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Monday 30th May 2011 & Tuesday 31st May 2011

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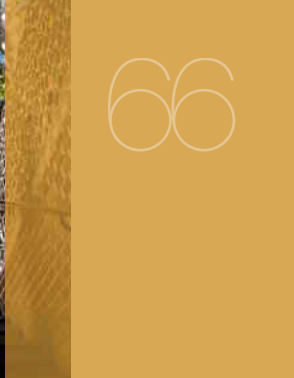
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contact@gros-deleltrez.com - www.gros-deleltrez.com

Société de ventes volontaires de meubles aux enchères publiques - Agrément n°2002-033



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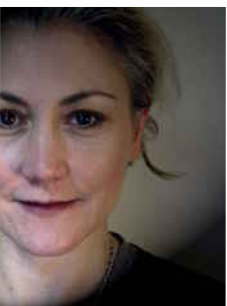
Odilon Redon

FRENCH LUXURY 74

Baccarat, excellence and magnificence



EDITORIAL



Stéphanie Perris-Delmas
EDITORIAL MANAGER

You have just clicked... And here you are, faithfully present at this second rendez-vous. It's a good sign! So, just follow your nose again through these pages, and you will find out everything – or nearly everything – to do with the latest goings-on in the art market. For a start, it is in the pink of health, as witness the recent records registered in March. Here the spotlight is obviously on Pre-Columbian arts, for which Paris has become the key market, after the arts of Oceania and Africa. The Law collection fetched the glittering sum of over €7 million, including €2.9 million for a Mayan statue! And Asian art, another flourishing speciality, is also in the limelight. China is now the leader in terms of Fine Arts sales – ahead of the UK and USA, and so we have compiled a special report dedicated to Asian art. France, it is true, now offers the top collectors truly first-rate objects. And then Paris also means museums and rare opportunities... So take note of the cultural events you really must not miss on any account: Édouard Manet at Orsay, Odilon Redon at the Grand Palais, and of course Jean-Michel Othoniel at the Centre Pompidou. In April, you won't regret being loyal to us. So take a moment to get nicely settled in your chair – and let the visit begin!

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VIDEOS

Reports from inside the sales

PAUL-LOUIS WEILLER COLLECTION

The sale of the former Paul-Louis Weiller collection at Drouot looks set to be the event of the season. There is a whole list of impressive provenances for the furniture, pictures and objets d'art brought together by this former captain of industry turned collector, patron and academician...



AUCTION HOUSE **GROS & DELETTREZ SVV**
5 - 6 - 7 - 8 April 2011 - Drouot Richelieu - Paris - France



www.drouotlive.com

To follow an auction as if you were there... This service provided by La Gazette Drouot enables you to attend the sale (broadcast by video), bid and buy in real time. An instruction manual in images...

DROUOTLIVE
ENCHERES EN LIGNE INTERNET

VIDEOS ON THE INTERNET

W

€174,727 French work, around 1900, two grasshoppers in engraved and enamelled gold, antique rose cut diamonds, l. 8 and 9 cm. These two pieces were sold on 23 March at Drouot-Richelieu by Drouot Estimation auction house. Cabinet Serret - Portier.



NEWS IN BRIEF

World records

A new record was announced at Drouot (Joron-Derem auction house) €105,330, for Judit Reigl's "Composition" of 1966, in mixed technique and paper on canvas. Another world record was set by Jules Verne's "Le Capitaine Hatteras" with a blue "pomegranate design" cover by Hertz, c. 1880, which fetched €50,082 (Marie-Françoise Robert & Franck Baille auction house). And on 22 March, at Drouot-Montaigne (Camard auction house), the designer Paul Foliot was a great success : €123,920 for a curved chest of drawers.



French records

This March, a number of French records were set at Drouot, including for the artist Nicolai Kalmakoff, "Le Couronnement", painted in 1926, sold by Millon & Associés auction house for €241,520. Two other French records were established at Maître Joron-Derem's sale: €154,900 for a landscape in the Paris region by Jean-Baptiste Armand Guillaumin, and €63,200 for "Relief n° 74" by César Doméla (mixed technique combining amaranth, brass, aluminium and various materials).

108,342

The "L'Antiquité rêvée" exhibition, presented at the end of 2010 at the Musée du Louvre, attracted 108,342 visitors in 63 days, with an average of 1,800 entries each day. During the last few days it took in 2,600 visitors on average. Those who were unable to see it can still buy the exhibition catalogue, "L'Antiquité rêvée. Innovations et résistances au XVIIIe siècle", a co-publication by the Musée du Louvre and Gallimard Editions (€45).

Dogon Culture

The Quai Branly celebrates the Dogon culture, well represented in the museum collections thanks to various French missions conducted in the field, including Marcel Griaule's famous Dakar-Djibouti expedition. Under the curatorship of Dogon art specialist Hélène Leloup, the exhibition brings together great masterpieces of statuary and religious objects. You can discover a wealth of information on the people living on the Cliffs of Bandiagara until 24 July. www.quaibrany.fr



NEWS IN BRIEF

A Degas returns to France

"Les Blanchisseuses", a painting by Edgar Degas, stolen in December 1973 from the Musée Malraux, is to be restored to the picture rails of the Le Havre museum. A French art connoisseur spotted the painting at a New York sale organised last December. It was withdrawn from the sale and returned to the French state by the American owner... Now that's what you call a sharp eye!

A Masson for the Centre Pompidou

For the Musée National d'Art Moderne, with support from the Heritage fund and the Museum's Friends Society, the State has now acquired "Gradiva", a painting from André Masson's second surrealist period, dated 1939, on a subject inspired by the German writer Wilhelm Jensen's novel, published in 1903.

Seal of approval for exhibitions of national interest

The Ministry of Culture and Communication has awarded the 2011 seal of approval of national interest to 16 French exhibitions, including "De Turner à Monet, la découverte de la Bretagne par les paysagistes au XIX^e siècle", at the Musée des Beaux-Arts in Quimper, until 31 August. And be sure not to miss "Odilon Redon - Prince du Rêve 1840-1916", at the Musée Fabre in Montpellier, from 7 July to 16 October.



217 years later...

The desk designed by cabinetmaker Jean-Henri Riesener for the Trianon estate returns to the Château de Versailles after the post-Revolution sales in 1793-1794. This desk, one of the last created for Queen Marie-Antoinette still in private hands, was acquired for €6.75 M, thanks to sponsorship from the LVMH group and Sanofi-aventis.

Contemporary vision of Venetian glass

Three artists revisit Venetian glass in 150 unique pieces: Christiano Bianchini; Yoichi Ohira and Laura de Santillana breathe a peculiar modernity into this thousand-year-old art, directed by designer Éric Benqué. Worth discovering at the Musée des Arts Décoratifs de Paris. www.lesartsdecoratifs.fr





FIND THE CALENDAR OF UPCOMING AUCTIONS



UPCOMING

Gérard Besson's Restaurant cellar

People would flock here to relish his pan-fried duck foie gras with tossed turnips and tiny onions, set off by a nicely acidic plum and ginger sauce... The restaurant of Gérard Besson, who originally came from the Ain region, was sought after by Tout-Paris, and became a real institution of French cooking. And now the restaurant owner's cellar takes the road to the auction house, to the greatest delight of those who love good food and great wine. Failing the pleasure of enjoying his delicious dishes, we recommend putting these dates in your diary: 8 April, 12 May and 6-7 June, when, together with wines from a number of wine-lovers, outstanding bottles selected by the restaurant owner will be up for sale, including bottles from the Domaine Romanée Conti, all classic vintages. For example, a bottle of La Tâche 1978 (around €2,300), a Romanée Saint Vivant 1985 or La Romanée Conti of 1976 and 1988 (around €4,000). For a case containing twelve 1999 vintage bottles from this vineyard, inclu-

**Magnum Vieux
Château Certan 1961.**
Estimate : €800/1,000.
Mouton-Rothschild 2000.
Estimate : €700/800.



USEFUL INFO

Where ?	Paris, Salle VV
When ?	8 April, 12 May, 6 and 7 June
Who ?	Le Brech & Associés. Mr. Fatôme
How much ?	€250,000

See the catalogue : www.gazette-drouot.com

ding two Grands Échezeaux and three Richebours, you can expect to pay around €20,000. The list is swelled further by great white wines from the Domaine Leflaive (twelve bottles of 1999 are estimated at around €1,000), Montille and Sauzet, not to mention wines from the Jura, the Rhône Valley and Bordeaux. And to make your mouth water even more, we can also mention the famous Chasse Spleens and Yquem...

Stéphanie Perris-Delmas

UPCOMING

The spirit of the 19th century

If you like the light-filled landscapes of Félix Ziem, the delightful genre scenes of the joys of childhood dear to Lafant de Metz, or the portraits of Parisian society sketched by Jean-Louis Forain, then this event is for you. The sale, which takes place in Fontainebleau, brings together all that the 19th and early 20th centuries had to offer in terms of painting: a real selection of styles. The eye is drawn to the work of the Impressionist Forain, nicknamed Gavroche by his friends Verlaine and Rimbaud, and currently featuring at the Petit-Palais de Paris: "Derrière les portants" is a painting expected to fetch around €20,000. A major genre of the century, the landscape comes in the form of the forest of Fontainebleau by Diaz de la Pea (around €10,000), and the coasts of the Mediterranean with a view of the surrounding area of Cagnes by Auguste Renoir (€60,000/80,000). As for the portrait, there is the delicate rendering

of the little Paul by Alexandre August Hirsh (€4,000-5,000) or the photographic realism of Feodor Vasilievich Sychkov in his "Petites Filles en hiver" (around €35,000). S. P.-D.

François Louis Lanfant de Metz (1814 – 1892),
"La Lecture" (The reading), canvas, 27 x 21 cm.
Estimate: €6,000-8,000.



USEFUL INFO

Where ?	Fontainebleau
When ?	10 April
Who ?	Osenat auction house. Mr. Millet
How much ?	€570,000

GROS & DELETTREZ

Auctioneers

LOUIS VUITTON

Monday 9th May 2011 at 2:00pm

HÔTEL DROUOT - Room 6

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Online bidding available

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Auctioneers

Thursday 7th April 2011 at 2:30pm Hôtel Drouot
Room 2

Magnificent Jewels & Silver

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Société de ventes volontaires - Agrément n° 2602-633

PUBLIC VIEWINGS

From Saturday 2nd until Wednesday 6th april 2011
11am to 6pm

Thursday 7th April 2011
11am to 12am



Lalique



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Goullons in Paris
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Circa 1650

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GROS & DELETTREZ

Auctioneers



Diamonds:

6,08 cts - 4,92 cts - 4,37 cts - 4,30 cts - 2,08 cts

Sapphires:

21,98 cts - 13,10 cts Burma - 17,95 cts Ceylan

Ruby:

4,06 cts Burma

Magnificent Jewels & Silver

Friday 8th April 2011 at 2:30pm

Hôtel Drouot room 3



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PUBLIC VIEWINGS

Sunday 3rd April 11am - 6pm Room 9

Wednesday 6th April 11am - 6pm Room 6

Thursday 7th April 11am - 8pm Room 3

Friday 8th April 11am - 12am Room 3



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Auctioneers



Magnificent Jewels & Silver

Friday 8th April 2011 at 2:30pm
Hôtel Drouot room 3



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Wednesday 6th April 11am - 6pm Room 6
Thursday 7th April 11am - 8pm Room 3
Friday 8th April 11am - 12am Room 3

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UPCOMING

A reviving **collection!**

Objects tell us about their period and give us information on the customs of times gone by. This is certainly true of these little bottles known as "vinaigrettes" (glass vials), which were worn

like jewellery or carried around very close at hand, as they were indispensable! Indeed, at the end of the 18th century, when confronted by the nauseating smells, miasmas and other inconveniences abounding in cities, tightly-corseted ladies were often subject to fainting fits. So it was the custom to sniff the vapours of aromatic vinegars with anti-mephitic virtues. Like the snuffboxes and fly boxes that inspired them, these glass vials made it possible to transport the vital concoction, placed in a small box with an openwork grill. Here a sponge soaked in the mixture could release its beneficial perfumes as desired! On 13 April, no fewer than 120 little bottles of this type will be up for auction. All come from a private collection built up over some forty years, which contains a fine variety of

Yellow gold vinaigrette ring carved with palms and set with a cornelian intaglio engraved with the god Hermes, bezel mounted on hinge, early 19th century, 4.50 g. Estimate: €1,500.



USEFUL INFO

Where ?	Paris, Drouot-Richelieu - Room 3
When ?	13 April
Who ?	Coutau-Begarie auction house. Mr. Flandrin
How much ?	€120,000/150,000

See the catalogue : www.gazette-drouot.com

models, in gold or silver, decorated with enamel, hard stone or crystal, and coming from a range of periods from the 18th to the early 20th centuries. The use of these glass vials knew no frontiers, as witness the examples from England, Ireland and even Canada offered for sale. Estimated at between €80 and €1,500, these little bottles, some of which are real gems, will not leave enthusiasts unmoved. Their appeal has not yet turned sour!

Stéphanie Perris-Delmas



Gold vinaigrette, with floral enamel decoration on the body, mottled bloodstone button top, grill engraved with four leaves. The bottom conceals a secret compartment with a spring mechanism. Mid-18th century, 19.2 g. Estimate: €1,500.



Vermeil box, where the dog's head opens onto a bottle, connected to the body by a chain. At its feet, a compartment gives access to a box with a lid. The base contains another compartment, probably a fly box. German work, late 18th century, 53.5 g. Estimate: €1,800.



Vinaigrettes - Salt Bottles - Objects of Vertu Silver and Jewellery

SVV COUTAU-BEGARIE

60, av. de la Bourdonnais
75007 Paris
Phone : 00 33 1 45 56 12 20

Wednesday, 13 april 2011

Hôtel Drouot, Saleroom 3

EXPERT

Paul-Louis Flandrin
Phone : 00 33 1 45 51 23 33
E-mail : plfg1@orange.fr

VIEWINGS

Hôtel Drouot, Saleroom 3
9, rue Drouot - 75009 PARIS

Tuesday, 12 April : 11 am - 6 pm
Wednesday, 13 April : 11 am - 12 pm

www.coutaubegarie.com



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UPCOMING

French wine exports to **Hong Kong**

As is well known, France is the leading exporter of wine to Hong Kong. A further demonstration of French hegemony can be seen with this auction sale bringing together around twenty private cellars, staged in the laboratory of Chinese capitalism in the Mandarin Oriental Hotel. The Jacques-Philippe Ruellan auction house is offering 425 lots for sale, i.e. 3,000 bottles. Enough to intoxicate the Asia market, which has a particular fondness for fragrances made in France! For this event in Hong Kong, the French house has brought together the very best in outstanding wines and rare vintages, says expert Ms Bérangère de Pontac. A demonstration in images and figures! A double vertical of Château Yquem in bottles, from 1900 to 2005, and in magnums, from 1970 to 2005, for an estimate of €300,000, or a bottle of vintage Yquem dating from 1784 and recorked in 1988, which could reach €100,000. Not sure? Then how about a collection

of eleven wooden cases of Duclot, dating from 1997 to 2007, estimated at €60,000/80,000 or a vertical of Château Mouton-Rothschild, from 1945 to 2007, estimated at €80,000/130,000...? Heady stuff!

S. P. - D.

USEFUL INFO

Where ?	Hong Kong, Mandarin Oriental Hotel
When ?	30 April
Who ?	Jack-Philippe Ruellan auction house. Ms Bérangère de Pontac
How much ?	€1,800,000
See the catalogue : www.gazette-drouot.com	

**Jeroboam of
Lafite-Rothschild,
1945.**

Estimate:
€15,000/20,000.





FINE ART AND EUROPEAN FURNITURE

Friday 6 May 3 pm - Claridge's - London

EXCEPTIONNAL TABLE DE SALON in dark wood and black lacquer, of serpentine form. The top decorated with a panel of gold and aventurine japanese lacquer on a black background.

Fine ornamentation of engraved gilt bronzes.

Stamped B.V.R.B., Bernard II Van Risen Burgh (? – 1765), cabinet-maker master in 1735.

Louis XV period

H 26.8, W 21.7, D 14 inches



Bid online



DROUOT LIVE

Enquiries:

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Catalogue:

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PUBLIC PRE-SALE EXHIBITIONS :

Visit by appointment

From 26 April to 30 April
From 10:00 am to 7:00 pm

Camille Bürgi, Expert
3, rue Rossini – 75009 Paris
+ 33 (0) 1 48 24 22 53
camille.burgi@orange.fr

At Claridge's Hotel

5 May from 11:00 am to 9:00 pm
6 May from 10:00 am to 3:00 pm

Claridge's - Brook Street - Mayfair
London W1K 4HR

From 5 to 6 May 2011: +44 (0) 207 409 6410

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Maître Nathalie Vermot



Camille Bürgi, expert

FINE ART AND EUROPEAN FURNITURE Friday 6 May 3 pm - Claridge's - London

EXCEPTIONAL BUREAU PLAT of serpentine form decorated with 18th century Chinese lacquer painted with polychrome flowers, birds and butterflies against a black ground, within European varnish surrounds.

Stamps of Jacques Dubois (1694-1763), master cabinet-maker
5 September 1742

Louis XV period

H 30.7, W 63, D 32 in



Bid online



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UPCOMING

Vuitton a Monogram sale

Ever since it was founded in the mid-19th century, the Vuitton fashion house has turned travelling into a genuine lifestyle. From the first flat top trunks to trunks with compartments and bed trunks, it has accompanied first travellers from the most diverse backgrounds and those in high places, and then its bags of the ultimate chic, the eternally elegant women of this world. The celebrated trunk-maker, whose monogram has become the very symbol of French luxury, offers a comprehensive catalogue – with some pretty tidy prices to go with it. A good reason, then, to get along smartly to the next Vuitton sale, which is being staged this spring by the Gros & Delettrez auction house. You will find some 400 lots at estimates ranging from €150 to €12,000: trunks, travel bags and leather goods, including a large selection of handbags. Maybe an Alma, Trouville or Trocadéro model will be knocked down to you! Our eye has already been caught by this leather Speedy bag with a silver monogram (€1,200) and this "SC" bag in blue grainy leather designed by Sofia Coppola (€1,200/1,400). Worth noting for the nostalgic: a collection of photos attributed to the Seeberger brothers showing the windows of the Avenue Marceau store, and others of Gaston Louis Vuitton and his sons. Also featured in the sale are several antique trunks, a large "courrier" trunk from the Rue Scribe in orange vuittonite (€5,000/6,000), a canvas wardrobe trunk from the Avenue des Champs-Élysées with stencilled monograms (€10,000/12,000) and a box forming a portable bar for two bottles of gin, ordered especially by an American customer during the Sixties. As we said: Vuitton is the art of travelling first class!

S. P.-D

Vuitton, Speedy bag in leather with silver monogram. Estimate: €1,100/1,200.



USEFUL INFO

Where ?	Paris, Drouot-Richelieu - Room 6
When ?	9 May
Who ?	Gros & Delettrez auction house. Ms Chombert and Ms Sternbach
How much ?	€150,000/200,000

See the catalogue : www.gazette-drouot.com

UPCOMING

The French **18th century** takes a trip to London

After its successes in Paris and Brussels, the new Europ Auction house is now setting out to conquer the British capital. London and its French furniture collectors: a tradition on the banks of the Thames that the sales expert, Camille Burgi, intends to revive. To carry out this campaign, the auction house is sending a splendid cavalry proudly bearing the banner of French good taste. For this jaunt, some 120 lots will be brought together from various provenances, including a number of "museum quality" items. The list includes some great 18th century names, as witness a salon table stamped by BVRB, a Dutch-born cabinetmaker now known as Bernard Van Riesen Burgh, one of the greatest masters of the Classical tradition. Ornamented with Japanese lacquer and perched on elegant legs, the little table comes from the seigneurie of Ivry-sur-Seine (€500,000/600,000). Another choice item is a flat mahogany desk stamped by Jacob D.R. Meslée (€500,000/600,000). This has a celebrated provenance,

Salon table stamped B.V.R.B, Bernard II Van Risen Burgh, decorated with gold Japanese lacquer on a black background. Estimate: €500,000/600,000.



USEFUL INFO

Where ?	London - Claridge's Hotel
When ?	6 May
Who ?	Europ Auction auction house. Mr. Bürgi
How much ?	€8 M

See the catalogue : www.gazette-drouot.com

as it consists of the collection of a descendant of Jérôme Napoleon, the Emperor's brother, and of his son Victor. Another star – and a glittering one at that – is the flat desk in darkened wood stamped by Jacques Dubois, with a Chinese lacquer decoration. It will be recalled that a bureau very like it attributed to the cabinetmaker, sold during the dispersion of the Alexander collection at Christie's in New York, fetched over one million euros... That was in April 1999, and was a purchase by the owner of the LVMH luxury goods group, Bernard Arnault. Ah, French taste is quite something, n'est-ce pas!

Stéphanie Perris-Delmas



FIND AUCTION RESULTS ON THE INTERNET

W

RESULTS

The spirit of **Coco**

This sale, entirely devoted to designs by the celebrated Maison Chanel, revived the spirit of Coco. Mademoiselle died at the Ritz at the age of 88 in 1971, at the end of a long career marked by a powerful personality and bold choices that left their impression on a whole era. As from 1954, the Chanel company was owned wholly by the Wertheimer family, and the adventure continued ... In 1978, Chanel adopted ready-to-wear clothing, and launched into timepieces in 1987 and jewellery in 1993, thus reviving one of the designer's crazes... If there is one thing that is respected at Chanel, it is Coco's inimitable style: chic and simple, with an assertive modernity imbued with a touch of austerity. The couturier Karl Lagerfeld, appointed Creative Director for the Fashion House Chanel in 1983, has always understood this well, giving free rein to the great demoiselle's codes in a contemporary spirit. This dress, produced at the start of his career

€9,500 Chanel haute couture by Karl Lagerfeld, around 1985. Coat-dress in embossed silk, with gilt metal lion's head buttons, a full back with flat pleats and a black taffeta skirt enhanced with a band of navy blue silk in the centre.



with Chanel, is a good example. On the auction stand, it registered the highest bid of the sale: €9,500. A short evening dress of around 1925 in ivory lace embroidered with tubular glass beads also paid tribute to the eternal Gabrielle, fetching €5,750. Perfect for dancing a wild Charleston!

Sylvain Alliod

www.metmuseum.org

W

USEFUL INFO

Where ?	Paris, Drouot-Richelieu - Room 5
When ?	24 and 25 February
Who ?	Cornette de Saint Cyr auction house. Ms Chombert and Ms Sternbach
How much ?	€336,375

RESULTS

Printz all energy and enthusiasm

The most recent sales in Paris have confirmed the high popularity rating of the designer. During this dispersion on 4 March, 20th century decorative arts fetched a total of €1,820,757 including €309,800 for a Eugène Printz sideboard. It combines two of the designer's favourite materials: palm wood and oxidised brass, here producing an impressive effect on a cabinet with fine dimensions, all in straight lines, where only the base provides a touch of softness. Its estimate did not exceed €200,000. As we remember, Printz began as a Modernist, with a rose-wood bed at the 1926 Salon des Artistes Décorateurs. His style is distinguished by a discreet taste for drawing and lines, where dark wood is beautifully juxtaposed with shiny materials. On 9 February, in Paris, two sets of Printz furniture, offered by the Beausant-Lefèvre and Binoche-De Maredsous auction houses, caused a sensation at Drouot, when the

€309,800 Eugène Printz (1889-1948), palm wood veneered sideboard with two double doors featuring oxidised brass plaques, palm wood veneering and a gilt bronze base, c. 1935-1937, 95 x 230 x 40 cm.



USEFUL INFO

Where ?	Paris, Drouot-Richelieu - Room 1-7
When ?	4 March
Who ?	Claude Aguttes auction house. Mr. Plaisance
How much ?	€1,820,757

11 items fetched a total of €616,000. The sets are each very different, the first evincing the great tradition of luxury associated with Art Deco, the second, in a simpler style, consisting of furniture designed in 1938 for a young girl's bedroom. One set features different types of exotic woods, palm wood and veneering; the other local wood used not in a veneer but as solid walnut. Two six-figure bids went to two cabinets from the first group: €204,468 for the palm wood veneered model, and €167,300 for the one featuring ibex-decorated plaques by Jean Dunand. The items were each estimated at no more than €80,000.

RESULTS

Malaval Rock'n roll attitude

During this sale in Paris, which was mainly devoted to works by Robert Malaval, the collection coming from his daughter Mathilde was swelled by the €74,400 obtained for a dummy of a book on the Rolling Stones that was never published. Robert Malaval was one of the very few French artists to incorporate the rock culture into his work, a performance acclaimed here by a world record for the artist. First sold in twos, the plates were then offered with the option of reuniting them, enabling the final bidder to publish the work planned by the artist if they wished. In 1969, the artist decided to devote a book to the band, with whom he worked until 1973. This is considered as the golden age of the Rolling Stones. From the exclusion of Brian Jones in 1969 until the departure of Mick Taylor in 1974, the band moved on from successes to triumphant tours, with hits from the legendary albums *Sticky Fingers* (1971) and *Exile on*

Main Street (1972). For his dummy, Robert Malaval mainly used photographs by Dominique Tarlé, with a number by David Bailey (one reproduced here) and Cecil Beaton, mingled with drawings, press cuttings, collages and song translations. **Sylvain Alliod**

USEFUL INFO

Where ?	Paris, Drouot-Richelieu - Room 1
When ?	7 March
Who ?	Yann Le Mouel auction house. Cabinet Ottavi
How much ?	€456,904

See the catalogue : www.gazette-drouot.com

€74,400 Robert Malaval (1937-1980), "Rolling Stones", 1970-1973, dummy of a book never published, 142 plates with manuscript texts by the author, photographs and/or drawings, 32.5 x 67.5 cm. World record for the artist.



RESULTS

The Haegel's gift to the Institut Pasteur

It's just the sort of story people like, and which the fortunes of the art market sometimes regale us with... The descendants of a rich family from Alsace, the Haegels, who owned the Grands Moulins de Pantin for half a century, left the amount obtained for the sale of their paintings to the Institut Pasteur. And this is a gift indeed, since the inventory featured not only a landscape by Claude Monet from his fine "Argenteuil" period, but also a "Young Woman Wearing a Hat with Flowers" by Renoir, a painting that once belonged to the excellent collection of Maurice Gangnat. In June 1925, the sale of the collection of this industrialist, who was a friend of the painter, featured 160 of the master's paintings. This delectable young woman wearing a hat, as well as having an illustrious pedigree, dates from 1903, the Cagnes period, when Renoir retired for a while to the Domaine des Collettes. It bears witness to the painter's obvious pleasure, and completely won over a French buyer who carried it off today for €619,600. And our beautiful story is not over

€2,788,200 Claude Monet (1840-1926), "La Promenade d'Argenteuil, un soir d'hiver, 1875" (Walk in Argenteuil one winter evening in 1875), oil on canvas, 60 x 80 cm.



yet, because this buyer, a director in the pharmaceutical industry, which uses vaccines resulting from Pasteur's research, wishes to donate it eventually to the Institut. Meanwhile Monet's landscape, "Walk in Argenteuil one winter evening in 1875", was fiercely fought over by international buyers, with the final winner an Englishman who bought it for €2,788,200 - just pipping the Americans at the post. The painting belongs to a series of four pictures dedicated to this town on the banks of the Seine, of which one version, from 1872, is at the National Gallery of Art in Washington. Also worth noting was the fine price obtained during the auction (but not in the Haegel's collection) for another Paris region landscape painted ten years earlier by Jean-Baptiste Guillaumin: €154 900, the second best bid ever for the painter. So all in all, the Haegels' donation represented a winning ticket for the Institut Pasteur and no mistake! **Stéphanie Perris-Delmas**

USEFUL INFO

Where ? Paris, Drouot-Richelieu - Room 7

When ? 16 March

Who ? Joron-Derem auction house. Mr. Vidal

How much ? €3,470,000

See the catalogue : www.gazette-drouot.com



RESULTS

The 18th century in a kit

1 8th century furniture always finds buyers at high prices when it is a matter of quality and rarity – as witness the €1,405,350 garnered by the Classical programme of this sale, where the stars included, at €311,760, an amazing French Regency bureau of circa 1720 attributed to Noël Gérard. Beneath its classic appearance and rich gilt bronze ornamentation, it conceals a number of ingenious structural systems enabling it to be dismantled. This was the only known example made by Gérard with this functionality, which worked by means of a cunning set of wooden keys and screws. Later on in the 18th century, a Louis XVI gueridon table stamped Adam Weisweiler could also be dismantled easily. Thanks to its assets – a design typical of the cabinetmaker and a drawer activated by a mechanism – it fetched €142,890. Noteworthy among the furnishing objects was the

fine price of €129,900 obtained by a Louis XIV wall clock and wall-mounted console table in Boulle marquetry, with a movement by Gaudron.

Sylvain Alliod

USEFUL INFO

Where ?	Paris, Drouot-Richelieu - Room 5
When ?	16 March
Who ?	Europ Auction auction house. Mr. Bürgi
How much ?	€1,405,350

See the catalogue : www.gazette-drouot.com

€311,760 Attributed to Noël Gérard (before 1736), c. 1720, flat bureau that can be dismantled, in darkened wood, with brass fillets, gilt bronze ornamentation and stamped morocco top, 82 x 195 x 97 cm.



RESULTS

High bids for the **High Renaissance**

In this sale, the €100,000 mark was exceeded on several occasions. The High Renaissance attracted some impressive biddings in terms of both the number of lots and results. Sculpture was particularly well represented with the €318,750 garnered – after a high estimate of €30,000 – by a series of ten terracotta groups showing "Danse macabre". Made in Germany during the 16th century, these figures were inspired by the fresco in Basle executed for the Dominican monastery cemetery, perhaps after the plague epidemic of 1439. Destroyed in 1805, this was known through engravings on copper made in 1621 by Mattheus Merian, and Rudolf Feyerabend's watercolours of 1806. The general movements and attitudes of these statuettes are similar to the figures in the fresco, as are the group of two skeleton musicians emerging from an ossuary. The second highest score, €300,000 went to a perfume burner in silver gilt bronze executed in around 1540 by Desiderio da Firenze, which came from the Duke of Arenberg's collection. With ivories,

€318,750 Germany, 16th century, "Danse macabre" (The Dance of Death), a series of ten groups in terracotta with antique polychromy, h. 13.5 cm.



+

USEFUL INFO

Where ? Paris, Drouot-Richelieu – Room 1

When ? 18 March

Who ? Kohn Marc-Arthur auction house

How much ? €3,340,000

See the catalogue : www.gazette-drouot.com



the peak was reached at €250,000 by the "Christ in majesty surrounded by evangelists", a German work dating from between 1180 and 1220. It belonged to the former Chalandon collection. Also worth noting: a pair of marble heads carved by Andrea Ferrucci (1565-1526), which went for €225,000, and a 14th century "Virgin and Child" from the Paris region, in polychrome limestone with gold highlights, which fetched €162,500.

S.A.

RESULTS

The Pre-Columbian year

Pre-Columbian art is not subject to crises – in auctions! The sale of the H. Law collection, built up since the early Eighties by this industrialist from Geneva, met with a huge success despite the diplomatic tensions between France and Mexico, and also despite the policy of the restitution of objects from Latin America, with Mexico at the head, which for the last few years has hung over the market of Mesoamerican arts. However this deleterious climate in no way dampened the ardour of enthusiasts, mainly from Europe, as the Americans were absent. Six years after the dispersion of the collections belonging to Swiss publisher Gérard Geiger, which fetched €6.18 M, at the time the highest amount ever registered for a sale of Pre-Columbian art, the H. Law sale totalled €7,452,914. The evening of the sale was the occasion to celebrate this new record. But a communiqué from the Mexican Ministry of Foreign Affairs and the National Institute of Archaeology and History spoiled the whole proceedings, when it

€907,200 Standing Olmec figure, Guerrero State, Mexico, 600 to 100 BC. White-veined green serpentine with polished surface, h. 58.2 cm.



USEFUL INFO

Where ?	Paris, Drouot-Richelieu- Room 5-6
When ?	21 March
Who ?	Binoche & Giquello auction house. Mr. Blazy.
How much ?	€7,452,914

See the catalogue : www.gazette-drouot.com

announced that the star item of the sale, sold at a record price of €3,125,000, was a fake! Apart from the polemic with the diplomatic crisis as its background, we are within our rights to question the pertinence of this declaration, which, it must be underlined, came pretty late in the day. This sculpture from Yucatan, which had been exhibited and been the subject of articles, was known to the top specialists. Bought at the 13th Biennale des Antiquaires de Paris in 1986, it had been part of the "Mexico: land of the gods" exhibition staged in 1998 by the Musée Rath in Geneva with a committee of Mexican scientists. An event which, according to the then President of the Mexican National Council for Culture and the Arts, Rafael Tovar "embodied an enormous effort in terms of research and distribution: the result of the collaboration between numerous museums, collectors and institutions from Switzerland and Europe alike. This effort has helped to develop the fascination exerted for centuries by the rich Mesoamerican cultures bequeathed by Mexico to mankind." End of quotation...

This divinity dating from the Classical period, 550 to 950 AD, is the biggest Mayan stone statue known to date. Its style represents a transition between the work of the Peten and that of the Yucatan peninsula. Its price, €2,912,000, was a world record. Another success was the €907,200 obtained by the green serpentine Olmec figure from the Guerrero State. Law's collection, like that of his friend Geiger, was mainly devoted to these admirably polished hard stone sculptures with truly modern beauty. Coming from the Mezcala region, a large number of them were found hidden in temples, including the Templo Mayor, where they had been left as offerings. Also from the Guerrero State, a lizard with a bifid tail, of which a similar model belongs to the Barbier-Mueller collection, went for €504,000. Lastly, we can note three remarkable bids for items from the Veracruz culture: €415,800 for an altar urn representing a fantastical god; €327,600 for a yoke with three faces in grey-green andesite illustrating the famous ball game, like another example decorated with death's

€2,912,000 Mayan Culture seated divinity, Rio Bec Region? or Chenes, Mexico, Classical period, 550 to 950 AD in polychrome stucco, h. 156.5 cm.



heads, which went for €283,500. All these objects are highly characteristic of the Veracruz culture, which should have been the subject of a fine exhibition at the Musée de Saint-Romain-en-Gal, but this was finally cancelled. The sale of the Law collection will probably be the only exhibition of Pre-Columbian art this year...

Stéphanie Perris-Delmas

€22,057,760 Chinese imperial scroll dating from Emperor Qianlong's epoch (dates of reign 1736-1795), entitled "Manoeuvres" (detail).



EVENT

From imperial pieces, to **imperial bids !**

From Paris to Hong Kong, barely a week goes by without a new and astonishing bid crowning the Asian arts. In this highly speculative market where only a score of players take part, everything seems possible...like seeing Claude Nougaro's beloved "pink town" competing with important international art markets. Bravo, Toulouse! In its latest report, Artprice announced that China has now ousted the UK and the United States from first place in terms of fine-art auction revenue. This weekend, however, it was to this city in South-west France to which Middle Kingdom collectors flocked, especially for the sale of two imperial items. Further proof of the richness of the French art market, which was able to offer two blue-chip pieces. In the morning, Maître Marc Labarbe proposed an item from a Paris collection: the fourth scroll of the "Great Manoeuvres" series, originally preserved in the "Palais de l'Estime de l'Eclat des Vertus Civiles" in the Forbidden City, as evidenced by one of the seals. This time the battle took place in the room, where eight bidders – seven Chinese and one European – competed fiercely for this treasure. At €14 million, there were only three left. Finally the owner of the third scroll, from mainland China, secured the much sought-after object for €22,057,760! This result dethroned several previous records. One was for China's most expensive object sold in France, until then held by Christie's for a pair of Qianlong dynasty cloisonné enamel pieces from Juan José Amezagaga's collection, sold for €6,588,000 on 13 June 2007 in Paris. It also surpassed the result obtained for the third painting in the series, sold for €6.4 million in Hong Kong on



€12,390,000 Emperor Qianlong seal (1736-1795), white nephrite jade, sculpture in the round of two entwined dragons. H. 7.55cm. Base: 9.85 x 9.90 cm. 26 March, Toulouse, Chassing-Marambat auction house. Cabinet Ansas-Papillon d'Alton.



€1,487,040 China, Yongle style, “yuhuchuping” vase, decorated with blue flowers and foliage under glaze, h. 31.5cm. 18 March, Paris, Drouot-Richelieu room 5. Daguerre auction house. Cabinet Portier-Bulmann.

8 October 2008 (Sotheby's), as well as the one obtained for the scroll from President Paul Doumer's collection, sold on 22 December 2005 in Paris (€6,060,000). The last record was for a Qianlong dynasty imperial scroll belonging to a series of four, entitled “Triumph of the first campaign of the Jinchuan Pacification”. But to return to our painting, entitled “Manoeuvres”, one can only admire the fineness of the drawing and the freshness of the colours, all painted in ink and gouache. Over 24 metres, it portrays soldiers in the first military review of the Emperor's reign, which took place in 1739. Another important asset is that it has all the hallmarks of the imperial court's official painters: from Ding Cuanpeng to Lu Zhan, Jin Sheng, Chen Yonhjie and Cheng Liang, not one is missing. It thus differs from the other three scrolls in the series. Worth noting: the second scroll is preserved today in the Beijing museum; the first has never surfaced. For the moment, at least...

Qianlong seal

The day continued with the sale of an Emperor Qianlong seal, this time offered by the Chassaing-Marambat auction house, a Toulouse-based company. This was not its first masterstroke, since the house had already sold two seals worth millions (see page 40). This nephrite jade seal is decorated with two leaning dragons. The inscription on the base, delicately carved in archaic script featuring curves with pointed ends, indicates the Emperor Qianlong's seal, affixed onto his calligraphy. He used it to sign his autographs. The stamp also appears in the famous collection of the emperor's seals, the “Qianlong Baosou”. There were many people in the room competing for this imperial object, all Chinese. The winner from Hong Kong carried the day at €12,393,000 – ten times its estimate. Good news for the owner, a teacher, originally from South-East France. These multi-million results (more than €34M in one day!) crown the start of a particularly rich year for the Asian arts. For instance, there was the €1,487,040 obtained to everybody's surprise for a white porcelain “yuhuchuping” vase, decorated with blue flowers and foliage under glaze in Yongle style, on 18 March at Drouot-Richelieu (Daguerre auction house). We can mention further examples... as witness the figures and images in the following pages.

Stéphanie Perris-Delmas





€22,057,760 Chinese imperial scroll dating from the Emperor Qianlong period (1736-1795), entitled "Manoeuvres", from the "Great review" series, 1739, official painters' hallmarks; total width: 69.2 cm, total length: 24.214 m, length of the painting: 18.04m, Diam. of scroll: 12 cm. 26 March, Toulouse, Marc Labarbe auction house. Cabinet Ansas-Papillon d'Alton.

The flowering of the Asian arts

It has to be said: the genre expressed in France ten years ago now speaks in millions of Euros. With no cause to envy the West's heritage in terms of treasure and/or volumes of production, Far Eastern art has fascinated people since time immemorial, through the prism of numerous specialties which all fall into four categories: the archaeological, the religious, the classical and the decorative. A huge amount in cultural, multi-ethnic and even universal terms. "Far Eastern art encompasses the world influenced by both the Chinese and Indian cultures, together with part of Islam established at the confines of Asia, and includes a gargantuan ensemble of objects dating from Neolithic times to the present day," says Paris dealer Antoine Barrère. Around China, we find the arts of Tibet, Japan and Korea. Around India, all the Hindu movements, together with Muslim forms found all through South-East Asia right through to Indonesia and central Java. To be brief, these countries and their bordering regions echo each other in creative history. And to these two demographic giants can be added two pivotal zones, which are exceptional enclaves particularly rich in

Buddhist art: on one side the Himalayan kingdoms, with their matchless Nepalese metalwork, and on the other, South-East Asia – Cambodia, Thailand, Burma and Laos – including the Khmer civilisation, at the origin of some of the most magnificent statuary in the Yellow Continent. In short, it is hardly surprising that Asian art lovers are very often erudite connoisseurs, with professional knowledge.

A jealously guarded market...

Above all at these levels where there is a very selective choice of exceptional items. "By tradition, the Far Eastern art market only functions through intermediaries commissioned by their clients, according to brokerage practices that are mainly Anglo-Saxon," says expert Thierry Portier. A milieu all the more specific in that it is extremely unobtrusive, and even jealously guarded. Here, more than anywhere else, perhaps, confidence equals confidentiality. "For example, with Khmer sculptures in private hands, the greatest number no more than a hundred or so throughout the world, for a dozen potential buyers: a few institutions, and a handful of American and European buyers." Because it is really only the West that hankers for these works, considered in Asia as funerary art. Asian buyers compete with each other more for souvenirs of significant periods and reigns, preferably national, which go for millions on the world bidding altars – Paris, London, New York, and above all Hong Kong, and now Beijing. "Every time an Asian country undergoes a financial boom, the prices automatically shoot sky-high on the market," says expert Pierre Ansas. Whether or not this is a phenomenon of speculative force, or at best repatriation, the sometime exponential consequences can last for a decade. This was the case with Japan in the Seventies, Thailand in the Nineties, and China today, which is absorbing over half the exchanges, compared with 5% only five years ago. And that's just the beginning!

Renaud Siegmann



€264,000

China, Yongzheng period (1723-1735). White porcelain bowl with so-called "doucai" decoration in blue under glaze and polychrome enamels, marked with six Yongzheng characters, dia. 15.2 cm, h. 6.9 cm. Mayenne, 11 October 2009. Pascal Blouet auction house. Cabinet Portier - Buhlmann.

€5,547,000

China, Yongzheng period (1723-1735). Imperial vase in "tianqiuping" form (celestial sphere), porcelain decorated in polychrome enamels, Famille Rose, with the Yongzheng mark in six-character kaishu in blue under glaze on the underside of the base. Paris, Drouot - Richelieu, 14 December 2010. Piasa auction house. Cabinet Portier - Buhlmann.





€220,000

China, Ming dynasty, Jingtai reign, 1454. Painting depicting four of the sixteen principal luohans (Buddhist saints), paint on silk, Jingtai mark, 140 x 79.5 cm. Tarbes, 18 April 2010. Henri Adam auction house. Cabinet Ansas-Papillon d'Alton.

€3,386,000

China, Qing dynasty, 18th century. Imperial seal of the Emperor Qianlong in celadon nephrite jade, bearing the

inscription Xiantian zhuren "The ruler who relies on heaven", a pseudonym used by the Emperor Qianlong as from 1759. 3.7 x 8.8 cm, 10.6 cm. Toulouse, 17 April 2010. Chassaing - Marambat auction house. Cabinet Ansas-Papillon d'Alton.



€5,621,000

Imperial seal of the Emperor Kangxi (1662-1722) in beige steatite with dragons carved in full relief intertwined around the sacred pearl. 14.3 cm x 9.8 cm x 9.8 cm. Toulouse, 14 June 2008. Hervé Chassaing auction house. Cabinet Ansas-Papillon d'Alton.



€179,800

China, Ming dynasty. Round box in carved cinnabar lacquer; lid with decoration of a pine tree on a mound and peach tree branches, dia. 45 cm. Coutances, 7 November 2009. Coutances auction house. Mr. Thillier.



€466,000

China, 18th century. Cupboard façade in zitan and precious wood; the frame with rich carved decoration inlaid with mother-of-pearl and hard stones with a butterfly, bird and flowering branch motif. Paris, Drouot - Richelieu, 3 December 2010. Desbenoit Fierfort & Associés auction house.

€1,227,571

China, Qianlong period. Shang ping vase, celadon enamelled



porcelain, stamped base, h. 37.5 cm. Laval, 14 November 2010. Laval auction house. Cabinet Portier.

€620,000

China, Qing dynasty. Pair of ivory bowls with yellow patina, decorated in ink with scholars and servants on a terrace by a lake and in a pavilion. Carrying the gongzhe stamp on the underside of the base. Paris, Drouot - Richelieu, 10 June 2010. Millon & Associés auction house.



€2,163,000

Three-handled baluster vase in white porcelain, China, Qianlong period (1736 - 1795). Carrying the Qianlong six-character mark in zhuanhu on the underside of the base. Paris, Drouot - Richelieu, 14 April 2010. Jean-Marc Delvaux auction house. Cabinet Portier.



€384,000

Khmer art, Bayon school, 12th century, Avalokiteshvara, stood up with four arms, grey sandstone, h. 112 cm. Paris, 26 September 2009. Binoche auction house, Renaud-Giquello Associés auction house. Mr. Barrère.



€761,547

China, meiping form vase in yellow-enamelled porcelain with decoration in blue under glaze, h. 36 cm. Paris, Drouot-Richelieu. 15 December 2010. Pierre Bergé & Associés auction house. Cabinet Portier - Buhlmann.



€1,020,800

China, 18th century. Baluster vase with a long narrow neck decorated in doucai enamels, with a Yongchen six-character mark in blue under glaze in a double circle on the bottom. Paris, Drouot-Richelieu, 25 January 2010. Pescheteau-Badin auction house.



€4,169,900

China, Yuan period, mid-14th century. "Guan" type jar in white porcelain decorated in blue under glaze, h. 28.5 cm. Paris, Drouot-Richelieu, 31 March 2006. Doutrebente auction house. Mr. Froissart, Cabinet Portier.



€498,256

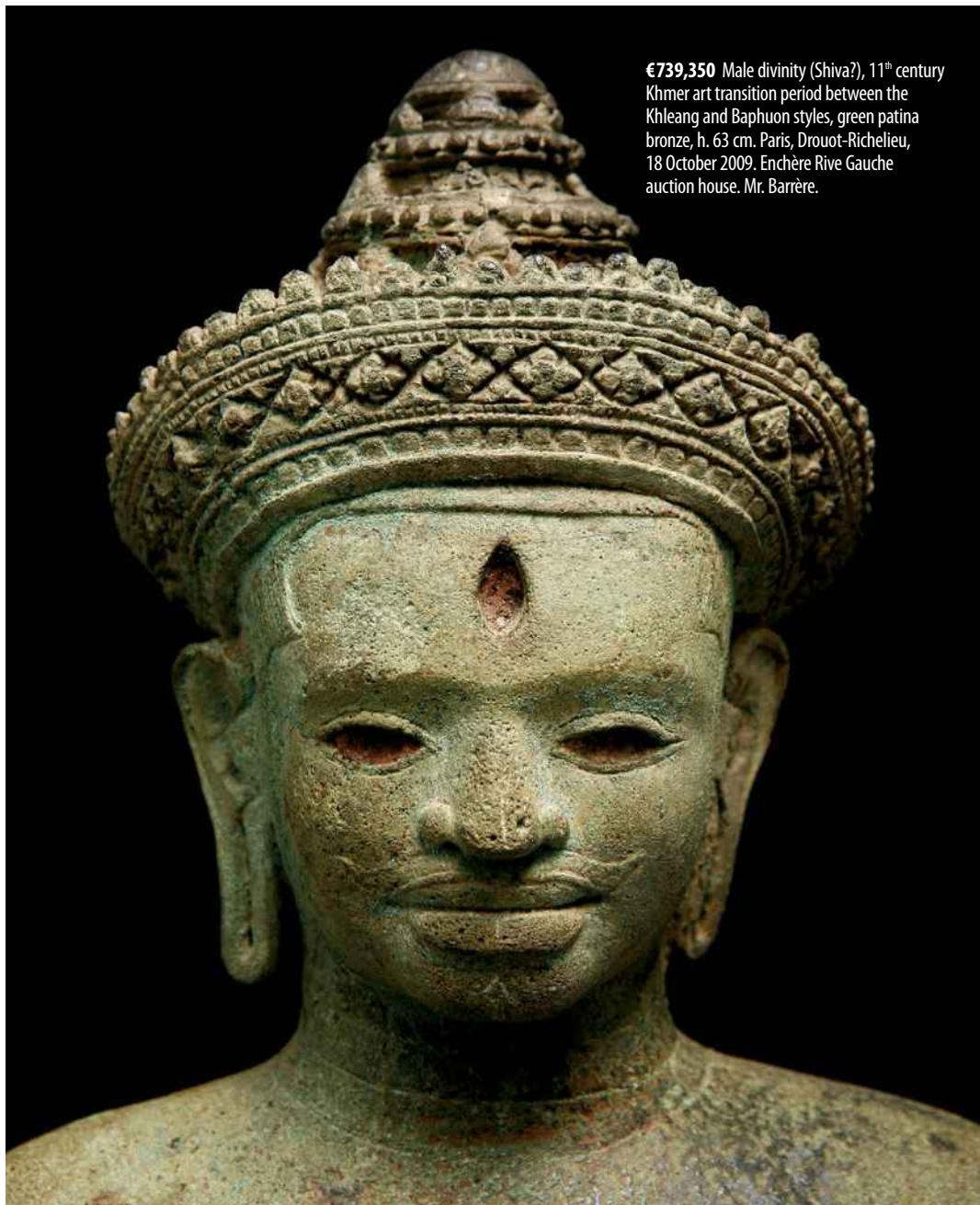
China, Ming dynasty (1368-1662). Bowl with pedestal in white porcelain, decorated in blue under glaze and so-called "doucai" polychrome enamels; Chenghua six character mark in kaishu on the underside of

the base, h. 7.8, dia. 6.2 cm. Lille, 7 June 2009. Mercier & Cie auction house. Cabinet Portier.

€111,805

China, Qing period. Screen in white nephrite with carved decoration of eight luohans seated on rocks beneath trees. 18 x 20.5 cm. Moulins, 7 June 2010. Sadde auction house. Cabinet Portier.





€739,350 Male divinity (Shiva?), 11th century
Khmer art transition period between the
Khleang and Baphuon styles, green patina
bronze, h. 63 cm. Paris, Drouot-Richelieu,
18 October 2009. Enchère Rive Gauche
auction house. Mr. Barrère.

THREE QUESTIONS FOR

Jacques GièsChairman of the Musée
des Arts Asiatiques Guimet

© Jean-Paul Pinon/Musée Guimet



In Paris, Jacques Giès has presided over the destiny of the Musée National des Arts Asiatiques since 2008. With a PhD in the History of Art, and degrees in Chinese and Chinese Civilisation, he began his career as curator in 1980 before being appointed Curator at Large in 1993, while remaining in charge of the China and Central Asia section.

Do you think that like contemporary Chinese art, Far Eastern art now arouses the desire in its new wealthy citizens?

Let's say that there are two levels in Asian art: historical art, notably represented in our collections, which are some of the biggest in the world – 45,000 items, with 5,000 objects exhibited; and the modern, more contemporary part made up of so-called emerging creations – with the star artists of international sales, whose works fetch considerably higher prices than paintings from the Ming period, for example. This is a singular situation that cannot be ignored, and museums like the Guimet museum need to open out to these current phenomena.

Do you want to develop your collection in the future in relation to this new state of affairs?

When it was first created, the Musée Guimet reflected the taste of one man, that of his time. Now, a museum that make no further acquisitions ceases to think, and thus risks transmitting erroneous knowledge. As to our collections, they date from the very earliest times discovered by archaeology in Asia, going back as much as 7,000 years. Not to mention the classical sequences,

which developed very little since the 19th century. Hence the necessity of choosing works that have not been seen, from these key moments of a history that still needs to be written. At the very time when the Far East is becoming the centre of gravity in a globalised world.

Notwithstanding the sometimes wild prices of a somewhat elitist market! Are you talking of the incredible record prices attained by Chinese ceramics from the Song and Yuan dynasties (11th to 13th centuries), which recently fetched \$10, 20 or 30 million, but which cost ten to a hundred times less nearly twenty years ago?

For all that, our departments are still swelling. We are acquiring pieces from China, Japan, India and Korea, with an eye to illustrating these cultures as fully as possible, at their most exemplary periods.

Interview by Renaud Siegmann

Musée Guimet, 6, place d'Iéna, 75116 Paris, www.guimet.fr

W

A TOUR OF THE WORLD'S
MUSEUMS

Photo Steven Fremont



Philippe Chalmin

An economist with Confucius

Philippe Chalmin teaches economics at Paris-Dauphine University. Each year, he coordinates the publication of the Cyclops report on world markets, which in 2010 put the spotlight on China.

Why did you subtitle the 2010 Cyclops report "The Rebirth of the Summer Palace"?

China has become of key importance in the markets we deal with: finances, raw materials and commodities. In 1861, Victor Hugo described the sacking of one of the marvels of Chinese civilisation: the Summer Palace. This event symbolically marked the decline of China. It was followed by the treaty of Peking, the first of the major Unequal Treaties that put an end to the second Opium War. Then the great dismembering process began. A hundred and fifty years later, China has become the world's second economic power, and the leading exporter at the centre of all the world's big markets. It is their cornerstone, and I would say the principal element in the economic situation. It is the leading importer in the world of... practically everything. Since the death of Mao in 1976, it has undergone a phase of economic growth that has no equal in history. Over thirty-four years, China has posted an average growth rate of 10%, double the rate of the United States at the end of the 19th century. No other country has ever taken off in such a way. The country now represents 10% of the world GDP.

What is its place in the art market?

It seems that China is becoming established as a major player in the art market, if we can believe the forecasts made by François Curiel at Christie's; based on macroeconomic forecasts, by 2012, China, Hong-Kong and

Taiwan as a whole will have overtaken the United States in terms of sales. In 2015, these will amount to \$5 billion, compared with over \$4 billion in the United States, a little over \$2 billion in the UK, and \$1.5 billion in France. In 2010, at Christie's, the Chinese market was greater than the British market.

According to the latest report from the Conseil des Ventes Volontaires (the French Auction Market Authority), of the top twenty auction houses, nine are Chinese.

Chinese auctions houses were all closed in 1958 and once again authorised in 1992. At the Conseil des Ventes, we have listed 417, but in fact there are more than 2,000. The two biggest are China Guardian, with €285 millions' worth of products sold, and Beijing Poly, which now accounts for €256 million, although it was only created in 2005. This is an extraordinary rise in power. In 2009, we estimated hammer prices in China at over €2.3 billion. We mean China in the broadest sense, of course, including Hong-Kong, Taiwan and Macao. The nouveaux riches adhere to certain codes, the possession of artworks being highly important. While the Japanese drove the art market considerably during the Seventies and Eighties, and the Russian oligarchs during the first decade of this millennium, the Chinese are well and truly taking over now. But they are doing so in a very different way, firstly by overrating their cultural heritage, and secondly by speculating on the contemporary Chinese art market. According to Artprice indicators, half of today's hundred most expensive living artists are Chinese.

Interview by Sylvain Alliod

Economic focus : www.cerde-cyclope.com





€226,700 Attributed to Qi Baishi (1864-1957), pair of pendants representing floral, squirrel and dragonfly compositions, paintings in ink, wash and light colours on paper, 100 x 33.5 cm. Rouen, 6 March 2011. Wemaère-De Beaupuis Enchères auction house. M^e Denesle. Cabinet Ansas-Papillon d'Alton.

TRENDS

The **Arts & Crafts** movement

In the face of progress and its trail of social iniquities, the chief goal of the initiators of this movement, which originated in Great Britain, was to reconcile art and work. A bold challenge indeed, during this glorious industrial period in Victorian England...

The Arts & Crafts movement is considered to have started in 1860 under the impetus of artist and writer William Morris. This was the year in which he completed his Red House project: a house not far from London designed by the architect Philip Webb, and for which he himself carried out the decoration and furnishings, with the help of the painter Edward Burne-Jones, who designed the wall-paintings and stained glass. Nevertheless, the theories of the movement had come to light long before then in the writings of John Ruskin. For this English critic, beautiful things were useful to men simply because they were beautiful and free from any venal spirit. Consequently, art should be accessible, humble and universal in order to promote and preserve social cohesion.

The genesis of the new art

The aim of the movement was simple: to ennoble the people through their association with art. Ruskin thought that the still medieval artists of the Trecento, like Giotto, or those already caught up in the burgeoning Renaissance of the Quattrocento, like Fra Angelico, could serve as models for the art of the modern era. William Morris, fifteen years his junior, profoundly admired the man who was the spiritual father of the Pre-Raphaelite movement, himself becoming its leading advocate before putting into practice the

theory of the Arts & Crafts concept, of which he was the main proponent. Being on the same wavelength as his mentor, he believed that art should be an expression of the pleasure man takes in working.

Founding of Morris, Marshall, Faulkner & Co, the first commercial firm based on Arts & Crafts values

While Burne-Jones, his close friend from Oxford days, taught him drawing and engraving, Morris turned to architecture, while practising various art techniques at the same time, such as clay modelling, sculpture, illuminating, stained glass and embroidery. Red House, his first achievement, enabled him to put his theories on building and decoration into practice. Having understood the public's desire for artistic furniture, he joined forces in 1861 with six friends, all craftsmen and artists, to found Morris, Marshall, Faulkner & Co, the first commercial firm to propagate the values of Arts & Crafts. Their products covered a wide range including murals, frescoes, sculpture, stained glass, metalwork and jewellery. Demand soared and the company met with rapid success, inspiring other protagonists. Between 1895 and 1905, as many as one hundred and thirty companies proclaimed the Arts & Crafts ideology in Britain alone! In their momentum, Morris's emulators took an interest in all facets of furniture and decorative design, launching the careers of a great many artists, architects and craftsmen. The price of success meant that at the same time, Arts & Crafts aesthetics were copied by a large number of decorators, mainly in London, who industrialised their production. In 1888, the illustrator Walter Crane, whose textiles and wallpapers had brought him inter-

€3,472 Charles Limbert, armchair
produced in 1905 by Limbert Furniture
Co., 98 x 74 x 77 cm.
Brussels, Salle des Beaux-arts,
13 October 2009.
Pierre Bergé & Associés auction house.



TO SEE

"Vienna 1900: Style and Identity" Neue Galerie,
New York, tel.: + 00 1 212 628 6200 - Until 27 June

"The Cult of Beauty: The Aesthetic Movement 1860-1900",
Victoria & Albert Museum, London. 2 April to 17 July.

www.vam.ac.uk





€627 Pair of wrought iron candlesticks, h. 39.5 cm.
Paris, Espace Tajan, 23 September 2010.
Tajan auction house. Mr. Wattel.

national recognition, staged the first showing of the Arts & Crafts Exhibition Society, founded one year earlier, at the New Gallery in London. Numerous companies presented their new products there, including William Morris' firm, which exhibited furniture, carpets and embroideries. On this occasion, Edward Burne-Jones commented that "here, for the first time, one can measure a bit the change that has happened in the last twenty years". Attitudes had changed over time, and given the dazzling success of companies that followed Ruskin's economic teaching and Morris' example, manufacturers now married art and industry

without the slightest constraint. However, one could hardly say that they all acted totally in line with the community spirit of the movement's initiators, who were active socialists and militant pacifists. In the realm of exacerbated individualism, how could social bonds be renewed? Some faithfully perpetuated the traditions of Ruskin and Morris by trying to humanise industrial trade, like Charles Ashbee, who introduced equal wages as a rule for his workers. On the other side of the Atlantic, Charles Limbert opened a furniture and lamp factory in 1902, which was a constant success right through to the end of the First World War. Recognised for his humanistic attitude to his employees, he was also a perfectionist whose high quality creations are still highly sought after by enthusiasts. Together with Gustav Stickley, he was one of the only proponents of the American Arts & Crafts movement. In Chicago at almost the same time, Frank Lloyd Wright, whose aim was to design affordable interiors for the middle classes, echoed the humanist considerations of Arts & Crafts. In Europe, the movement had a wide-reaching influence, encouraging Josef Hoffmann and Koloman Moser in Austria to find the Wiener Werkstätte (Viennese workshops); their main idea was the idea of an "all-embracing artwork". It was also considered to be at the root of the modern style, which was none other than the Anglo-Saxon counterpart of the celebrated Franco-Belgian Art Nouveau. Meanwhile, the De Stijl movement and the Bauhaus style, the prelude to Modernism, can also be seen to owe a great deal to Arts & Crafts. Lastly Japan, whose floral motifs and philosophy had inspired so much of Art Nouveau and the Jugendstil, in its turn integrated the precepts of the British movement and developed a Japanese version, with the ceramist Shoji Hamada and the textile designer Serizawa Keisuke.

Dimitri Joannides

READING

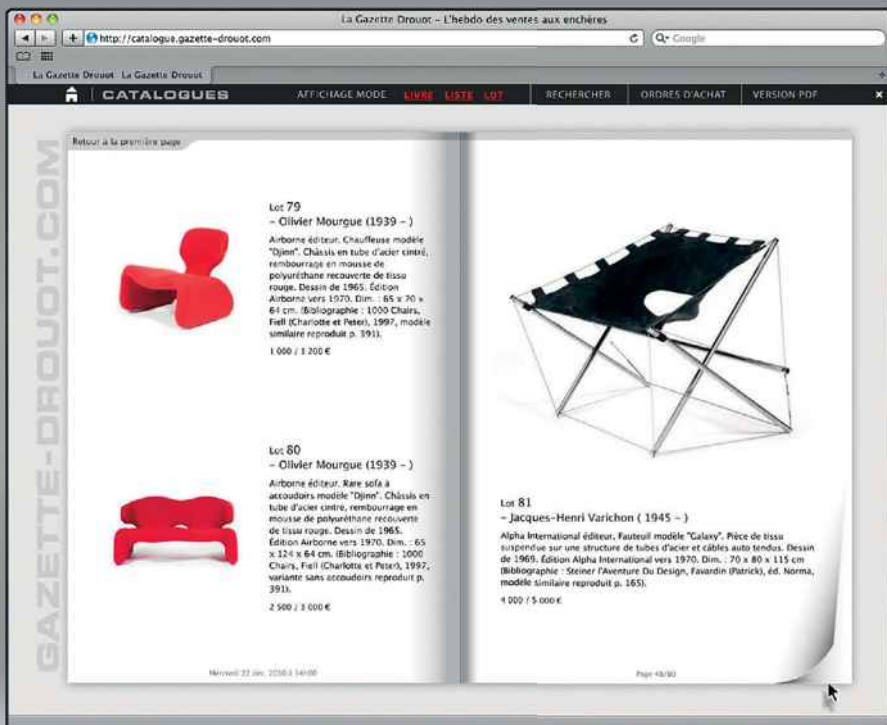
"Chapters in the history of the Arts and Crafts Movement",
by Oscar Lovell Triggs, Parkstone, New York, 2009.



€7,200 William Morris, "Love is enough", London, Ellis & White, 1873. In-octo, midnight blue morocco with wide red lace mosaic, stippling and gilt floral motifs with red and ivory hearts at the corners, binding entirely decorated with gilded tiger lilies. Paris, salle Rossini, 18 April 2009. Alde auction house. Mr. Courvoisier.

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THEME

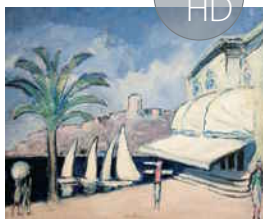
Figures and HD images



THEME

Kees Van Dongen the idol of Paris

HD



€398,460

Kees Van Dongen (1877-1968), "Hiver à Cannes" (Winter in Cannes), oil on canvas, 54.5 x 65 cm. Paris, Drouot-Richelieu, 30 January 2008. Chayette - Cheval auction house. Mr. Chanoit.



€305,000

"Bouquet de fleurs" (Bouquet of flowers), around 1910, oil on canvas, 65 x 53 cm. Entzheim, 22 November 2009, Hôtel des ventes des notaires du Bas-Rhin. Mr. Millet.

€377,355

"Deauville au casino", (At the Deauville casino), oil on canvas, signed on top left, 27 x 41 cm. Troyes, 2 February 2007. Boisseau-Pomez auction house. Mrs. Sevestre-Barbé and Mr. de Louvencourt.



€29,000

"EML Deauville", oil on paper mounted onto canvas, signed on bottom left, 85 x 52 cm. Paris, Drouot-Richelieu, 12 December 2008. Piasa auction house.



€359,900

"Bouquet de tulipes", (Bouquet of tulips), around 1908, oil on canvas, 73 x 60 cm, Hôtel Marcel-Dassault, 8 December 2009, Artcurial - Briest - Poulain - F. Tajan auction house.



€109,380

"Nu en buste", (Nude bust), oil on canvas, 92 x 60 cm. Paris, Drouot-Richelieu, 18 December 2008, Lombrai-Teucquam auction house. Mr. Brimaud.

€600,000

"Dimanche à la plage", (Sunday on the beach), oil on canvas, 54 x 81 cm. Paris, 28 May 2009, Galerie Charpentier, Sotheby's France auction house.



€26,000

"Portrait de jeune femme" (Portrait of young woman), chinese ink and watercolour signed and dedicated to Jacques and Coco Latrigue, 34 x 25 cm. Versailles, 24 October 2010, Éric Pillon Enchères auction house.



THEME

The art of sitting down

HD



€549,120

Pierre Legrain (1888-1929), curule seat and steel strips base in a black finish, decorated with geometric elements in molten tin, yellow python skin cushion, hollowed ebony base, presenting a metal board plated with silver strips enamelled in yellow, red, blue, 1921, 38 x 93,5 x 25 cm. Paris, Drouot-Richelieu, 29 November 2006. Camard & Associés auction house.



€84,300

Gerrit Thomas Rietveld (1888-1964), Zig Zag chair, bent and lacquer Triplex plywood. Paris, Hotel Marcel Dassault, 18 December 2007. Artcurial - Briest - Poulain - Le Fur - F. Tajan auction house.

Espace Tajan, 16 December, 2009. Tajan auction house.



€2,107

Monk's folding chair in red lacquer (kyokuroku). Showa Era, 102 x 81 x 54 cm. Paris, Drouot-Richelieu, April 16, 2010. Boisgirard & Associés auction house.



€77 548

Jean-Baptiste Claude Sene (1747-1803), Louis XVI period, carved and gilded beech chair delivered in 1789 for Mrs. Elizabeth's drawing room at the Château de Montreuil.

€25,270



Yonel Lebovici (1937-1998), Lebovici workshops, 1986. "Pince sans rire". Chaise long and footrest in polished aluminum and leather, taken from a 25 copies edition. 120 x 80 x 50 cm. Footstool: 36 x 35 cm. Paris, Drouot-Richelieu, 22 November 2004. Camard & Associés auction house. Mr. Legrand.



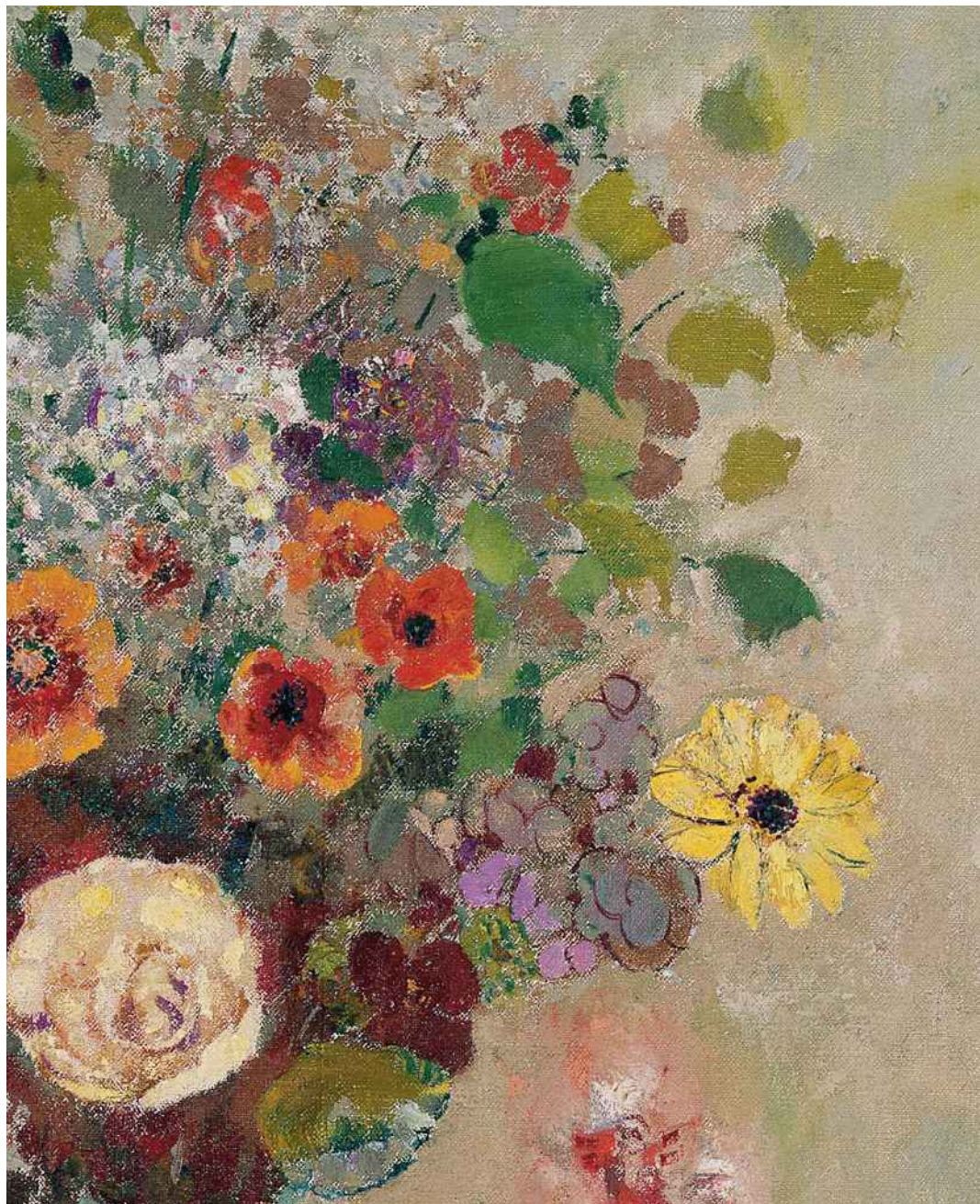
€12,150

Sedan chair, molded, carved and lacquered wood with painted decoration of arms surmounted by a marquise crown, Louis XV, 169 x 90 x 72 cm. Tooks, 28 October, 2007. Artcurial Deauville auction house. Mr. Couffon de Trévros.



€7,806

Jean Prouvé model "cafeteria No. 300" chair, removable seat and laminated oak back, legs made out of bent metal sheet and embossed red lacquer, 80 x 41.5 x 46 cm. Fontainebleau, 15 March 2009. Jean-Pierre Osenat Fontainebleau auction house. Mr. Legrand.



THEME

Odilon Redon a bouquet of bids

HD



€287,360

Odilon Redon (1840-1916),
"Fleurs dans un vase rouge",
(Flowers in a red vase), pastel,
52.5 x 45 cm. Paris, Drouot-
Richelieu, 20 June 2005.

EVE auction house.
Mr. Perrazzone and Mr. Brun.



€132 000

"Un bouquet de pensées, fleurs
de méditation" (A Bouquet
of thoughts, flowers of
meditation), pastel, 41 x 34 cm.
Paris, Drouot-Richelieu,
10 December 2008.

Ader auction house.
Mrs. Sevestre-Barbé,
Mr. de Louvencourt.

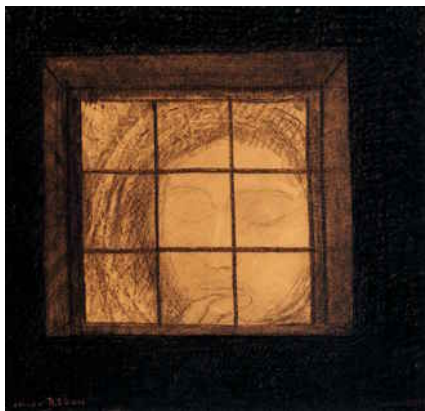
€241,000

"Vase de fleurs" (Vase of
flowers), oil on canvas, 61.5 x
50.5 cm. Paris, 20 May 2009,
Christie's France auction
house.



€17,980

"Composition au cheval "
(Composition of the horse),
pastel on paper mounted on
paper, 27 x 23.5 cm.
Nice, 22 November 2008,
Hôtel des Ventes Nice Riviera
auction house. Mr. Ottavi.



€245,450

"Visage derrière une fenêtre" (Face behind a window), charcoal,
smudging and scratching, 35.5 x 37 cm. Paris, Drouot-Richelieu,
20 June 2007. Delorme - Collin du Bodge. Mr. de Bayser.

€180,498

"Bouquet de fleurs dans une
ogive" (Bouquet of flowers in
an arch), pastel signed on
bottom right, 63 x 48 cm.
Paris, Drouot-Richelieu,
20 December 2006. Claude
Aguttes auction house.



€17,871

"Le Curé d'Ars, saint Jean-
Marie Vianney dit le curé d'Ars
(1786-1859)", oil on board,
33 x 21 cm. Paris, Drouot-
Richelieu, 14 February 2007.
Beaussant - Lefèvre auction
house.



THEME

Morris, Libensky... contemporary glass**€62,500**

William Morris (born 1957), "Suspended artifact", blown glass sculpture, colourful engravings on clear blue, shimmering gold background, 1990. H. 40, l. 50 cm. Paris, Drouot, 21 December 2007. Mrs. Bloch-Dermant. Millon & Associés auction house.

€12,400

Stanislas Libensky (1921-2001) and Jaroslava Brychtova (born 1924), "Tête" (Head), 1980-2007, solid glass sculpture, moulded, cut, polished, of a red colour,



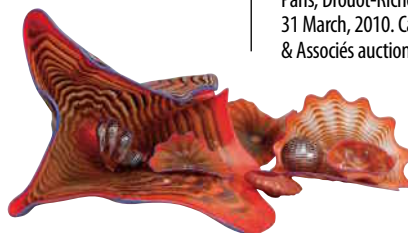
whose intensity varies with the luminous effects. H. 28.3, l. 19.8 cm. Paris, Drouot, 27 October, 2008. Mrs. Bloch-Dermant. Millon & Associés auction house.

€12,500

Toots Zynsky (born 1951), shell-shaped cut formed from coloured glass threads, assembled and fused on a pink background. H. 17, l. 33 cm. Paris, Drouot-Richelieu, 1 February 2010. Mrs. Bloch-Dermant. Millon & Associés auction house.

**€22,860**

Dale Chihuly (born 1941), "Persian Series", series of eight multi-ply blown glass pieces, 1987. Paris, Drouot, 25 June, 2008. Chochon-Barré - Allardi auction house. Ms. Scremini.

**€4,960**

Bernard Dejonghe (born 1946), "Untitled", cut glass. L. 50, diam. 20 cm. Paris, Drouot-Richelieu, 26 November 2009. Chochon-Barré - Allardi auction house. Ms. Scremini.

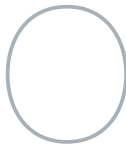
**€2,480**

Henri Navarre (1885-1971), thick blown glass vase with inclusions of air bubbles and black glass, bottom numbered 298. L. 12.8 cm. Paris, Drouot-Richelieu, 31 March, 2010. Camard & Associés auction house.



DESIGN

Putman a woman apart

ften called a "Great Priestess", Andrée Putman occupies a place apart on the French design scene, being simultaneously a discoverer and a creator. How can Andrée Putman be described? A designer? She takes a stand against the word. On television, Michel Field suggested "place stylist". In her inimitable smoker's voice, she snapped back saying "still too specialised", and said "former little rebel who wanted to change small things". This elegant woman with the sturdy character and sophisticated figure of a character in a film by Marcel L'Herbier is in fact an interior architect with the soul of an artistic director; a past mistress at combining places and objects. The latter could equally well be designed by her or by others. In the exhibition dedicated to her by the Paris City Hall this winter, a documentary by Benoît Jacquot follows the renovation of a villa in Tangiers, completed in 2005, for husband and wife Arielle Dombasle and Bernard-Henry Lévy. In the lounge opening out onto the boundless sea can be seen the entirely harmonious combination of a Lounge Chair (1956) by Eames, a Barcelona couch (1929) by Lilly Reich and Mies van der Rohe, a spotlight stand (1907) by Fortuny, renovated in 1980 by Andrée herself, and a pair of her creations bearing witness to Frank-inspired asceticism: the Crescent Moon sofas...

You can clearly see that she draws her sources directly from the 20th century Avant-Garde decorative arts heritage. Bis repetita, would you say? In another documentary shown in the exhibition, this time by Patrice Gabay, she states firmly that she does not believe in the premise of the clean slate, as in reality invention always establishes its roots "in extraordinarily rich soil".

As a result, Andrée Putman has played the role of pioneer in the rediscovery and popularisation of works by Eileen Gray, Robert Mallet-Stevens, Pierre Chareau, Jean-Michel Frank and Mariano Fortuny. In 1978, she created a company called "Écart International" at a time when her life was rocked by both personal and professional crises. She abandoned all plans for a career to focus on designers who at that time only aroused the interest of a minority. This deliberate stepping aside inspired the name of her furniture and light production company, the word "écart" also being an anagram of "trace". The Abbey of Fontenay, bought in 1906 by her grandfather, the Lyon banker Édouard Aynard, left an indelible impression on her. She spent part of her childhood there, and remembers the beauty of the volumes, governed by invisible geometric figures, and the quality of the light: two variables that are constantly present in her work. The designer Christian Ghion echoes Cistercian rhetoric when he emphasises the qualities of work that is "almost sacred", and which goes straight to the "essential without losing its poetry".

Paris - New York

Far from being a peaceful retreat, Écart International became a real success story, eventually extending its business to interior architecture. Recognition came from the United States, where a long-time friend, Didier Grumbach, Chairman of the American branch of Yves Saint Laurent, commissioned her to develop around fifteen stores. In 1984 came the decoration of the Morgans Hotel in New York. This low-budget face-lift forced her to look for chic yet inexpensive solutions,



Fabrice Gousset - Courtesy of the Galerie Kroo

TO SEE

www.studioputman.com

W



© Didi Von Schaeven

like the black and white ceramic earthenware draughtsboard design of the bathrooms, already used in 1982 for Karl Lagerfeld's apartment in Rome: a Putman hallmark. In passing, she overturned all the current hotel standards, and launched the fashion for contemporary hotels full of character. Her most emblematic achievements followed on in quick succession, like Jack Lang's office at the French Ministry of Culture (1985), the furnishing of Corbusier's Turkish Villa at La Chaux-de-Fonds for Ebel (1988), the office of the French Minister of Finance in Bercy (1989), the CAPC, the Centre of Contemporary Visual Arts in Bordeaux (1990) – involving the transformation of the wool warehouses into a contemporary art museum: one of her greatest sources of pride – and the redesign of the Concorde's interior (1994), a subtle exercise of style in the cramped and demanding world of the supersonic jet. She also, of course, worked in a number of private homes, starting with her pied-à-terre in Paris, a French

interpretation of the New York loft that is both elegant and harmoniously eclectic. In 1998, she suffered a new shock when she was forced to part from Écart.

Agence Andrée Putman

But then she created the Agence Andrée Putman, the start of a magnificent new venture which continued to refurbish private and public spaces by the dozen. The public venues included the Pershing Hall Hotel in Paris (2001), the flagship Guerlain store on the Champs-Élysées (2005) and the renovation of the Morgans (2008). This second phase was marked by detailed attention to the creations bearing her signature, until then carried out one by one according to the various places she refurbished, like the "Elephant" bench she designed for the CAPC, an outside reinterpretation of the traditional garden bench with slats. Alongside furniture like the "Jeune bûcheron" low table or the "Tube et Béret" lampstand, both produced by her agency in 2003, she designed the "Vertigo" collection for Christofle (2000), the "Les Rainettes" seats (1999) for Domeau & Pérès, furniture for Poltrona Frau (2007), a limited edition "Baldaquin" stool for the Galerie Kreo (2007) and even accessories for Perigot (2008). All these designs stand out for their obvious simplicity and gentle character, responding to Putman's precept of visual comfort. When she founded Écart at the age of 53, a rich personal and professional life provided soil for her future experiments. And so the "Voie Lactée" piano she created for Pleyel harks back to the long hours she spent at the keyboard, enabling her to win a first prize at the Conservatoire national de Paris when she was 18.

One of her grandmothers then pushed her into becoming a courier for the review Femina, thus triggering a career as a journalist with L'Œil where her keen eye composed daring photographic stagings alongside the articles. She was spotted by Denise Fayolle, and in 1965 this decisive meeting led to her suddenly finding herself as a designer in Prisunic's production of designer furniture, and then in 1968, with the advertising agency Mafia. In 1971, she joined Didier Grumbach who had recently created Créateurs & Industriels, a platform where fashion could meet industry. It was a

concept store before its time, in which she launched new talents like Jean-Charles de Castelbajac and Thierry Mugler. With her husband, art publisher Jacques Putman, she got to know many famous artists, laid on soirées that drew the whole of creative Paris and thought up lithographies of major visual artists selling at only FF100. On top of all this, she had a pronounced taste for getting to know an incredibly wide range of people, the friendship of Michel Guy – founder of the Festival d'Automne, who met both Bram Van Velde and Samuel Beckett through her – and

life as night bird which, from the luxury hotel in Paris to Studio 54 in New York, all helped to forge her character. It is a matter of urgency to discover/rediscover this influential and captivating woman, whose daughter Olivia has now taken over the reins of the Studio Putman. A career to watch !

Sylvain Alliod

"Andrée Putman: ambassadrice du style" (ambadress of style), Hôtel de Ville de Paris, 5, rue Lobau, Paris IV^e. Catalogue 22.7 x 22.7 cm, 120 pp., 110 colour photographs, Editions Skira-Flammarion - Price: €19,90.

Andrée Putman for Pleyel,
"Voie Lactée" piano, 2008.



EXHIBITIONS

Manet the man who invented modernity

Manet, the Man who Invented Modern Art" is one of the major events this spring in Paris. To those who think they already know all there is to know about the painter of the «Luncheon on the Grass» or «Olympia», the exhibition at the Musée d'Orsay will provide a fresh viewpoint, in the light of the latest research carried out on the artist's work since the great 1983 retrospective at the Grand Palais. Based on a dozen highly original questions, such as "The choice of Couture", "The Baudelaire period" and "Impressionism ensnared", it shows another side of the painter, and is interested especially in the period 1873-1883. Stéphane Guégan, the exhibition curator, raises the veil on some of these riddles.

La Gazette Drouot: What new light does this Musée d'Orsay exhibition shed on the artist?

Stéphane Guégan: It gives new meaning to the six years of apprenticeship Édouard Manet spent with Thomas Couture. Like him and Delacroix, Manet wanted to be both a painter of historical scenes and a Salon painter, seeking success in the public domain and dealing with all genres of painting. We need to forget the last century's vision of the painter who invented 20th century art by turning his back on the



© The Metropolitan Museum of Art, Dist. RMN/image of the MMA

«L'Enfant à l'épée» (Boy Carrying a Sword), 1861, oil on canvas, 131.1 x 93.4 cm. New York, Metropolitan Museum of Art.

READING

"Manet, the Man who Invented Modern Art", exhibition catalogue under the supervision of Stéphane Guégan, Musée d'Orsay/Gallimard, 336 pages, 280 ill., approx. €42. "Manet, l'héroïsme de la vie moderne" by Stéphane Guégan, Spécial "Découvertes" edition, Musée d'Orsay/Gallimard, 40 pages, €8.40

subject and poetic invention. Manet wanted to be the Delacroix of the new style, painting contemporary life, Christ, topical politics and the female nude with equal ambition. The exhibition highlights this, and the means Manet employed to achieve it. As you go along, you discover that he is not only the man of Velázquez and Goya. His imaginary museum went far beyond Spain, just as his realism had its obvious share of



« Olympia », 1863, oil on canvas, 130.5 x 190 cm (detail). Paris, Musée d'Orsay.



« L'exécution de Maximilien » (The Execution of Maximilian), 1867, oil on canvas, 196 x 260 cm. Boston, Museum of Fine Arts.

subjectivity. So we can say that this exhibition turns resolutely away from Formalism and shows that Manet's career, short though it was, had very different stages. What he experienced under the Second Empire had nothing to do with the post-Commune period, the post-1879 period, the time after the victory of the Radicals. His painting never became stagnant, never repeated itself and remained relatively faithful to the hierarchy of genres.

What do we learn about Édouard Manet that we did not already know?

Above all, apart from the ambition that drove the artist – an ambition that was both aesthetic and social – we discover a more flexible and receptive painter than is generally supposed. The critics, famous for their overall hostility from start to finish, began to react more positively – some at least – as from the Salon des Refusés (Exhibition of Rejects) in 1863, sensitive to the artist's strange mix between direct, urbane and sometimes indecent realism and a theatrical staging, oblique narration and suggestive poetry. And then Manet adapted. The best example is perhaps the celebrated « The Dead Toreador » in Washington, which resulted from a cut-up composition. The painting had been attacked at the Salon of 1864, apart from its lower part. Two years later, Manet cut up the painting, keeping the good part to exhibit in 1867.

The circuit is structured around a dozen questions. Can you tell us some of them?

The newest concern the link with Couture, the religious surge between 1863 and 1865, the cutting-up technique, the Republican heart beating throughout the 20 years of his career, and the way in which he adopted Impressionism for his own ambition. To go back to technique: between 1865 and 1867, Manet cut up quite a large number of compositions of varying dates. In my view, he did so to improve his paintings, often criticised for their lack of spatial or narrative coherence. The masterpiece in this respect is « The Dead Toreador » now in Washington. The fragments of « The Gypsies » (Les Gitanos) also show to what extent he was ready to explore the effects of recomposition. From one painting « Le Fife » (The Fife Player), he extracted two figures and a still life. Furthermore, throughout his life Manet studied the specific effects of the isolated figure, often on a neutral background, and compositions with several characters (which are rarely in relation to each other); here there is an interesting point of tension highlighted by the exhibition. Basically, Manet's redefinition of story painting confronted him constantly with this problem: the relationship of the figure to its space and to ours, insofar as this style of painting enters into direct and constant communication with us. When he cut a painting up, he generally made it vastly more effective.

Visitors will have a chance to see some rare paintings. Which are they?

For the first time ever, the fragments of « The Gypsies » (Les Gitanos) recently acquired by the Abu Dhabi Louvre, « Boy carrying a sword » and « The Angels at Christ's Tomb » from the Metropolitan in New York, « The Street Singer » and « The Execution of Maximilian » from Boston, and the very last painting Manet worked on: the Zurich version of « Rochefort's Escape ». Not to mention paintings from the Musée d'Orsay, which in this lay-out often show a new face, and thus meanings that were not obvious before."

Interview by Stéphanie Perris-Delmas

"Manet, the Man who Invented Modern Art", 5 April to 3 July
Musée d'Orsay

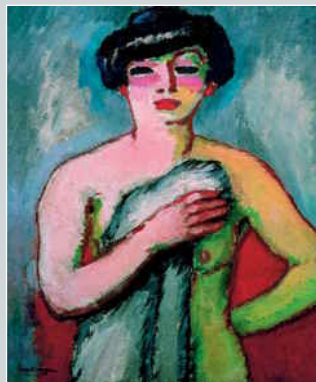
www.musee-orsay.fr



"FAUVE, ANARCHIST AND SOCIALITE"

The Musée d'Art Moderne de la Ville de Paris is currently presenting this portrait of Van Dongen. The exhibition, which follows on from the event initiated by the Museum Boijmans van Beuningen, focuses on the Paris years this time, from 1895 to the early 1930, i.e. the period when the Dutch-born artist enjoyed his most dazzling success. From Rotterdam to the Paris of the cocktail age, it revisits the Fauvist's work dating from the Bateau-Lavoir, his travels to the East and the years in Montparnasse, together with his work as an illustrator and poster artist – his career as a "Paris idol" whose whole life was dominated by one mistress: colour. At that time the capital of the arts and the Avant-garde, the city provided the painter with a wealth of subjects. As the heir to Degas and Toulouse-Lautrec, Van Dongen viewed his times through an uncompromising eye, living life to the fullest in the street, cafés and theatres. He was also, and above all, a thoughtful portraitist who captured his subjects in a few expressive lines with the aid of a radiant palette. With its ninety paintings and drawings, the exhibition sheds light on the character of a man who took his own path along the road to Modernism, somewhere between Picasso and Matisse. "What metamorphosis did he accomplish, this anarchist Avant-garde painter who loved the poor before being esteemed by the rich?" asks exhibition curator Anita Hopmans. The answer can be found on the picture hooks of the Paris museum.

Until 17 July, Musée d'Art Moderne de la Ville de Paris, 11, avenue du Président Wilson, 75116 Paris. www.mam.paris.fr



Kees Van Dongen (1877-1968), "Fernande Olivier", 1905. Private collection.

© ADAGP, Paris 2011

EXHIBITION

THRONES IN MAJESTY

What better place than the Sun King's residence to celebrate the image of power? The Château de Versailles provides a historic setting for some forty thrones, from not only Europe, but also Africa, Asia and Pre-Columbian times, brought together for the occasion in the Grand Apartments. A highly original idea based on the essay by Jacques Charles Gaffiot, which makes for a fascinating read. It tells us that in every part of the world in all epochs, the seated position has always embodied the very image of power and authority. The throne "is a universal symbol", says exhibition curator Jacques Charles Gaffiot. "The Aztecs, who had no contact with Europe, used thrones, as did their Spanish invaders!" The staging, designed by Marc Jeandos, presents each throne in a room in the Grand Apartments with which it has a particular affinity: in the War Room, the thrones symbolise the crushing of enemies; in the Peace Room, those embodying the more tranquil side of authority. The exhibition brings together a number of rare items that are a real delight for the public, like the throne of Dagobert, one of the treasures of the Saint-Denis basilica, which up till now had never left the reserves of the Bibliothèque Nationale de France, and a collection of thrones from the Vatican collections. All in all, another way of remembering the great events in history...

S. P.-D.

Until 19 June. Établissement Public du Château, Musée et du Domaine National de Versailles, 78008. www.trones.chateauversailles.fr



© BNF

Throne said to have belonged to Dagobert; 7th or 8th century (throne), second half of 9th century (back and elbow rests), in partially gilded bronze. From the treasure of Saint-Denis. Paris, Bibliothèque Nationale de France.

EXHIBITION

MUSEUM

IN PARTNERSHIP WITH

Centre
Pompidou

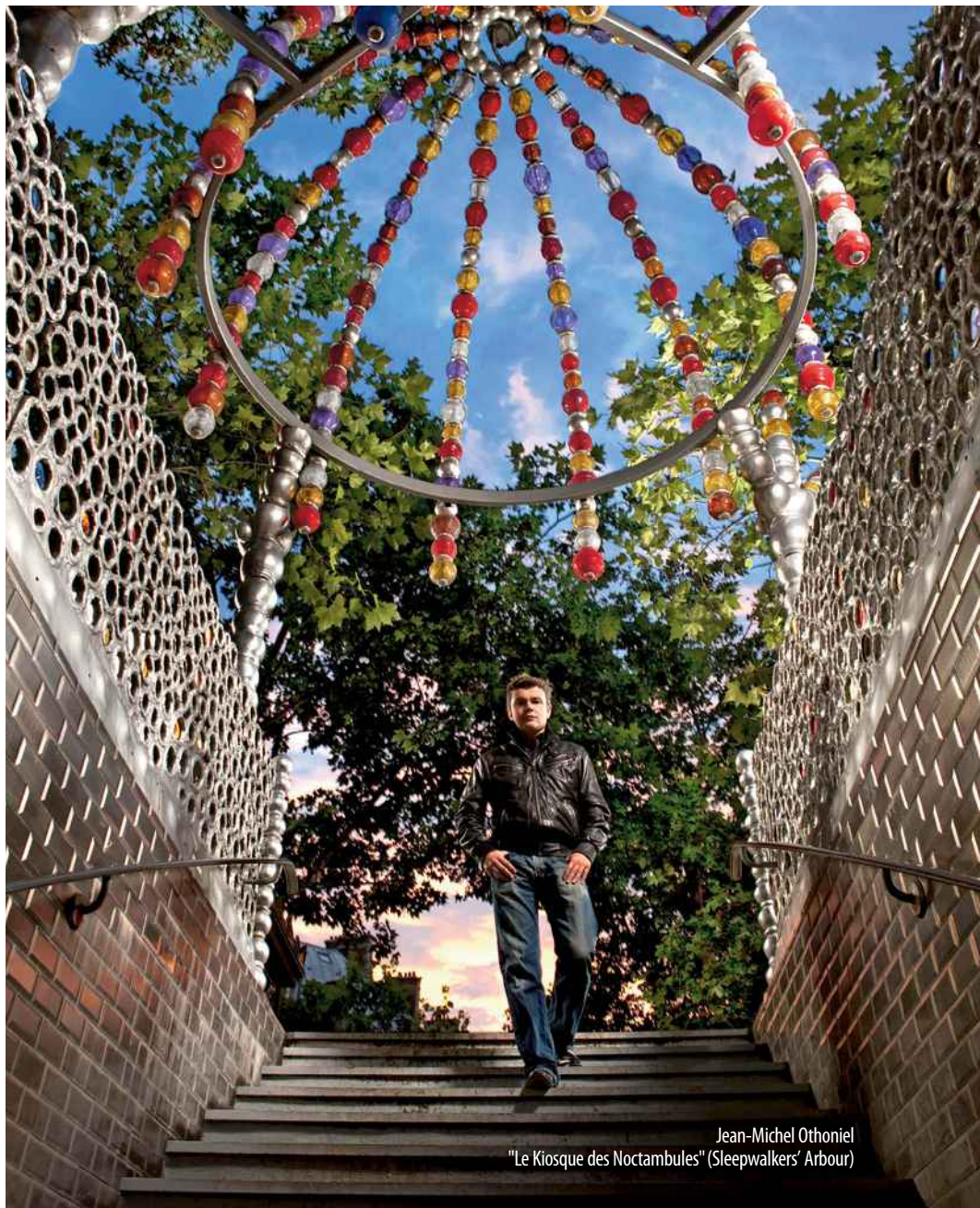
« Jean-Michel Othoniel, My Way »

The Centre Pompidou is devoting an exhibition to Jean-Michel Othoniel's work from 1987 to the present day. Entitled "My Way", this collection presents an ensemble of eighty hitherto unseen works, and offers visitors a journey featuring much of the artist's research and experiments. In conjunction with this retrospective, Jean-Michel Othoniel is offering an exhibition-workshop in the Children's Gallery, entitled "le Réel Merveilleux" (Marvellous Reality), for youngsters over 6 and their families.

Glass scars

At the end of his first year in Rome (1996), following an exhibition he saw at the Villa Medici, Jean-Michel Othoniel started to create new works from glass. In Venice, he found the assistance he needed with the Murano glassmakers. These works open up a whole new phase in his work: a departure from the workshop that was even more radical than its predecessors, and accompanied his disenchantment with the creative process. Unlike his previous work, carried out in collaboration with companies and technicians mainly to supply his requirements in materials and develop technical processes to suit his needs, working with glass meant delegating the artistic gesture to the glassblower. The drawings and models he was already accustomed to producing became very important, as was developing an interactive relationship with the blower, whose movements he directed. The exhibition in the garden at the Peggy Guggenheim Collection in Venice (Nasher Sculpture Garden) enabled him to penetrate the world of the Italian glassmakers while ensuring opportunities

for collaboration on future works. The content of the work, and the technical and financial conditions of production, made the whole process very slow and meticulous. It was a far cry from manipulating images in the studio, where malleable materials are at hand and can be transformed at will. The exhibition at the Villa consisted of a number of small-scale works, which were dotted around the garden. These colourful glass-works had organic, ambiguous forms, placing them halfway between humans and plants. The main shapes were inspired by the bulbous calyxes of lady slipper orchids, inserted into transparent rings that were themselves attached to vegetation. The bright, sparkling colours attracted the eye like boiled sweets, while the enigmatic function of these soft vases evoked the seductive trickery of insect traps. "I wanted to create works that stimulated senses other than sight: the desire to lick, for example. Glass is like an oozing liquid." The seductive, sensual quality of glass is the sunny side of a violent creative process mastered by the artist. "I wanted to work on the 'wounds' made by damaging the glass. Blown glass bears traces of the glassblower's body: it has been kneaded, pummelled and held in his hand. The glassmaker explained that the most difficult thing is to leave no traces on the material; if you damage the glass ball while it is fusing, this wound will always reappear. This idea really pleased me – the fact that, despite all improvements and embellishments, the wound would reappear. So I chose to work on these accidents, forcing the glassmakers to wound the glass before working it, which created irregular, imperfect shapes, revealing scars. It was in these scars that I saw true beauty. So I made it a rule of the game in my work with glass to display the violence at work within



© Jean-Michel Othoniel / Adagp, Paris 2011; photo by Guillaume Ziccarelli

Jean-Michel Othoniel
"Le Kiosque des Noctambules" (Sleepwalkers' Arbour)

READING

Othoniel, Catherine Grenier, 259 pp.,
Published by the Centre Pompidou
Comme à l'atelier... avec J.-M. Othoniel,
à partir de 6 ans, éditions du Centre Pompidou.

TO SEE

"Jean-Michel Othoniel, My Way",
Centre Pompidou, Museum Galleries, until 23 May.

"Le Réel Merveilleux" (Marvellous Reality):
Jean-Michel Othoniel's exhibition workshop,
Centre Pompidou, Children's Gallery
(for visitors aged 6 and up), until 22 August.

www.centrepompidou.fr

W

"Lacets bleus" (Blue Laces),
2009 mirrored glass,
highly polished stainless steel,
steel Private collection.



the material. There is a tradition amongst glassmakers to work on the imperfect seconds of the day for themselves. This folk-art tradition appealed to me, like all the other personal techniques the glassmakers applied to these rejects. Generally speaking, these objects are really attractive from our contemporary perspective. I wanted to push these glassmakers into making moves that they would normally try to avoid, into making mistakes. It was a very Pasolini-esque relationship, which at the same time turned into a game for them. They weren't fooled by anything: they knew that such movements would give rise to phallic, sensual shapes.

"Peau d'âne" (Donkey Skin)

A chain of events led Jean-Michel Othoniel to unearth the collections in Pierre Loti's house in Rochefort-sur-Mer and to carry out a new project based on a fairytale world. "When I made the gold embroideries for the Cartier foundation, I worked with embroiderers from Rochefort, and at that time I had a look at the Pierre Loti museum reserve collection. They were in the middle of opening a whole set of boxes, which contained the 'Donkey Skin' characters created by Loti, and had been left behind when he went off to do his military service without ever being opened again. They were the characters that he made as a child between the ages of 6 and 14 to liven up his little castle. Pierre Loti was a serious collector and collected all sorts of butterflies, shells and animals brought back for him by sailors. He created the little marionette theatre with the help of his sisters and aunts. Over time, the characters, at first representations of the actual characters from 'Donkey skin', became more and more shadowy. There were monsters, imaginary characters, figures from different cultures – Africa, China, and so on. When I saw all this, I was absolutely amazed. Two years later, the municipality of Rochefort, which had really liked the way the Cartier Foundation exhibition had put the embroiderers in the spotlight, asked me to do a project on the city's memories. So I asked if I could do the staging for Pierre Loti's little theatre." To do this meant first of all going back to the Donkey Skin story, and then inventing developments and a narrative structure making it possible to add in all



"Le Petit Théâtre de Peau d'Âne" (The Little Donkey Skin Theatre), 2004. Four console tables in glass, lacquered wood, embroideries, lace, fabric and silk, 120 cm x 150 cm x 100 cm, Centre Pompidou Collection, Musée National d'Art Moderne, Paris. Joint donation from the artist and the Galerie Perrotin, Paris, 2008.

these characters having no visible link with the original story, whose roles had disappeared. To do this, the artist took a new look at the various phases of the story of incest and fancy dress, and pinpointed four stages corresponding to the four different outfits: the three dresses in the colours of the sun, moon and sky, and the marvellous donkey hide. "From these four outfits, I created four worlds: the sun world of the first dress, the aquatic world corresponding to the moon dress, Loti's contemporary world accompanying the sky dress, and finally the hideous, obscure monster world." These characters moved around in an especially designed setting made up of small-scale reproductions of some of his existing works (Sleepwalkers' Arbour, The Procession and The Tomb of Jean Lafont) and new models devised for the occasion. To install the ensemble, he created four large console tables in animal form and a series of globes to enshrine the characters.

Catherine Grenier

exhibition curator, Deputy director of the MNAM

Excerpts from 'Othoniel'

© Jean-Michel Othoniel / Adapp, Paris 2011. Courtesy of Galerie Perrotin, Paris.
Photo: David Fugère

INTERVIEW

Odilon Redon

Paris, December 1915. The discreet, reserved Symbolist painter makes us welcome by the fire in his apartment.

La Gazette Drouot: With you, should we be interested in your artistic or your intellectual apprenticeship?

Odilon Redon: They both seem inseparable to me. But all the same, what haunts the mind takes precedence over what can be said on a canvas. In the region between Bordeaux and the Landes, where I was born and grew up, my father often used to say to me, "Look at those clouds: do you see changing forms, like I do?" And he would then show me apparitions of strange, fanciful and marvellous beings in the changing sky. That constructs you and marks you far more deeply than any apprenticeship in a studio. One of the only times when I tried to learn something from a well-known painter, Gérôme, it went very badly between us, as we were not at all on the same wavelength. I was 24. On the other hand, my childhood drawings opened me out to the world, a long way from the theoretical, sterile teachings of all those grey-haired old fogeys. Under pressure from my father, I studied architecture a bit. But what interested me at that time was sculpture and engraving. Then the declaration of war against Prussia in 1870 and me joining the army put a stop to everything. However, all in all, that disruption was a very productive episode that helped me grasp the mental structure of the world.

So did the war act as a kind of trigger?

Let's say that it was at the end of the war that I began to perceive the development of my own awareness. When I was demobbed, I returned to Paris, where

I devoted myself almost entirely to lithography. I settled in Montparnasse, and developed a friendship with Fantin-Latour, among others. It was my "Black" period, where angst dominated everything I did. You know, you should respect black because nothing can prostitute it. People hardly understood this part of my work that it took me almost ten years to emerge from anonymity. Just think, I was nostalgic for Romanticism at a time when photography, Impressionism and all sorts of other things had completely overturned aesthetic preoccupations at the end of the century. And when people began to take an interest in my work, it was mainly to shoot it down. Fortunately, a few well-meaning souls defended me, like Mallarmé. Like music, my drawings take us into the ambiguous world of the indeterminate. And those with the most vision understood that early on, without me having to explain.

How would you define your style?

My drawings inspire; they are not to be defined. Imagination and fantasy are more important in my view than the strict representation of nature, even painted by the Impressionists. Through my work, I seek to replace reality with a dream of reality, and place the visible at the service of the invisible. I am a solitary, contemplative person. This distance means that I have been able to delineate the contours of an imaginary world imbued with the wild, deserted feel of the landscapes I knew as a child. That is probably why I got on so well with the engraver Rodolphe Bresdin. He initiated me, in a way, and gave me the desire to explore hallucinatory, febrile landscapes in my turn. Add to that a measure of Hindu poetry and a pinch of



© coll. Kröller-Müller Museum, Otterlo

Odilon Redon (1840-1916), "Pegase et le serpent" (Pegasus and the Snake), c. 1907, oil on cardboard, 47 x 63 cm, Kröller-Müller Museum, Otterlo.

Edgar Allan Poe, and you obtain what I am: an artist who arrived in society as though by accident and whom absolutely nobody was expecting.

You talk of yourself as antisocial, but glory has come your way all the same!

Yes, it's true. Although constantly cut off from official exhibitions, I have exhibited a great deal elsewhere. I have always done this in a limited, informal way since 1881. But on the whole I was deeply upset by the sarcasm and attacks I received from the critics. Poor old France remained deaf and blind for a

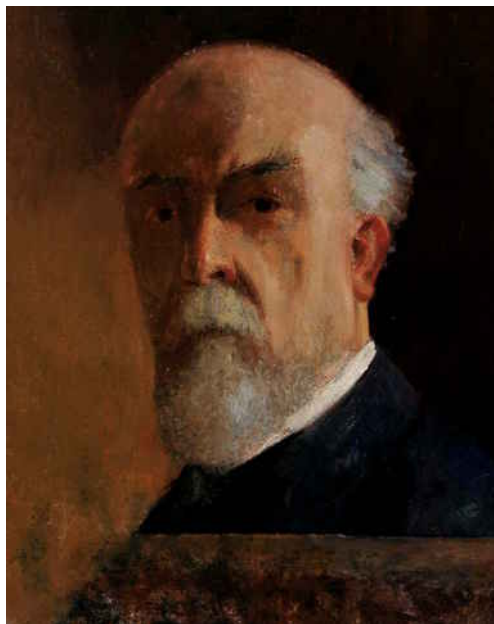
long time. Very early on, I preferred to publish albums of engravings and lithographs. That gave me the satisfaction of transmitting an almost prophetic message, while not having to be directly subjected to the gibes and allegedly witty remarks aimed at me. But you are right: I sometimes succeeded in conquering my fears, for example by taking part in the eighth and last Impressionist exhibition; likewise the exhibition by "Les Vingt" in Brussels, alongside Gauguin. And Vollard, in 1898, of course, with whom I greatly increased my popularity. At the age of 58, it was high time!

Few artists have been the sole, or virtually the sole proponent of a movement, like you.

I was shaped in a world of symbols. I was mad about the works of Goya, particularly his monsters. I live for the nocturnal, the autumnal and the lunar rather than the solar. And I only admitted the light of day into my life very late on. Of course, I am well aware of this singularity. But all the same, I in no way cultivate it; I have been subjected to this solitude, which imposed itself on me. If very few artists perceive the world through the prism of my dreams, why should I hold it against them? Although my work was only appreciated late on, I know how much I have inspired dozens of painters who like me have made the subconscious the root of their work. They and I have always been driven by our dreams. The critics, as that dear poet Jean Moréas used to say, because he had an insatiable mania for labels, called us Symbolists. As a result, I have not languished alone in my corner, contrary to what your question might suggest. There have been poets, musicians and dramatists, each with their own way of expressing their interior poetry, but to put it simply, I feel aesthetically closer to artists like James Ensor, Gustave Moreau and Puvis de Chavannes.

At what moment did you turn away from your Noirs?

Little by little, I turned towards pastel and oil, which certainly helped in persuading Durand-Ruel to exhibit me with the Nabis in 1899. And just think, even those artists called themselves Symbolists! At that period, the Noirs were already a long way behind me, and I had interiorised all those existential questions even further. It just goes to show that you can completely change, and I am the living proof: at the turn of the century, I worked at transposing the themes of my Noirs into



© Jean Bernard

Odilon Redon (1840-1916), "Autoportrait" (Self-portrait), c. 1910, oil on cardboard, 54 x 51 cm, private collection.

more colourful works, so much so that my palette became positively dazzling (smiles). Even an inveterate old thing like me can manage to make light triumph over darkness. So the world isn't so bad after all!

Not so bad, although we are in the middle of a war?

That has not escaped me, you can imagine, as my son Ari is fighting on the front. No, it's not so bad if you can manage to win your internal war and defeat your own demons. Because life is so transitory, we should live it to the full, without hanging back.

There are so many ways to uplift the soul, did you know? Take sacred chants, for example, which move me deeply, just as Mozart, Beethoven and Schumann move me. Well, more than anything, they reveal an unsullied infinity to me, a veritable absolute; a direct contact with the beyond.

Interview by Dimitri Joannidès

TO SEE

"Odilon Redon. Prince du rêve",
Galleries nationales du Grand Palais, Paris,
Tel.: +33 (0)1 44 13 17 17, until 20 June
www.rmn.fr



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LUXURY

Baccarat excellence and magnificence

Magic is born from a grain – or even several grains – of sand, but not the sort a failing business is built on: quite the opposite. This is the story of a legend that became a reality. Baccarat is now part of France's heritage in the same way as other outstanding, symbolic and legendary brands that stand for French-style luxury and excellence. After the closure of a commercial forest estate, the Bishop of Metz, Louis de Montmorency-Laval, decided to create a glass-works in Baccarat, a village on the right-hand bank of the Meurthe, in order to save the population from the destitution facing them. And so Louis XV authorised a furnace to be set up opposite the village. The glass-works started up in 1764, and eventually became a crystal glass-works in 1816 under Aimé-Gabriel d'Artigues. One battle later – Waterloo –, the society of the French Restoration developed a desire for luxury and splendour. Everything had to glitter and twinkle with light; particular restaurants and hotels had to dazzle. Far beyond the borders of France, in Tokyo, Hong Kong, Miami, Moscow and St Petersburg alike, the name of the Baccarat company has remained synonymous with a quality and expertise that have come down through the ages.

Guided tour of the workshops

Facing the château that once served as a residence for administrators rises the factory, with its tall ash-coloured façade dotted with a few somewhat surprising stained glass windows. The bell on the top of the building has not yet rung; the hive and its busy bees are working away inside its walls. After showing our

credentials, we climb the few steps that separate us from the heart of the factory, where a very singular kind scene of activity awaits us. Don't accept the earplugs that are offered to you: you would miss an unbelievable symphony orchestrated by the craftsmen of the art – every one a picture of concentration.

The various production processes

In the hot workshop, our guide, recommends that we stay vigilant and make no untimely moves. Everything is regulated to the minute, and each player follows a finely-tuned course. In this workroom, they each have an extremely precise function requiring minute accuracy. The openings of the furnaces, which rumble away constantly and must never go out, belch forth their flames, prefiguring creations in the making. In accordance with an unchanging ritual, a whole team of glassmakers – the first and second assistants (who roll and shape the foot of the glass), the trimmer (who blows the molten glass by mouth to form the parison hugging the shape of the mould), the gatherer (who takes up the material), grand gamin no 1 and grand gamin no 2 (who gather the glass needed to make the stem and foot of the glass) and the head man (who places and lengthens the stem of the glass) – take over from each other smoothly in a precise order, carrying out the design of the object to the millimetre. At the time the factory was founded, these highly qualified staff, who needed to be kept at all costs, were able to profit from the groundbreaking paternalism of the director. Apart from the fact that they always had to be on site (as the furnaces were never allowed to go out), this meant that they could enjoy social benefits that



"Plus vrai que nature"
(Truer than real life)
Baccarat's Fauna and Flora.

were not yet current at the time: lodgings within the company, health treatment for their families, education for their children in nearby schools, and an on-site infirmary. It was an autonomous micro-city at the workplace, which may seem paradoxical to us given that today, Baccarat (the town) has no infrastructure (hotels, restaurants, etc.) worthy of the illustrious company. Note well, any interested property developers! But now back to our tour. Each glassblower has the "eye", considerable dexterity and sure, accomplished gestures – in short, total mastery and control of the material. It makes for an impressive sight, particularly during a nocturnal visit, where everything takes on a new dimension. Sounds and light mingle in a glorious whole to the delight of the spectator. Every sense quivers. A ball of incandescent, orangey viscous material is gathered on the end of a long metal rod, then brought to the place where the hot shaping is carried out. From then on, a number of operations – forming, blowing and pressing – follow on against a fascinating background noise that intruders like us manage to block out. We should add that a large part of the production in the hot factory was devoted that night to the making of coloured glasses.

The choisisseuses who seek perfection

There is a quieter atmosphere in the cold workroom. Here the cutters work at their incredibly meticulous task in the most profound silence. Their particular qualities are taste, an aesthetic sense, dexterity and precision: all indispensable for any candidates who wish to win the top distinction of *Meilleur Ouvrier de France*. Their role is to blow, carve and wheel-grind the crystal to form the decoration. For this they use very small variable capacity cutting wheels, which, depending on the complexity of the motif required, make it possible to imprint the object in various ways: "flat cut"



READING

"Baccarat. Une manufacture française", by Dany Sautot, edition Massin, 2003.

"Les Trésors de Baccarat", edition Baccarat, 2006.

Baccarat crystal blow engraved and gilded in relief, International Exhibition of the East of France, Nancy, 1909.



© Baccarat; photo by Thomas Deron

BACCARAT'S FAUNA AND FLORA

Until 15 May (with an extension planned until 20 June), the Galerie-Musée Baccarat is presenting some three hundred pieces, with a wealth of shapes and naturalistic motifs developed according to a grammar of style as inventive as it is masterly, setting up a permanent dialogue between the emblematic works of yesterday and contemporary creations. And so the Japanese-inspired vases of the Universal Exposition of 1878 can be seen alongside the "Lights of Asia" collection designed in 2006 by Kenzo Takada, and the mother-of-pearly dragonflies of the 1910 red crystal Art Nouveau vase highlighted with gold joins the "Dragonflies" with engraved lace wings designed in 2000 by Catherine Chaillou. Five themes – "Fantastical bestiary", "Naturalism from Art Nouveau to the present day", "Art Deco or the birth of the modern", "Gardens of the Orient" and "Nature & design" – invite you to (re)discover this luxuriant fauna and flora in crystal. With these ewers, bowls and animal sculptures, some dating from the 19th century, others from our own time, a natural "bridge" is established between two similar aesthetic perceptions of different eras, without ever losing the link between crystal and nature. "To establish an even closer link between crystal and nature, the objects are displayed alongside naturalised animals from the Maison Deyrolle and the Musée de la Chasse et de la Nature, and a number of Sèvres porcelain items," says Michaela Lerch, curator and commissioner for the exhibition. When plants and animals celebrate their union at Baccarat, a whole poetic, inspired world comes into being before your eyes... The scenography is staged by Vincent Dupont-Rougier.

Lecture tours for groups by reservation with the Heritage department, tel.: +33 (0)1 40 22 11 14.
patrimoine@baccarat.fr



© Baccarat, photo Claude Weber

THE CRYSTAL ROOM

This space on the first floor of the Paris mansion beside the gallery museum, in the former dining room of Marie-Laure de Noailles, provides food where refined dishes to tickle the tastebuds are dreamed up by world-famous three-star chef Guy Martin assisted by David Angelot. They are then savoured in an extremely sophisticated décor of rough bricks enshrined in panelling with gilded decoration. The atmosphere is muted and the setting is beautifully preserved, as Philippe Starck has carefully retained the original chic while infusing it with a touch of modernity. No need to mention that the tableware – glasses, cutlery and crockery – including the set – all carries the characteristic "B" of the famous company!

Lighting visitors on their way to the Crystal Room on the first floor, an eye-catching chandelier with 157 lights shines out in all its glory.

as seen in the famous Harcourt set, "rich cut" – like the Colbert set –, or "hollow cut" – as with the Renaissance set. The product is finished off with manual or mechanical engraving, with or without acid, and possibly gilding – carried out in an all-woman workshop. Once again, we are captivated by the sureness of the gestures performed by hands that never tremble! The pieces presented on the shelves are gilded to perfection: some with extremely narrow lines, some with monograms. The regularity of the lathe used to decorate the glass, and above all the concentration of the artist, compel respect. We note that whichever workshop a piece comes from, if it is not "perfect" it is plucked out forthwith by one of the choisisseuses. It will join the pile of "rejects" and you will never have the honour of holding it in your hands. It might involve the

inclusion of an infinitely small air bubble, an inadequate weight or a tiny defect that neither you nor I would be capable of seeing, but which would disqualify it for sale. You have heard it said many times before: Baccarat has not acquired its reputation by chance. This dazzling company has always been able to adapt or even be a forerunner to trends, question its approach and innovate, even when critics have predicted its doom! "Amour en cristal de Baccarat" (Love made of Baccarat crystal), wrote Apollinaire... Well, this crystal has certainly stood the test of time.

Marie C. Aubert

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