with the scent of freshly-cut grass, or warm fires in the biting cold of winter. Pissarro did not seek to evoke any emotion or convey a message in his painting. Marked by his struggles as an artist and his tormented relationship with his parents, he was a fervent supporter of the anarchist cause, standing up for the utopian ideals of his contemporaries Proudhon and Bakunin, and believing firmly in liberty and individual fulfilment. His collection of twenty-eight pen drawings, "Turpitudes sociales" (1889), with captions taken from the anarchist newspaper "La Révolte", provides interesting evidence of his hatred for the bourgeois, his anticlericalism, and his compassion for the destitute. He sent the originals (the sole copies) to his nieces in London, and they were only seen by the family circle. Plates from a facsimile published in 1972 feature in the exhibition.

"Father" Pissarro

One of the founders of the impressionist exhibitions, and thereafter a loyal participant, the artist cultivated a fruitful relationship with his younger colleagues Paul Gauguin, Vincent Van Gogh and above all Paul Cézanne. "Old Pissarro was a father to me. He was someone you could talk to, rather like the Good Lord," Cézanne wrote in 1902. Though neither teacher nor master, Pissarro also set his children on the path to exploring their own sensations, and soon turned the Éragny house into a studio and art school: a place for literary, artistic and political get-togethers. Seurat and Signac would come and discuss art with "Father Pissarro", while his children gave free rein to their experiments. It was no accident if five of his sons took up painting and engraving. And when in 1894, Lucien, his eldest son, created a small publishing house in England focused on works by the family's favourite authors (including François Villon, Gustave Flaubert and Charles Perrault), its name "Éragny Press" was a distinct tribute to the family village in the Vexin region.

Claire Papon

"Pissarro in Éragny, Nature Regained", until 9 July,
Musée du Luxembourg, Paris.

www.museeduluxembourg.fr



The “Gouthière myth”

The study of 18th-century gilt bronze is undergoing a revolution. One of its noblest representatives, Pierre Gouthière (1732-1813), is being celebrated this spring at the Musée des Arts Décoratifs in Paris, in collaboration with the Frick Collection in New York. This two-pronged exhibition is joined by another, staged simultaneously by the Wallace Collection in London. A few centuries ago, the portrait painter Élisabeth Vigée Le Brun described in her “Memoirs” the effect of Pierre Gouthière’s bronze pieces at Madame du Barry’s Pavillon de Musique in Louveciennes: “So famous for its rich and tasteful decorations. (...) the mantelpieces and doors were all of the most elegant workmanship. Even the locks could be admired as masterpieces of goldsmithing”. Fragonard had hoped to receive 20,000 livres for his famous panels, which were rejected in the end, and Vien was paid 16,000 livres for the four paintings that replaced them. Pierre Gouthière asked for the same sum for the ornamentation of just one of his mantelpieces and a few door and window handles. Today, Fragonard’s “Progress of Love” series is one of the

jewels of the Frick Collection. But gilt-bronze work – the quintessence of luxury in the late 18th century – is one of the least studied fields in the decorative arts, and one of the hardest to evaluate critically.

From artisan to artist

While Pierre Verlet’s book (“Les Bronzes dorés français du XVIIIe siècle” [“Late 18th century French gilt-bronzes”], 1987) remains the leading reference, the book issued for the “Pierre Gouthière” exhibitions – the first monograph on Gouthière in English – should shed new light on the subject. In it, art historian Christian Baulez reveals a wealth of fresh insights into the artist’s personality: “It is fascinating how he went from the status of an artisan, who became a chaser and gilder in 1758, to that of an artist who enjoyed the company of actresses.” The former curator at Versailles

Pierre Gouthière (1732-1813), small altar, ivory, white marble and gilt bronze, c. 1770, private collection.

HD

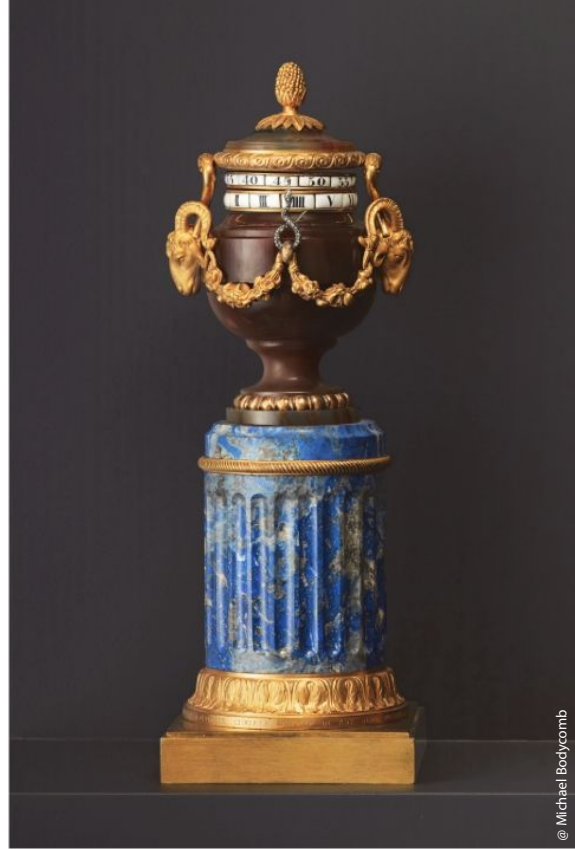




Pierre Gouthière (1732-1813), French window knob, chased gilt bronze, based on a design by **Claude Nicolas Ledoux**, c. 1770, Paris, Musée des Arts Décoratifs.

Pierre Gouthière (1732-1813), small clock with rotating dial, lapis lazuli, agate, chased gilt bronze, enamel, inscribed "Fait par Gouthiere ciseleur doreur/du Roy quay Pelletier 1767" on the base, private collection.

reveals the existence of a natural daughter by the singer Madeleine-Augustine, for whose sake Gouthière even went to prison in 1767 after insulting a soldier from the "Grey Musketeers" guard. Above all, Pierre Gouthière was a considerable character. He and the sculptor Jean Rameau wrote to the King of Poland in the mid-1760s to "short-circuit" François-Thomas Germain, telling the monarch that they had both "long been in charge of the works of Germain, goldsmith to the King of France: the first as chaser-gilder, who alone possesses the colour adorning Your Majesty's gilt pieces; the second as goldsmith. Having had the honour of working for Your Majesty, we have both been happy for our works to be enjoyed thus, and dare to assure you that Germain, the apparent author, would have been entirely incapable of composing them, let alone finishing them so perfectly." This unpublished letter, discovered by Christian Baulez, raises issues on the relationship between Germain and Gouthière, and on the very concept of authorship. Baulez explains that due to the high degree of specialisation in every trade (dictated by the Ancien Régime's guild system, the tough competition and customers' impatience), "a system of cooperation and subcontracting grew up, involving a whole network of independent studios, artists and artisans in every commission." But model designers, architects, sculp-



tors, model-builders and founders did not work exclusively with one particular bronze-maker. This means that only archives – records of commissions and bills, sale catalogues, reports and post-mortem inventories – have enabled works to be firmly identified as by Pierre Gouthière. This is the stance of the co-curator of the New York and Paris exhibitions, Charlotte Vignon, who for the catalogue raisonné selected only works mentioned in old documents, and which have survived or been documented through drawings, engravings and photographs. A restrictive approach that the expert Alexandre Pradère commended in an interview for the Gazette, considering it "an absolute necessity" after a century of erroneous attributions.

Did Gouthière have a style?

The remarkable exhibition at the Musée des Arts Décoratifs in Paris situates Gouthière among the

"Pierre Gouthière (1732-1813): Virtuoso Gilder at the French Court", until 25 June, Musée des Arts Décoratifs, Paris.

www.lesartsdecoratifs.fr

"Gilded Interiors: French Masterpieces of Gilt Bronze", until 30 July, Wallace Collection, London.

www.wallacecollection.org

bronze workers of his time, as some of his rivals achieved the same quality level. "Starting in the 19th century," says curator Anne Forray-Carlier, "art historians clouded the issue as regards the production of gilt bronze pieces, probably under pressure from dealers who wanted names for classification, for offering more accessible literature and of course for commercial reasons." For five years, Charlotte Vignon and Joseph Godla, curator and head restorer respectively for the Frick Collection, roamed the United States, Europe, and Russia to examine some two hundred pieces, choosing only fifty-odd in the end. Charlotte Vignon, incidentally, rejects the idea of a "Gouthière style", speaking rather of "a highly personal way of interpreting models: in other words, a technique and talent particular to the artist." She presents him as a craftsman of great talent, a passionate man who took his art to the heights of perfection; a man who seized the opportunities he was offered and made the most of his association with goldsmiths early on; a man who

could render with equal dexterity the veins on a leaf, the soft complexion of a face or a goat's hairy coat in poorer, less costly materials than gold and silver.

Hidden Gouthières...

The list of items no doubt lying dormant in private collections guarantees further excitement for researchers. When asked what he would like to see resurface, Christian Vaulez played along: "We only know of two of the five mantelpieces at Louveciennes. The one owned by the Duchess of Mazarin, which was at the Chateau de Ferrières, has been lost, like the three in the Pavillon de Bagatelle stolen in the 1980s. The two tables bought by Marie-Antoinette at the Duke of Aumont's sale, one of which appears in a portrait of the queen dressed as a 'Gaul' by Vigée Le Brun, were probably destroyed in the fire at the Chateau de Saint-Cloud. But who knows?" Surprises are always possible. The evening of the New York exhibition opening, a collector told Charlotte Vignon that he owned "the little rotating dial clock" (see photo), which is inscribed "Made by Gouthière, chaser-gilder to the King, Quay Pelletier 1767" on its base. In Paris, where the piece is being shown, Anne Forray-Carlier also presents two of her very recent discoveries: a design attributed to François-Joseph Bélanger for one of the "Cassolette" vases now at the Louvre, and above all a "Still Life with Alabaster Vase" depicting one of the Duke of Aumont's vases – now privately owned – before the transformation of its base. Alexandre Pradère concludes that "Christian Baulez' work on Rémond, Martincourt and Pitoin is lifting the veil of ignorance that has hitherto shrouded the study of gilt-bronze works." They now seem to have a far brighter future.

Carole Blumenfeld



Pierre Gouthière (1732-1813), pair of candelabras, one; a hard-set porcelain vase, the Meissen Manufactory, c. 1720, the other; a later replacement after a design by François-Joseph Bélanger, 1782, hard-set porcelain and gilt bronze, The Frick Collection, New York.



READING

"Pierre Gouthière. Virtuoso Gilder at the French Court",
edited by Charlotte Vignon and Christian Baulez,
408 pages, D Giles, London.

Casamonti: Italian art in the front line

Specialising in Italian art from the second half of the 20th century, the Paris Tornabuoni Art gallery recently left Avenue Matignon for huge premises in Passage de Retz in the Marais district. We talk to the gallery director about his career and the Italian art market.

What's behind the move?

Some major renovation work in Avenue Matignon was going to disrupt the life of the gallery for several years. Also, I knew the flexibility and size of the new premises, and the fact that major galleries like Thaddaeus Ropac, Karsten Greve and Almine Rech were close by. Various friends said "Why don't you leave Paris?" But I decided to up the ante with a larger space. I wanted to send out a positive signal. Paris has given me a huge amount. Works by my artists are now in the Centre Pompidou. Italian art has enjoyed

a higher profile in the last five years, probably partly thanks to my work.

What is the background to the Tornabuoni Art gallery?

It's a family business. It all started with my grandfather, who was a collector. When he died in 1981, my father, who was already acting like a gallery owner without a gallery by advising his friends, joined his father's collection to his own. That was how he got the idea of opening his own sales outlet in Via de Tornabuoni in Florence, hence the gallery's name. He continued to develop my grandfather's interest in the Italian Novecento, covering De Chirico, Morandi, Balla, Severini and post-futurism, then turned to his contemporaries, and began to exhibit them. At this point, he was already buying and selling a few Fontanas. He was the one who introduced me to Boetti. Next year, my father is opening a cultural centre in Florence, rather like a small foundation, to exhibit his collection permanently, with Picasso, Basquiat, Giacometti and all the art he likes outside the mainstream market.

Tornabuoni Art,
Passage de Retz, 9 rue Charlot, 75003 Paris.
Exhibition "Emilio Isgrò", until 17 June.

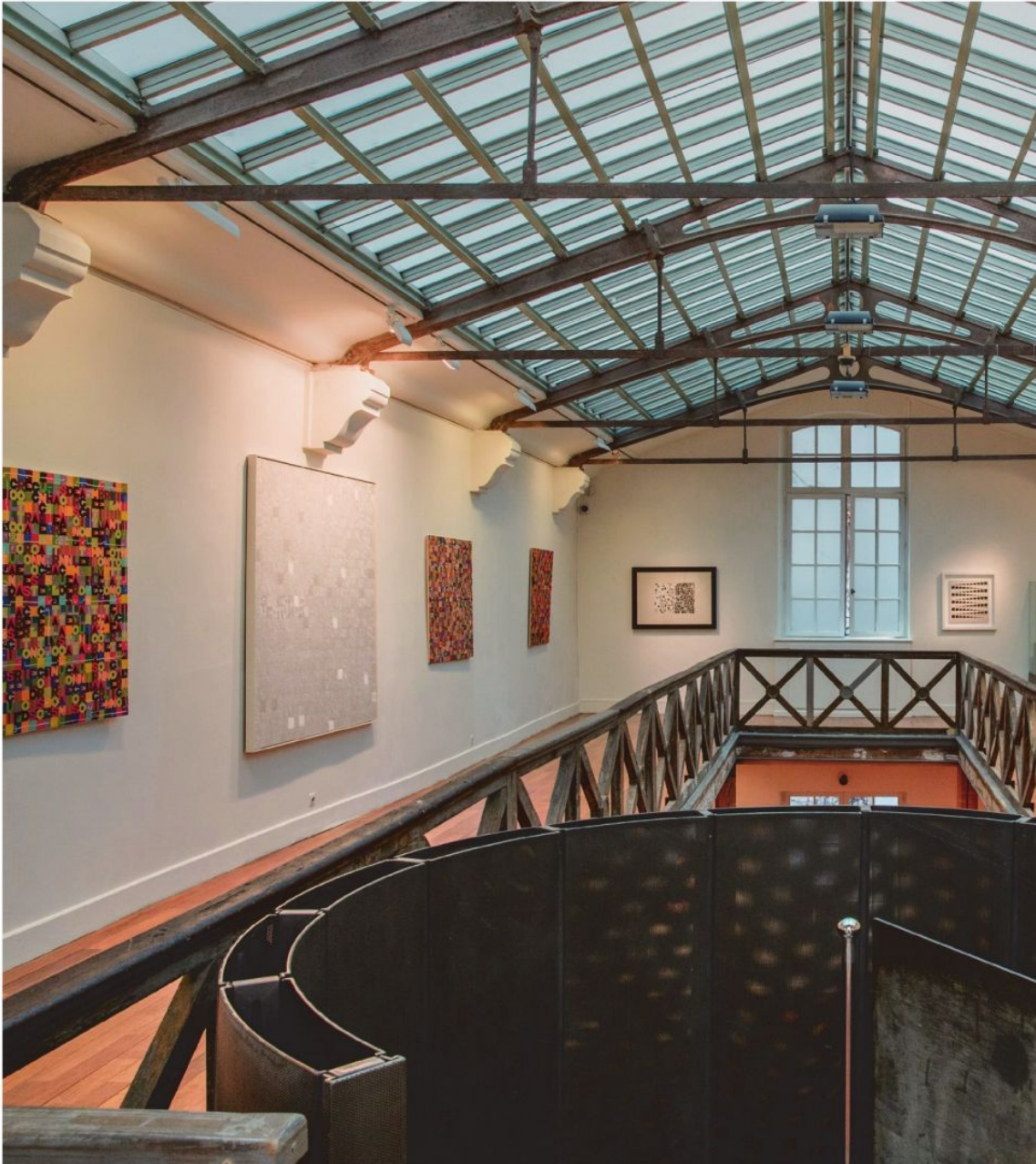
www.tornabuoniart.fr



Michele Casamonti, Director of the
Tornabuoni Art gallery,



Tornabuoni Art gallery



© View of the exhibition Alighiero Boetti, 2017, Tornabuoni Art Paris. Courtesy Som Chantapich, Saywho.



And how did you start up yourself?

I began when I was 21, while continuing my university studies, which I finished in 2006 with a PhD. First of all I worked with my father – but a long way away from him – in our gallery in the Swiss ski station of Crans-Montana, which had just opened. Crans-Montana was an extraordinary opportunity for me. I came from a little town in Italy and I needed to build up a network of collectors. I didn't have the means to travel all over the place, and I wasn't yet ready for the major fairs. But in Crans-Montana, collectors had a very rare commodity: time, and were very relaxed – winter and summer alike, to boot! Today, collectors visit around a hundred stands at a fair, spending two minutes at each gallery, stopping to talk with the gallery owners, and possibly negotiating two or three paintings. When you are on holiday, you can calmly look at a book, seek out a painting, attend a dinner and so on. That's how I was able to build up a network of collectors in Italy and Milan, where I opened a gallery in 1995.

Where does Paris stand in the Tornabuoni network, which comprises seven art galleries in all, from London to Florence?

I have been participating in the FIAC since 2000. For my first step onto the international stage, I decided it would be Paris, not London, because Crans-Montana was visited by a lot of my Paris friends, who encouraged me to exhibit Italian art, I signed the contract for the gallery in 2008 – on the very day Lehman Brothers crashed! Then I opened it the following year with Fontana. Paris provided a chance to highlight our specialisation in post-war Italian artists, and to create books. That means a lot to me: it provides memories of an exhibition. I wanted to build up French literature in this field. In the seven years I've been in Paris, I've published twenty-odd books.

The Tornabuoni Art gallery moved to the Passage de Retz in the Marais, Paris, at the beginning of 2017.

What stands out particularly in this wide and varied programme?

We have exhibited Fontana, Ceroli, Boetti, Rotella and Castellani... Group exhibitions made it possible to cross Italian and international art with the show on "Fire and Flame", featuring Klein and Boltanski, and to address the theme of white with "Bianco Italia". Afterwards, I saw at least ten others like that flourish in Europe and the US in the wake of my own!

Why has the Italian art market rocketed?

First of all, I don't believe that it's successful because it's Italian. Italy has no critique or museum structures comparable to France's in contemporary art. There is no "passport effect", and incidentally, certain periods like the 1980s are not at all well-respected internationally. But in Italy, what happened between 1950 and 1970 reflected the most radical change in 20th century art after cubism and the major early 20th century movements in Paris. Like other giants in the art world, a dozen Italian artists left their mark on their times: Bonalumi, Fontana in Milan's cultural scene; Burri, Dorazio and Scarpitta in Rome's, and the Arte Povera of Merz, Pistoletto, Boetti, Paolini, Rotella, Biasi and Kounellis in Turin's. At that time, as in Paris at the Montmartre period, Italy was an artistic centre that attracted artists from all over the world. Rome was closer to the US than Milan was! Twombly and Rauschenberg settled there. For twenty years, Italy experienced a glorious period in terms of literature, fashion, design and art. I don't champion these artists because they are Italian, but because they had

the ability to change the language of art and inspire the following generations.

What was the turning point for the market?

Everything really started to move between 2005 and 2015. Museums devoted exhibitions to them, including the New York Guggenheim's on Fontana in 2007 and on Burri last year. Germany also staged various retrospectives. And so general public and collectors alike were able to discover these magnificent works.

What is the profile of your collectors?

A large part of my buyers come from North and South America. Europeans have always been around. The Asians are lagging behind with the artists I promote, even if things are beginning to move – and in fact, Fontana's world record, \$29 million for "La Fine di Dio" (1964), was set by a Chinese buyer in 2015. Overall, buyers are highly cultivated and informed people, and rarely buy purely on impulse.

After accelerating rapidly, this market has slowed down over the past few seasons...

It's true, there have been a few low results, but we should compare these figures with the quality of the works put up for sale. Today, very few masterpieces come on the market compared with 2014 – which means that we are no longer seeing a string of records that create enormous rises every six months: that was very hard to follow. For me a crisis means that nothing is selling. But in the last few sales, paintings have been finding buyers. A Scarpitta estimated at £1 million sold for double the figure.

Nowadays, all contemporary art galleries and antiques dealers exhibit a piece by Fontana at a fair. Is this the price of success?

Artists are owned by nobody, and there is room for everyone. But without wishing to be arrogant, knowledge is the best way for getting a feel for a work's precise value. Working with these artists as I have for twenty years has certainly boosted my learning. Because to know a work well, it takes years of experience.

Alexandre Crochet

TO KNOW

The Tornabuoni Art gallery is linked with a major exhibition coming up in Venice during the contemporary art Biennale at the Giorgio Cini Foundation on the island of San Giorgio Maggiore, from 12 May to 12 July. Entitled "Alighiero Boetti: Minimum/Maximum", it contrasts large- and small-scale works, under the curatorship of Luca Massimo Barbero, and also features a special project devised by Hans Ulrich Obrist.



Alighiero Boetti (1940-1994), "Mettere al mondo il mondo" (Bringing the World into the World), 1975, ballpoint pen on paper mounted on canvas, 160 x 347 cm (detail).

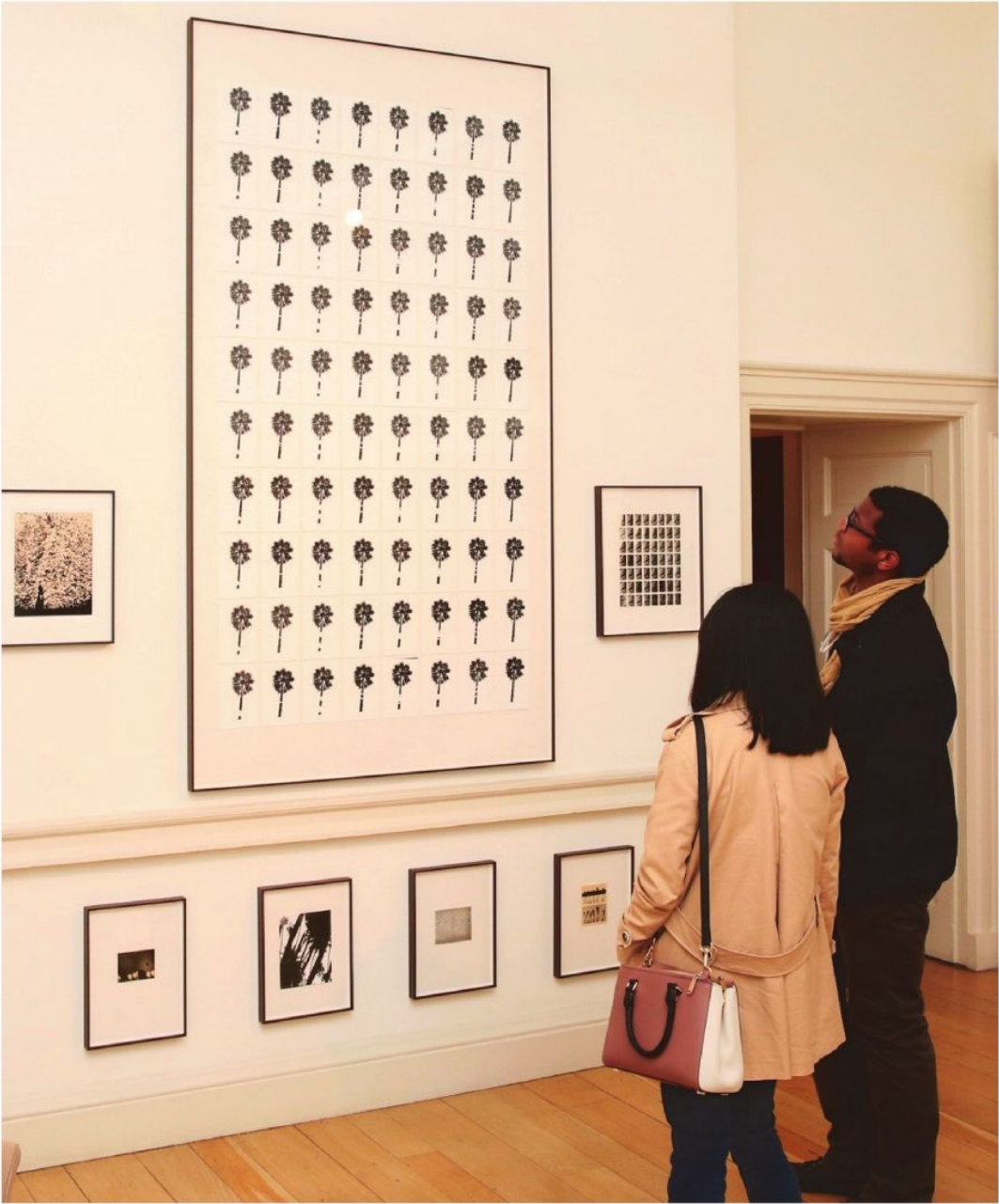


Photo London 2016. Photo by Michael Alberry

From London to New York

Newcomers to the springtime art fair calendar, Photo London (18–21 May), which is three years old, and TEFAF New York Spring (4–8 May), which is launching its first edition, dedicated to modern and contemporary art, this year, have come to compete with their elder Frieze New York (5–7 May). Just a few weeks ahead of the opening of the great contemporary art event Art Basel, this is a serious warm-up for collectors.

TEFAF takes a gamble on New York

"I like to be in America!", as the "West Side Story" song goes. In 2017, the European art market still dreams of America. According to the TEFAF report published in March, the US, with 30% of the market share, ranks first in the world, auctions and dealers included. Its appetite for art and collector's items is – for now – still vaster and more wide-ranging than Asia's. But the Americans, a longstanding, crucial driving force for sales at TEFAF Maastricht, have lately begun to desert it. Apart from the curators and trustees, they were few and far between at the last fair. This led to the idea of setting up in New York. The TEFAF organisers, under the leadership of CEO Patrick van Maris, decided to create two events in Manhattan: one in October for ancient art and antiques, the other in May for 20th-century art and design. Another difference is the number of exhibitors. While TEFAF Maastricht features over 270 stands, TEFAF New York has 93. This change of scale also reflects a practical reality. The historic red brick building of the Park Avenue Armory was chosen for its unique location, but is somewhat cramped. Hence a limited number of places – making for many disappointed applicants – and smaller stands compared with those at the Maastricht Convention Center. Franck Prazan, a specialist of the Paris School, has a stand of about 35 m², instead of his

80 m² in the Dutch city. "So we have to focus on our artists' quintessential work, such as a museum-quality painting by Nicolas de Staël, 'Grande composition bleue' (1950-1951), shown at major retrospectives on the artist." The lucky winner is delighted to be part of this new adventure: "The US is the top market in the world, but access to fairs is difficult for Europeans," he says. "In March, The Art Show, again at the Park Avenue Armory, was restricted to members of the Art Dealers Association of America". TEFAF New York Spring "is the fair everyone has been waiting for, in a central location – unlike Frieze New York –, with the kudos of an established brand and the stringent selection that makes it such a strong event," he adds.

Fresh wind

TEFAF has got the message: the market's future and changing tastes seem to be focused on more recent times. While it's hard to compare its size to beh-

Joan Miró (1893-1983), "Soirée snob chez la princesse", 1944, pastel and gouache on paper, 31.4 x 51.4 cm, Helly Nahmad gallery, New York.



© Successió Miró/ADAGP, Paris, 2017

Jean Royère (1902-1981), "Boule" sofa, known as the "Polar Bear", c. 1947, Downtown-François Laffanour gallery.



moths like Art Basel (close to 300 dealers), the FIAC (some 180 exhibitors) or Frieze London (over 160 galleries), TEFAF is entering well-occupied territory. Its calendar – which runs alongside the big evening 20th century art auctions in New York, as well as Frieze and its convoy of collectors – has managed to attract a few heavyweights in the sector. Some of them, based in Manhattan, are playing on home ground. The big names include David Zwirner, Hauser & Wirth, Helly Nahmad (with a focus on Miró), Marlborough,

Michael Werner and White Cube – the very ones that snubbed TEFAF Maastricht or just had a quick look around. So, even before it opens, TEFAF has won its first victory. "It's the whole point, to be with major contemporary art galleries," says Cheska Vallois, who is not exhibiting in Maastricht but is taking part in the New York fair in a few days' time. The pontiff of art deco – who has long had a branch close to the Park Avenue Armory – has decided to show only works by Pierre Chareau, the Bordeaux architect and interior

Pierre Chareau (1883-1950), "Nun" lamp,
mahogany and alabaster, ca. 1923.
Vallois gallery, Paris, New York.

designer born in 1883, who died in 1950 in New York, where he lived out the war. "He is no longer very familiar to Americans," she says, "but the monographic exhibition staged by the Jewish Museum last winter had a lot of visitors, and we immediately received requests."

French Connection

For the ten-odd French dealers, including the archaeology specialists Ghezlbash and the Chenels, and decorative art antiquarians like Oscar Graf, the aim of renewing their clientele depends partly on this new neighbourhood. With a stage design by Jean de Piépape, Downtown is betting on a selection of artists and designers popular in the US, with "top-quality, key works", says Hélin Serre, the curator of the Paris gallery. They include the star designer Jean Prouvé with an extremely rare "Trapezium" table priced at over €1 million, and two "lion's head" chairs by Diego Giacometti, much sought-after across the Atlantic. The fair also enables some to emphasise their standing in the Big Apple. Exhibiting simultaneously at Frieze New York but with the gallery's more contemporary artists, Emmanuel Perrotin is dedicating his stand to Hans Hartung, whose heirs he now represents, in partnership with the Hartung-Bergman Foundation in Antibes, which manages the artist's estate. The first floor of the new gallery space in New York is due to open on 27 April. For the Frenchies, as for their European neighbours, this American spring matches their ambitions.

Alexandre Crochet

TEFAF New York Spring, from 4 to 8 May,
Park Avenue Armory, New York.

www.tefaf.com



Photo London: the ambitious one

Of all the new art fairs that have sprung up in the last few years, Photo London (18-21 May) may be one of the most daring. And with all the cheekiness of youth, it is loudly challenging its elder, the prestigious Paris Photo, to resist its irresistible rise. Since comparisons are inevitable, why not make them an advertising weapon? A shrewd strategy for this fair, barely three years old, which has yet to find its audience and earn their loyalty. This year, the Candlestar team have managed to rally 88 galleries, without exceeding the symbolic one-hundred mark – though that would be difficult for the relatively modest Somerset House, which also has the advantage of a central London location. There are some noteworthy newcomers this year: Victoria Miro (London), Sprüth Magers (Berlin) and the Alison Jacques Gallery (London), three heavyweights now joining the dependable Howard Greenberg (New York) and Thomas Zander (Cologne), who have been coming since 2015. Meanwhile, the artists include some big names. Daido Moriyama's recent work will be on show at Hamiltons (London), Benrido (Kyoto) and Ibasho (Antwerp), alongside other Japanese photographers – who are particularly numerous this year. Guy Bourdin and Robert Mapplethorpe are playing solo at the Louise Alexander Gallery (Italy) and Alison Jacques Gallery (London) respectively,

while Tim Walker portrays fashion designer Alexander McQueen at Michael Hoppen – the very same Michael Hoppen who professed his attachment to Paris Photo to us last November. With welcome humour, the London-based gallery owner is dedicating part of his stand to Brexit Britain with works by Martin Parr, Gerry Cranham, Sian Davey, John Davies and Sirkka-Liisa Konttinen. Like him, many of his colleagues seem to have gone for an eclectic approach in anticipating an audience with varied tastes, generally described as "less au fait" than Paris Photo's (though wealthy). The curious will find an exhibition celebrating Magnum Photos' 70th anniversary, curated by photographers Martin Parr and David Hurn, which tells the story of the famous collection with pictures by Bill Brandt, Sergio Larrain, and Diana Markosian. Like the works on display, Photo London has considerable geographical breadth, with seventeen countries represented including Austria, the Emirate of Dubai, Australia and Sardinia. Few French

Rachel de Joode (b. 1979), "Here I Am and Things That Exist. Ow! XIV", 2015, inkjet print on PVC (with base), 153 x 88 x 36 cm. Unique work.





Alex Kwok (b. 1991), "Untitled", from the series "Light Inflections", 2016, 101.6 x 50.8 cm, archival inkjet print on cut Japanese rice paper. Rubber Factory, New York.

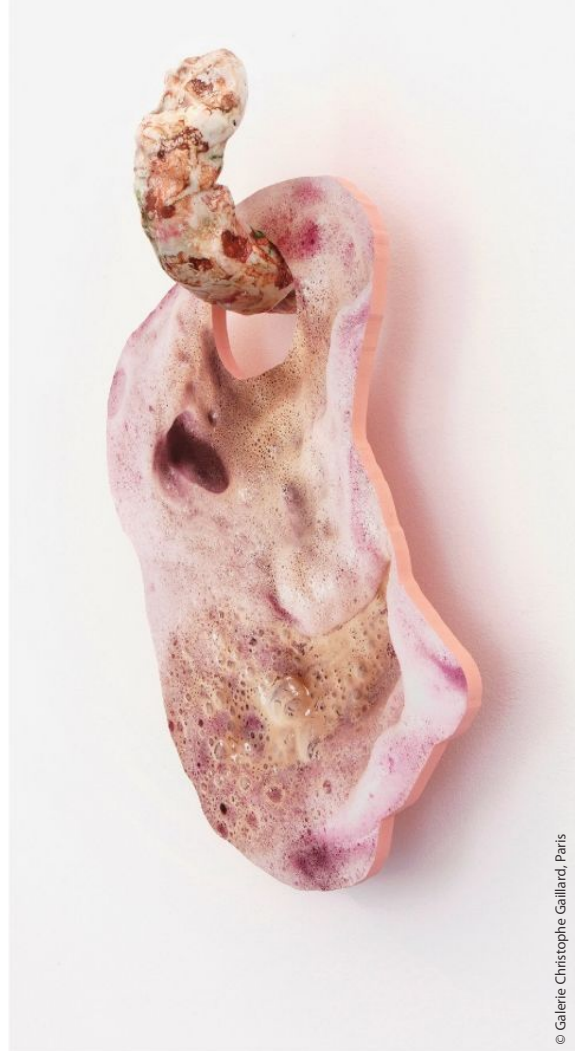
Courtesy of Alex Kwok

Rachel de Joode (b. 1979),
"Soft Inquiry XII", 2015, ceramic and inkjet
print on PVC, 54.5 x 37.5 x 15 cm.
Unique work.

galleries have answered Photo London's call, probably preferring to play on their own turf. Only Les Filles du Calvaire have been venturing forth for three years. "Given our very photography-oriented artistic line, it seems natural for us to help promote the medium in British territory," say the directors of the Charlotte Boudon and Marie Magnier galleries, who are notably exhibiting works by London-based photographer Karen Knorr.

A photogenic future

What will the photography of the future look like? That's the question posed by Photo London in inviting a contingent of very young galleries to its new "Discovery" sector. The fair thus falls in line with its competitors, which nowadays nearly all feature a special area to promote emerging artists. New York's Rubber Factory, which opened less than a year ago, is making its first real incursion into Europe for the occasion, "with a minimalist aesthetic programme, which should strike a chord with the fair's audience," to quote the gallery's equally young owner Mike Tan. His stand is showing the work of Alex Kwok and Moira McDonald, which explores the medium of photography through sculpture. "As visual culture is expanded, diversified and democratised with the creation of imagery now largely ubiquitous, contemporary photography also needs to be re-defined", says Tan. An opinion shared by the fair's co-founder, Michael Benson, who recently advocated the abolition of "the old distinction between photography and contemporary art" before the press. Has Photo London found its identity at last? With Rachel De Joode's solo show, Christophe Gaillard also upholds the standard of photography as a borderless medium.



© Galerie Christophe Gaillard, Paris

The Paris gallery owner is back this year, hoping to consolidate the "promising contacts" he made during his first appearance in 2016. "The fair is now an important hub around which a multitude of city-wide photography events spin, says its Director Michael Benson, and whilst we will remain vigilant with regards to Brexit, we expect the fair to continue to go from strength to strength in the coming years".
A gamble on the future. **Céline Piettre**

Photo London, from 18 to 21 May, Somerset House, London.



Beyeler: the birth of a foundation

How and why does one start a foundation? Ernst Beyeler (1921-2010), an art dealer in Basel since 1945, became famous the world over through the high quality of the works sold at his gallery and the exhibitions he hosted there. In 1997, he created his own foundation to house his personal collection of 180 works – one of the very finest of 20th-century art. This collection, as he said, was based on “the two pillars of modern art: abstraction and cubism”. The institution developed an unprecedented scope, particularly through the exhibitions it regularly staged. Twenty years on, though its founder has

now died, it looks set to grow still further through its plans for extension. Ernst Beyeler wanted his museum to be on a single level to provide easy access for everyone. He also thought it essential that the buildings harmonise with nature: “Water provides a sense of tranquillity; luxury, calm, and voluptuousness: a piece of eternity.” A pond strewn with water-lilies gives distinct charm to the room facing it, dedicated to Monet with the “Bassin aux nymphéas” (c. 1917-1920, three panels, 301 by 200.7 cm). As a matter of interest, this triptych might lie behind the whole set-up. Baron Thyssen wanted to give it to his wife as a wedding present, and made the dealer a substantial offer for it. Beyeler declined, unable to part with what he considered the keystone of his collection. But at the time the painting was held at the Basel Kunstmuseum, and Beyeler feared that half his collection would end up in the reserves. That was when he decided to start a foundation. “I didn't want a museum too close to the Kunstmuseum,

Fondation Beyeler, Riehen-Basel, Switzerland.

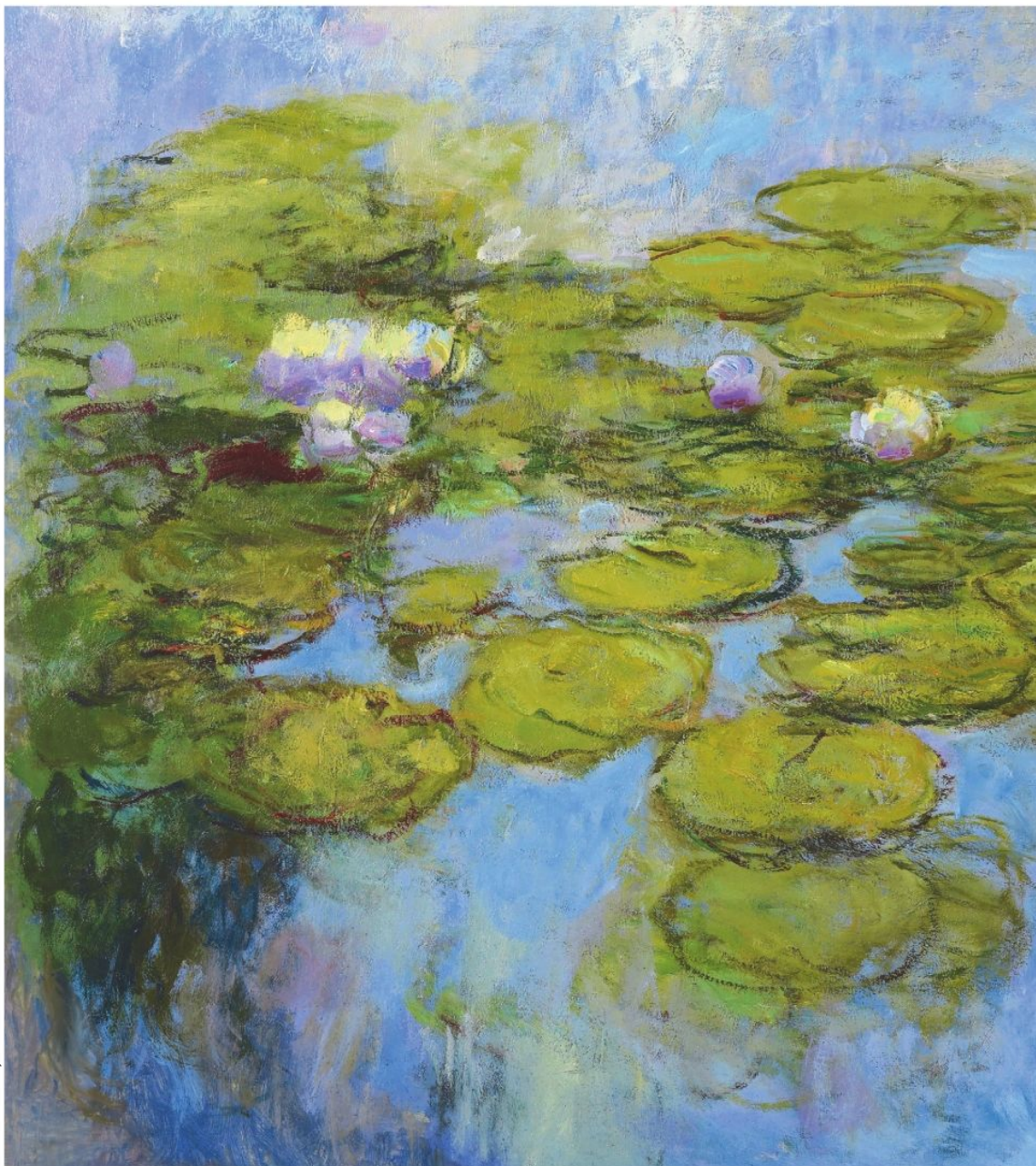
“Monet” exhibition, until 28 May.

www.fondationbeyeler.ch





Ernst and Hildy Beyeler in front of the Beyeler gallery, 1997.





because I wanted it to be part of the landscape and nature, not set in an urban world. I wouldn't have had it any other way," he told Christophe Mory, with whom he published a collection of interviews.

An infallible instinct

And the countryside was not far away. The choice fell on Riehen, a town near the German border – which some believed meant that the foundation could not be expanded unless it moved into that country. "It wasn't easy to create a foundation there," says Catherine Couturier, one of Beyeler's close colleagues. "The residents were afraid that the presence of the foundation would increase the traffic. There was even a referendum, with a campaign, meetings and so on beforehand." Under pressure from this vote, Beyeler had no time to launch an architectural design competition. He called on Renzo Piano, and the project won 60% of the votes. At that point, Beyeler only had one concern: to see his museum completed. "He had many facets," recalls Catherine Couturier. "He would be very charming, and then suddenly become distant. He could be totally inflexible, and nothing was impossible to him. With his infallible instinct, he might equally well buy a painting in five minutes or wait for a long time – first buying, then selling, then buying it back, and then refusing to give it up again. Kandinsky's 'Improvisation 10' is a good example." The Fondation Beyeler officially opened on 18 October 1997, and has staged nearly 40 exhibitions since then. To celebrate its anniversary, its director, Sam Keller, decided to take inspiration from the first-ever hang of Ernst and Hildy Beyeler's collection. "We used photographs and first-hand accounts to recreate the event," says the curator,

Claude Monet (1840-1926), "Les Nymphéas", 1916-1919, oil on canvas, 200 x 180 cm (detail), Fondation Beyeler, Riehen-Basel, Beyeler collection.

Raphaël Bouvier. "However, we slightly changed some of the positions. So we replaced a 'Rouen Cathedral' by Monet with 'Madame Cézanne à la chaise jaune', as a pendant to 'La Femme en vert', a portrait of Dora Maar by Picasso – two paintings Ernst Beyeler felt had a certain resonance." These are two highly iconic pieces in the collection, especially as "Madame Cézanne à la chaise jaune" was bought for \$23 million: the very sum needed to build the foundation!

A love of sharing

The other masters in this staggering collection are Van Gogh, Giacometti, Rothko, Bacon, Matisse, Mondrian, Léger, Miró, Ernst and especially Picasso – the most represented, along with Klee. "Wald-Hexen" (Forest Witches), a late work by Paul Klee from 1938, was originally a loan. It took Beyeler ten years to buy it. In his inauguration speech, he said that he and his wife "had always been deeply moved by works of art, which [they] had often been unable to part with. Later, [they] realised that [they] wanted to share this art and all the joy [they] had received from these works". Today, the foundation welcomes 340,000 visitors each year, with a peak of 350,000 during the 2015 Gauguin exhibition. "We're nearly on a par with Switzerland's most visited museum: the Museum of Transport in Lucerne, which gets 500,000 visitors," said Catherine Couturier with a smile. Ernst Beyeler can be happy: his wishes have come true, and art is decidedly thriving at his place in the countryside.

Monet: pure pleasure

In French, the word "nymphéa" is much classier than "néuphar" (water lily), though both designate the same plant. You can't imagine gazing at a Monet painting and saying, "oh, what lovely lily pads!". The father of Impressionism certainly made water lilies popular: always in the plural. It seems he produced over 250 paintings inspired by them. For its twentieth anniversary, the Fondation Beyeler is

laying on a "light and colour festival", with sixty-three of the artist's works, retracing his career and artistic explorations since his first landscapes in the Ile-de-France region, the Mediterranean, the Atlantic coast and London through to his late works, with the "Nymphéas". The misty London bridges and the series of cathedrals and haystacks are displayed thematically, not in chronological order. The works come from private collections, the Musée d'Orsay in Paris, the Pola Museum of Art in Japan, the Metropolitan Museum of Art in New York, and the Art Institute of Chicago. Rather than a scientific exhibition, this one has been designed for the pure pleasure of the eye, providing a delightful wander through gardens where shadows intermingle with reflections of light. As well as the exhibition entitled "The Original", based on the 1997 hang, which runs until 7 May, the foundation's director has planned two more during the year. The next, "The Artists and the Collection" (from 11 June to 10 September), will display the collection in its current state, including the acquisitions of the past few years. The third, "The Collectors and the Collection" (from 15 October 2017 to 1 January 2018), will reveal the collection's possibilities of expansion through long-term loans, new purchases and donations.

Bertrand Galimard Flavigny

Pablo Picasso (1881-1973), "Le Sauvetage", 1932,
oil on canvas, 130 x 97.35 cm,
Fondation Beyeler, Riehen-Basel, Beyeler collection.

© Picasso Estate 2017/prolitteris, zurich © Photo: Robert Bayer



A Frenchwoman in Venice

It's hard not to feel just a tiny thrill of national pride as the 57th Venice contemporary art Biennale approaches, under the French leadership of Christine Macel. It has to be said that the prestigious "post" has not been filled by someone from France since Jean Clair's appointment in 1995. But if "French spirit" there is, it will waft discreetly over the Lagoon, as the Chief Curator at the Musée National d'Art Moderne (Paris) is no fan of artistic patriotism. As we know, the Venice Biennale has two parts: the national pavilions, where one or more artists represent the guest countries, and what is commonly called the international exhibition, orchestrated by Christine Macel in person. She was supposed to give us an interview, but cancelled a month from the opening – as with many of our colleagues, according

to her press agent. Is her schedule overbooked? Does she want to keep everything under wraps up to the last minute? Our questions – on her first visit to the Centre Pompidou when she was 8, the presidential elections now in full swing, and of course her programme for the biennial – will remain in the air, forcing us to read between the lines – hers or other people's – to sketch her portrait.

En route to the Grand Canal

"Lively", "downright" (read "determined"), "erudite" and "daring" in her artistic choices: these are some of the adjectives ascribed to our heroine in the internet's archives. Born in 1969 to an architect and a history and geography teacher, passionate about her studies (which she wanted to continue as long as possible), and a seasoned traveller, Christine Macel took a vaporetto rather than a gondola to get across Venice. By the age of 35, she had created the "Contemporary and Prospective Creation" department of the Centre Pompidou, where in 2015 she opened Espace 315, a contiguous gallery area dedicated to young interna-

TO KNOW

Tracey Moffatt will be the first indigenous Australian to have a solo show at the Venice Biennial.

Christine Macel,
Curator of the 2017 Venice Biennale.



Photo by Andrea Avezzu, Courtesy of La Biennale di Venezia

A view of the Arsenale venue (Venice) where a part of the International Exhibition is held.



tional artists. But for this former Ministry of Culture “arts inspector”, who was briefly a teacher (École du Louvre), everything really changed in 2005 with “Dionysiac”, an exhibition at the Centre Pompidou with 14 artists including Maurizio Cattelan and Paul McCarthy. Her vaguely Nietzsche-inspired theme – based on his book “The Birth of Tragedy” and the vital forces of art – did not convince the critics, and even angered feminists, given the line-up of exclusively male artists. No matter. Christine Macel’s name was everywhere. Her reputation was truly confirmed in 2012 with “Danser sa vie”, jointly organised with Emma Lavigne (the current director of the Centre Pompidou-Metz). A mix of visual and choreographic arts, the exhibition attracted droves of visitors, simultaneously publicising the “multidisciplinary” approach that has become her hallmark: a predisposition for permeable programmes that has stuck with her. Christine Macel has the distinctive characteristic – gift? – of imbuing her curatorial projects with a questing spirit, highlighting the most contemporary practices while ensuring that they are accessible to the general public. She is also recognised for her masterly art of “communication” – as a glance at her exhibition titles will confirm – and her flawless instinct for presenting artists precisely in tune with the times, like Nan Goldin (2002), Sophie Calle (2003) and Xavier Veilhan (2005). The latter is in fact representing France at the 57th Venice Biennale, with an installation welcoming musicians from all over the world: a pavilion that is not directly part of Macel’s remit, but echoes her entire career, through its open form and her bond with the artist.

Viva arte viva!

Christine Macel received her passport to the Biennale in Venice itself, in 2013, when she was appointed curator for the French pavilion with the sound art project “Ravel Ravel Unravel” by Franco-Albanian artist Anri Sala: two hands running up and down a piano keyboard that dazzled the Serenissima. Six years earlier, she had already been in charge of the Belgian pavilion, transformed into a glass/mirror labyrinth by the irresistible Eric Duyckaerts. So the new

Christine Macel in five dates

1969

Born in Paris.

2000

Appointed Head Curator of the Musée National d’Art Moderne/Centre Pompidou, Paris.

2003

Co-curator of the exhibition “Danser sa vie”, which attracted 380,000 visitors to the Centre Pompidou.

2010

Her exhibition “Les Promesses du passé” (Centre Pompidou) proposed a “history” of art in the former Eastern Bloc.

2013

Curator of the French Pavilion at the 55th Venice Biennial with Anri Sala’s sound installation “Ravel Ravel Unravel”.

Venice Biennale five key figures

13

The date in May when American artist Carolee Schneemann receives the Golden Lion for Lifetime Achievement.

85

National pavilions present this year. One of them will be acclaimed by the Golden Lion for Best National Participation.

59

Years since there was a Tunisian Pavilion at the biennial. The country is back for this edition with a performance piece that highlights the struggles of migration.

120

Artists participating in the International Exhibition, "VIVA ARTE VIVA", curated by Christine Macel.

9

Sections in the International Exhibition curated by Christine Macel: the Pavilion of Artists and Books, the Pavilion of Joys and Fears, the Pavilion of the Common, the Pavilion of the Earth, the Pavilion of Traditions, the Pavilion of the Shamans, the Pavilion of Colours, the Pavilion of Time and Infinity and the Dionysian Pavilion.

director of the biennial knows the place well and is making full use of it, from the Arsenale to the Giardini, with a programme that has no precise theme but is divided into nine sections. Their names (the Pavilions of the Earth, Colours, Shamans, Time and the Infinite, etc.) emphasise – maybe a tad too much – the poetic character of the programme. The guests include Christine Macel's loyal regulars (Philippe Parreno) and other artists who turn our gaze on Eastern Europe (Ciprian Mureşan from Romania), Asia (Katherine Nuñez and Issay Rodriguez from the Philippines, the festival's youngest participants), Latin America (Erika Verzut from Brasil), the Middle East (Marwan), and other disciplines (postmodern dance choreographer Anna Halprin). An interesting fact: more than three-quarters of the 120 artists presented at the biennial are first-timers. And they include many women whose age – if they are still alive – is closer to 90 than 30 (the Cuban Zilia Sánchez, the Lebanese Huguette Caland, the late Italian Maria La): a surprise with this "champion of prospective creation", who was expected to appear with a cohort of youngsters. A way of turning up where she's least expected? This "polymorphic" assortment is more akin to the line-up of the legendary Harald Szeemann (curator in 1999 and 2001) than the political demonstration of his Nigerian predecessor, Okwui Enwezor, while remaining relatively impenetrable in both its intention – a programme "for artists alone" – and articulation. As for her chosen title, it's hard to ignore the capital lettering: "VIVA ARTE VIVA" resonates like a love song: as much a cry of joy as a protective incantation, a mantra repeated to reassure oneself, or a plea for the survival of free art. A title Federico Fellini would surely have appreciated. We will never know if Christine Macel likes Italian films of the 1950s and 1960s (one of our unanswered questions), but we wish her a biennial worthy of that golden age of 20th century Italy, when art was a celebration, a fertile soil for innovation and a place of resistance all at once.

Céline Piettre

Venice Biennale, from 13 May to 26 November 2017, Giardini and Arsenale venues.

www.labiennale.org

W

Hao Liang (b. 1983), "Eight Views of Xiaoxiang – Relics",
2015-2016, ink on silk, 184 x 387 cm, private collection.



Courtesy of the artist

