

Gazette Drouot

INTERNATIONAL

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NUMBER 13

APRIL 2012



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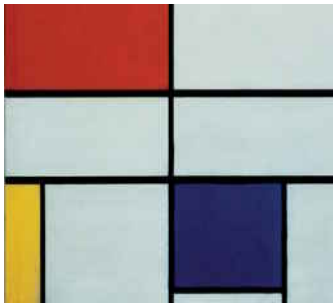


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EDITORIAL



Stéphanie Perris-Delmas
EDITORIAL MANAGER

While many things change, others do not - like the value of a beautiful object. With time it will even rise due to its rarity. A case in point is a work by the very contemporary artist Ron Arad. The art desk he designed for the Tel Aviv opera house in 1993 was auctioned off for the first time in March 2006 for €26,000. Nearly six years later to the day it fetched €130,834, netting the seller an amazing increase in value. In quite a different vein, a lavish book of hours illuminated by two great 15th-century Parisian painters was sold at the 1953 sale of the famous publisher Hachette's collection for two million francs, the equivalent of €42,160 in today's money. This month it is being offered in Paris at an estimated of €600,000/800,000... Obviously, there are no set rules. Such examples require novices as well as knowledgeable collectors to have a certain amount of foresight, an "eye", as insiders say. They also need expert advice, which is precious in this "specialist" market. In times of crisis and fluctuating stock market prices, art is a good investment for those who know how to choose wisely. So far, art investments have been sheltered from tax system turmoil. Who can beat that?

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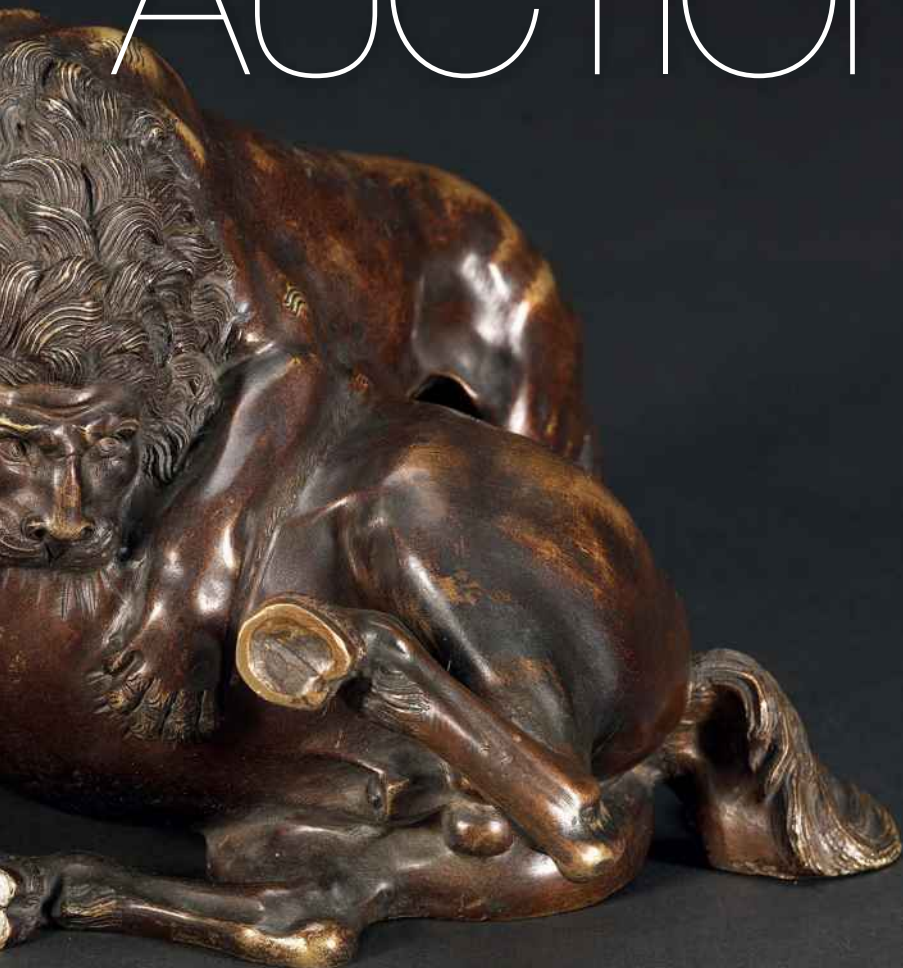
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UPCOMING AUCTIONS



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W

UPCOMING

A museum-quality **Vieira da Silva**



Maria Vieira Da Silva (1908-1992), "Terre de basse nuit", 1970, 160 x 89.5cm. Estimate: €400,000/600,000.

Collectors of abstract paintings, especially by Vieira da Silva, are eagerly looking forward to this sale. On 22 October the Tajan auction house in Paris sold 19 works by the artist from the Jorge de Brito collection. A multi-faceted Portuguese businessman and a major collector, De Brito played a keyrole in the creation of the Szenes-Vieira da Silva Museum in Lisbon. The great painting Saint Fargeau fetched €1,544,702, a new world record for a Vieira da Silva. This spring Tajan is offering two of her works from the same provenance, in addition to a beautiful group of Nice School paintings, as part of an auction of postwar and contemporary art. De Brito loaned many works to Lisbon's Szenes-Vieira da Silva Foundation; our 1970 "Terre de Basse nuit" was in the permanent collection. With a pedigree like that, and the subtle play of lines and monochromes, it is likely to stir up quite a bit of interest.

Stéphanie Perris-Delmas

USEFUL INFO

Where ? Paris - Espace Tajan

When ? 24 April

Who ? Tajan auction house

How much ? €2,5M

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François-Xavier Lalanne (1927-2008), *Two Sheep and Two Ewes*, bronze and epoxy stone, signed, 250 and 1,500 copies, respectively, Landowski and Blanchet foundries.

UPCOMING

New Age **Pastoral**

The 18th century saw the spread of sheep-fold follies conjuring up an idyllic world. At Versailles Marie Antoinette played at being a milkmaid to the tune of "It's raining, shepherdess, it's raining, get your white sheep in". Reality eventually caught up with the queen, trampling upon her affectations and rosy picture of the peasantry. In the 20th century François-Xavier Lalanne, obviously not feeling very sheepish, breathed new life into pastorals. Born in Agen, the young man came up to Paris and moved to the impasse Ronsin, where sculptor Constantin Brancusi was a neighbour. He became friends with the likes of Tinguely, Larry Rivers, Niki de Saint-Phalle and Jimmy Metcalf. In 1956 the artist started working with Claude, his second wife. They shook off Brancusi's influence, each developing a specific focus. Claude, a magician, chose plants. François-Xavier preferred animals, creating a humorous, surreal bestiary. The animal world he brilliantly depicted was as odd as

that of Alice in Wonderland. One fine day in 1965 the first Wool Sheep took over the living room in the impasse Robiquet before showing up at the Salon de la jeune peinture with the title "For Polyphemus". They brought a whiff of the countryside to Paris and reminded the sculptor of his native Agen region's quiet meadows. The peaceful, gentle creatures also heralded the return of smooth, clean forms in sculpture. In the face of Arman's chaotic accumulations, they were Lalanne's answer to the Little Prince's heart-warming entreaty "draw me a sheep". Made of bronze, sheet metal, resin, wool and natural fibres, the animals good-naturedly submit to the requirements of decorative art. Alone or in flocks, with or without heads, thickly padded or shorn of their fleece, they freeze into chairs and bench seats. In 1968 Bill Copley received a flock as a wedding present; four years later the Menils gave him a metaphorical black sheep covered in dark gold for his divorce. Meanwhile, Lalanne was crafting all-terrain sheep for his family: garden sculptures made of epoxy concrete that can graze outdoors in any weather. Fashion circles and New York's jet snatched them up in two shakes of a lamb's tail. They are conducive to recreation, coming from the noble lines of Suffolk or the upland pastures of Verdon. Useful, witty and surrealistic, they spawned several descendants. On 30 December two sheep from a Cannes collection fetched €117,120 and €122,000, breaking the world record. Our flock grazed in a big house on the Gulf of Saint-Tropez before coming up for auction. With a pedigree like that, let's bet that a new owner, finding their mild, gentle nature irresistible, will take one home.

Chantal Humbert

USEFUL INFO

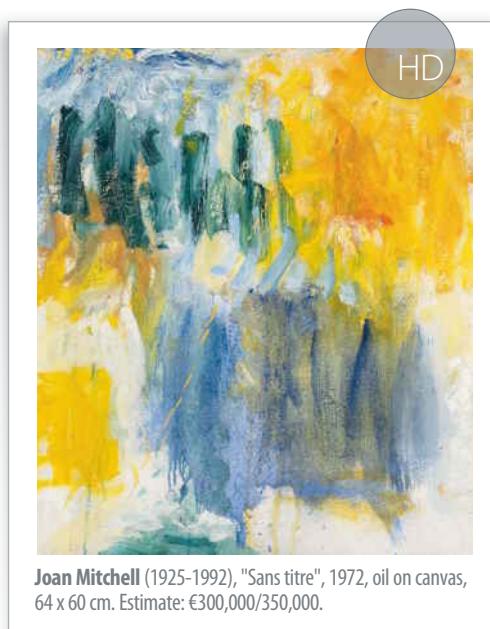
Where ?	Cannes
When ?	8 April
Who ?	Besch Cannes auction house
How much ?	€32,000/38,000 and €23,000/28,000

See the catalogue : www.gazette-drouot.com

UPCOMING

The various **faces of abstraction**

The Versailles auction house has put together an all-star cast for this auction, including Nicolas de Staël with a 1952 Lavandou landscape (€200,000/300,000), Zao Wou-ki and a 1961-1971 painting (€300,000/400,000) and Soulages with a 1951 gouache on paper (€120,000/150,000). Abstraction is celebrated in all its forms, from one extreme to another. A fiery, sensual Joan Mitchell and a measured, mathematical Jean Héliion are side by side. The American artist's painting is a worthy heir to the Impressionists' landscape experiments, especially those of Monet, whom she admired. Until the end of her life Mitchell lived in his house in Vétheuil, where she did her Grande Vallée series. The work up for auction comes from her studio, where she painted it in 1972 (*illustrated*). Afterwards she gave it to her friend and compatriot Carl Plansky, a professor who also supplied painting materials; he developed

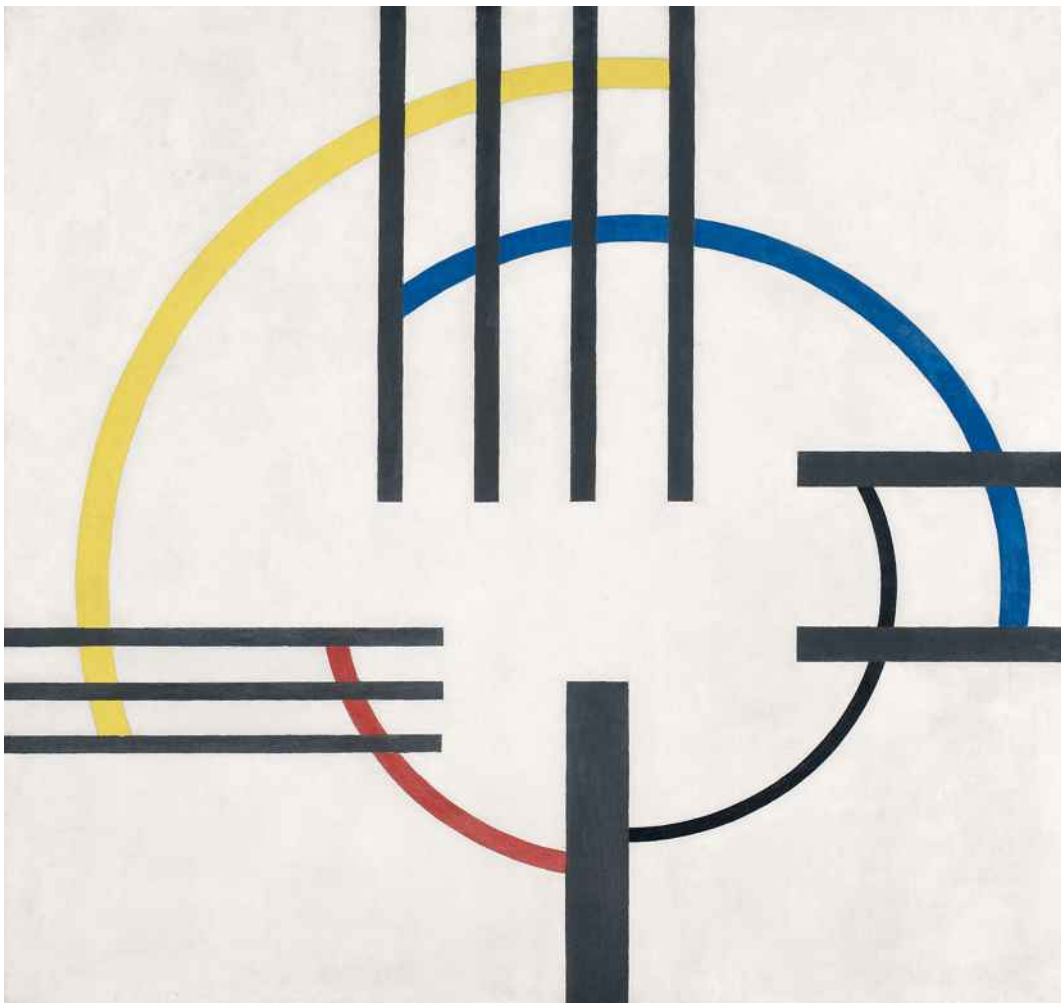


Joan Mitchell (1925-1992), "Sans titre", 1972, oil on canvas, 64 x 60 cm. Estimate: €300,000/350,000.

USEFUL INFO

Where ?	Versailles
When ?	15 April
Who ?	Versailles Enchères auction house

Williamsburg Oil Paints. Plansky's work bears the influence of Mitchell's expressionistic experiments. In "The Paintings of Joan Mitchell", Jane Livingston wrote that she even dedicated one of the works in the Grande Vallée series to him. At the opposite end of her idea of abstraction, Héliion borrows from the concrete art precepts espoused by Dutch painter Theo Van Doesburg, who said that "nothing is more concrete, more real, than a line, a colour, a surface."



Jean Hélion (1904-1987), "Tensions circulaires no. 1", 1932, oil on canvas, signed, dated and annotated "B80" on the back, 75 x 75 cm.
Estimate: €250,000/300,000.

After Van Doesburg's death in 1931, Hélion founded Abstraction-Creation, a utopian project in search of a universal language. He softened his compositions under the influence of German artist Hans Arp, introducing the curve, such as in this 1932 "Tensions circulaires no. 1" (*illustrated*). The work, which comes from

the Robert Altmann collection in Vaduz, was shown on many occasions, including the major 2005 Hélion retrospective at the Centre Pompidou in Paris, where it illustrated the painter's abstract years. His figurative works outnumber his abstract compositions, which are much more highly rated. **Stéphanie Perris-Delmas**



UPCOMING

A fine hour for **Parisian illuminations**

On 27 April, Millon & Associés is offering a collection of ancient and modern books, including a number of first-rate lots. One of them is this superb 15th century illuminated manuscript, which as well as having a fine pedigree (as described further on) was painted by two major artists. The Master of the Munich Golden Legend and Master Dunois were two of the foremost illuminators in Paris from 1420 to 1440, together with the Master of Bedford. During the English occupation, the latter, a leading exponent of the international Gothic style, headed the most flourishing studio in the capital. He was then working for the Regent of France: John of Lancaster, Duke of Bedford, the brother of Agincourt's victor, Henry V of England. This exquisite manuscript, with thirty-six miniatures and a large number of historiated initials, was produced for him or his close circle – perhaps a member of the Luxembourg family, who included Jacquetta, the Duke of Bedford's second wife. In 1953, on 16 December precisely, this Book of Hours appeared in the famous sale of the well-



HD

Horae ad usum Parisiensem. Illuminated manuscript on vellum, in Latin and French, Paris 1430-1435, in-8°, 215 x 155 mm, modern burgundy velvet over wooden boards, 265 leaves ruled in red ink, 4/12ff°.

USEFUL INFO

Where ?	Paris - Drouot
When ?	27 April
Who ?	Millon & associés auction house. Mr. Paolantonaci
How much ?	€600,000/800,000

See the catalogue : www.gazette-drouot.com



known publisher André-Jacques Hachette's collections. As the chronicler of the time noted in the columns of *La Gazette Drouot*, the whole collection totted up the tidy sum of FF82,154,000 before a huge audience gathered in room 10. At this sale, the Bibliothèque Nationale de France seized the chance to obtain, for FF20 M, "L'Histoire de la Destruction de Troie", a 15th century manuscript executed for Aymar de Poitiers. Meanwhile, there was a battle for this Book of Hours – a perfect example of the magnificence of illuminated books at this period – all the way up to FF2M... **Stéphanie Perris-Delmas**

UPCOMING

Young Oriental from the “**Révolte du Caire**”

When Anne Louis Girodet Trioson painted "La Révolte du Caire" in 1810, he was an established artist who had spent many formative years under David. In 1789, the painter obtained the Grand Prix de Rome, and thus his ticket to the Eternal City, with a work entitled "Joseph reconnu par ses frères". His connections now enabled him to obtain imperial commissions, including this celebrated composition depicting the revolt of the citizens of Cairo against the French armies of Général Bonaparte: a painting now in the Musée National du

Château de Versailles. Ten years separated the picture from this bloody episode, which Girodet painted as a confusion of powerful bodies, with striking effects of light and colour. The memory of Gros is vivid, and the painting made a strong impression on Delacroix. This drawing from the Girodet sale of April 1825 shows the artist's studies for the figure of the young Oriental holding a sabre in the centre of the painting. The line is sure, its skill bearing witness to a perfect mastery of the drawing Girodet practised assiduously, like all the artists who took the royal route through the Academy of painting and sculpture. **Stéphanie Perris-Delmas**



Anne Louis Girodet Trioson, two studies for the young Oriental grasping a sabre in the "Révolte du Caire", black pencil, stump and white chalk highlights, 28.4 x 36.8 cm. Estimate: €30,000/40,000. Paris - Drouot, 11 April, Mathias, Baron Ribeyre & Associés, Farrando Lemoine auction house. Cabinet de Bayser.

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UPCOMING

The 17th century **an age of exuberance**

HD



Crossbow commode with ebony veneer and added wood floral marquetry decoration, attributed to Renaud Gaudron, Louis XIV period, 79x128x68. Estimate: €80,000/100,000.

Europ Auction is bringing together paintings, Asian objects and, especially, furniture, the Paris auction house's speciality, for this spring event. On 6 April at Drouot it will offer several first-rate lots, including a pair of Boulle marquetry Napoleon III consoles (€80,000/100,000), a 19th-century mirror with a fretted gilt frame admirably decorated with putti, foliage and a bas-relief of Venus and Amphitrite (€160,000/180,000), and this commode attributed to Renaud Gaudron, supplier to the Garde-Meuble Royal (the Royal Furniture Repository) from 1668 to 1713. It belonged to a group of furniture decorated with added wood marquetry connected to Gaudron's workshop. The son

of Paris master cabinet maker Aubertin Gaudron, in whose workshop he trained, Renaud took over from his father as cabinet maker to Elisabeth-Charlotte of Bavaria, the wife of Philippe d'Orléans, the king's brother, known as Monsieur, before working for the Garde-Meuble. His pieces feature lavish, exuberant floral ornamentation, totally in keeping with the 17th-century taste for naturalistic motifs, especially flowers, which overran all refined objects. During this period floral marquetry was to furniture what flowers were to still-life painting: fashionable. Our crossbow model with a top decorated by a bouquet may be connected to a commode also attributed to Gaudron, which fetched €108,349 in Paris in October 2011. **Stéphanie Perris-Delmas**

UPCOMING

The Niel Collection a love for the 18th century

Victoire de Gasquet-James, daughter of the eccentric Elizabeth Bleeker Tibbits Pratt, married Count Adolphe Niel one fine day in June 1921. As well as a love of horses, the couple shared a passion for the arts – particularly from the 18th century, that era of perfection in French art –, and regularly collected works. And yet Victoire and Ado Niel were not ordinary collectors amassing items for the sole pleasure of possession at a time when it was fashionable to like the Age of Enlightenment. They were highly erudite, with a real interest in the history of the objets d'art, furniture and paintings they lived with in their Paris apartment on Avenue Gabriel. The Countess had a reputation for not being a lender: with true generosity, she would donate her treasures to museums. The Château de Versailles thus has several famous pieces from the Niel collection, such as a bird cage from the Meissen factory, a Louis XV torchère (candelabra) from the Galerie des Glaces (*Hall of Mirrors*), and a statuette by Augustin Pajou of Marie-

USEFUL INFO

Where ?	Paris
When ?	16 April
Who ?	Christie's auction house
How much ?	€1-1,5M



Louis XVI bergère (wing chair),
third quarter of 18th century.
Estimate: €80,000-120,000.

HD

Antoinette de Lorraine-Habsbourg with her eldest son. With the couple's deaths in 1962 and 1966, all these treasures went to a new setting at the family's Provençal residence: Victoire's pavilion. On 16 April, they will be sold by Christie's. They include a Louis XVI writing table (€70,000/100,000), a desk chair attributed to Étienne Meunier (€40,000/60,000), and a "Portrait de Jean de la Fontaine" by Nicolas de Largillière (€30,000/50,000). This Louis XVI bergère (*illustrated*), delivered to Madame Elisabeth for her apartments in the Château Compiègne, bears witness, alongside a number of boxes, to the two collectors' taste for items from royal residences.

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ABSTRACT AND CONTEMPORARY ART



Joan MITCHELL. UNTITLED, 1972. Oil on canvas. 64 x 60 cm

PREVIEWS: SATURDAY 14TH APRIL 10 A.M TO 6 P.M – SUNDAY 15TH APRIL 11 A.M TO 12 A.M

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NEWS IN BRIEF

Sweets are so good

As we know from Jacques Brel, "les bonbons, c'est tellement bon"; now, thanks to Jean-Michel Othoniel, we discover that they can be beautiful as well. This "sweet display" for children's birthday parties, with its ambiguous title, "La Fontaine du plaisir et des larmes" (€60,000/80,000), is to be sold on 4 April at the Hôtel Salomon de Rothschild (Cornette de Saint Cyr auction house). During the 1990s, the artist discovered his favourite material (glass), which became his trademark. Born in Saint-Étienne, he recognised that his taste for art came from his visits to the museum there, one of the few in France to exhibit contemporary art. "I was six when I discovered the bits of plastic Tony Cragg was collecting on beaches. I thought that was brilliant – and free-spirited." He studied at the École Nationale Supérieure d'Arts Paris-Cergy. His first works were evanescent: installations with photographic plates, pinned butterflies and so on. During a visit to the workshops in Murano, Othoniel discovered the magic of glass and its chromatic possibilities, from deep obsidian black to total transparency, with every kind of shimmering polychrome in between.

Anne Foster



UPCOMING

The Jourdan-Barry collection

Just as there are dynasties of silversmiths, so there are families of collectors. An example is Pierre Jourdan-Barry, who has a case of what he dubs "collectionitis", a highly severe disease. He collects silverware, Tibetan bronzes, Provençal and Iznik faience and more. The quest for art began when his grandmother, Mafalda Jourdan (1862-1934), born in the Provence hinterland, started buying antique silverware. His

father, Raymond Jourdan-Barry (1891-1968), enriched the family collection and painstakingly studied hallmarks in the Aix-en-Provence area. Pierre, the head of a big shipping company, owes his passion for art to them. He is parting ways with 180 pieces, mostly gold and silverplate from Provence, Toulouse, the north of France, Strasbourg, Tours, Lyon, Bayonne and other places. The Gazette Drouot interviewed this great art lover, who is as passionate as he is generous.

Gazette Drouot: Can you tell us why you're selling these pieces and how you're feeling about it just before the auction?

Pierre Jourdan-Barry: To buy something else of course! I've started a collection of miniatures that I'd like to expand. I'm especially looking for pieces depicting historical figures or, better still, bearing a signature. I'm reluctant. I wonder if I've picked the right date, being that it's so close to the elections, although I think it's better to sell before than after. Anyway, there are no big sales without auctions, especially when it comes to silverware.

You're not selling off your whole collection. How did you make a selection?

I tried to select the best pieces based on a certain number of guidelines, starting with beauty of course. As you've already noticed, I'm especially fond of ewers. The ewer is a complete object in the sense that it forms, with its basin, a stand-alone group, unlike a tumbler for example. I have several of great quality, particularly a pair by Barthélémy and Louis II Samson. I think they're essential to the sale. They're so typical, with their repoussé decoration on the body.



Pierre Jourdan-Barry.

DR

HD



A french silver ewer and a basin, Louis II Samson, Toulouse, 1776-1777,
with the arms of the Teynier and Lombrail families, 26.5 cm, 2,331 g.
Estimate: €60,000/80,000.

An exceptional french silver-gilt ecuelle, cover and stand, Thomas Germain (mark difficult to read) Paris, 1722-1723, h. 31 cm, 1,845 g. Estimate: €500,000/700,000.



What guided your choices? What is the "Pierre Jourdan-Barry" flair?

My father was a special kind of collector, a researcher more than anything else. He wrote the first book in France about hallmarks from the Aix-en-Provence area. He was actually much more detached from things than I am. I enjoy the fight more than he did, while he preferred writing. When he'd buy a beautiful object he'd gather his children around to show it to them. That's how it all started. He knew how to talk about an object, start a dialogue and reconstruct its environment. I didn't inherit his fondness for research but in 2009 I wrote a little book that in a few chapters and pictures tells the story of certain objects - ceramics and silverware - that I donated to the Pastré and Grobet Labadié Museums in Marseille and Sèvres ceramics museum. Part of my faïence collection will be in the Moustiers museum soon. I'm delighted about that.

What is your favourite period?

The 17th century of course, even more than the 18th. It was a period of splendour. If I had to choose between two very beautiful pieces, I would pick one from the grand siècle because it was a bud that had not yet

bloomed. You can make out what's going to happen, but things aren't quite there yet.

Is French gold and silverplate easy for you?

Of course it is. It's the most beautiful in the world! Yet the greatest collector is an Argentinean lady. Half of her gold and silverplate collection is of royal provenance. I've never seen it but I can imagine what it must look like.

Besides your father, which gold and silverplate collectors influenced you most?

To me David David-Weill is the absolute benchmark. I was lucky to see his collection in Neuilly-sur-Seine with my father. It was dazzling because in addition to gold and silver he owned remarkable paintings, in particular by the Impressionists. A real museum!

You're not one of those collectors who jealously clings to his treasures.

The show at the Kugels' and the publication of my 300 objects in 2005 happened for a reason. I wanted to recollect the pieces I had lost sight of after donating

them to museums. I wanted to make a kind of "compendium" of objects I had liked very much.

When talking about your purchases you use words like "joust", "conquered objects" and "prisoner". They're not innocuous. Have you ever considered buying a complete collection?

It may not be a battle but it's at least a hunt! As for buying a complete collection, I'd answer that I couldn't afford it or that the opportunity has never come up. And a collection leaves a deep impression on the collector. You don't always want to put on your neighbour's shoes.

Do you feel a sense of gratification at seeing some of your objects pre-empted?

Of course I do, especially the two ewers from Toulouse because the Paul-Dupuy Museum has nothing like them; it would make sense for the museum to pre-empt one or the other. Toulouse is special, a provincial city that rose to the highest rank by creating a style of its own, a unique phenomenon outside Paris. Bordeaux, Reims or Strasbourg also have very beautiful pieces but in my opinion Toulouse surpasses them all. Provenance matters when the marks are exceptional, which is the case of these two ewers by the Samson family.

Can you remember the first thing you ever bought?

It was a sugar bowl from Marseille. I was 27.

Has your idea of having a magpie as an ex-libris come to fruition, as you mentioned in the preface of the 1992 Monaco auction catalogue?

It hasn't, but the magpie and I have two things in common: we're both collectors and we're both from the south.

Interview by Claire Papon

A french silver-gilt stirrup-cup, Paris, 1681-1684

The oval body overall engraved with foliage scrolls and flowers, the base engraved with a scene representing a putto playing with a domesticated lion and a village in the background. Estimate: €12,000-18,000.

The sale of the Raymond and Pierre Jourdan-Barry collection carries on the tradition of the 20th century's greatest gold and silverplate auctions: the collections of banker David David-Weill and of Chilean art lover Arturo Lopez-Willshaw spring to mind. Sotheby's conducted the first Jourdan-Barry auction in Monaco in 1992. The second still with nearly 200 pieces, will take place **in Paris on 18 April (Sotheby's)**. It will feature gold and silverplate from rich French provinces, especially Toulouse, whose production stood out in the 17th- and 18th-century for its magnificence. Proving the point are two remarkable silver ewers, one by Louis II Samson with the arms of the Teynier and Lombrail families (€60,000/80,000), the other by Barthélémy Samson (€50,000/80,000). Another noteworthy feature is a rare hallmark from the Tours jurisdiction that appears on three pieces, including a 1665 vermeil hunting cup by Pierre II or Pierre III Rogue, estimated at €40,000/60,000. In her work about this "Jurande", Lise Moor wrote that it is "the oldest civil piece from Tours inventoried thus far." But the collection's masterpiece is undoubtedly this ecuelle with its lid and stand in vermeil by the famous Thomas Germain, who had the honour of posing for Nicolas de Largillière. Only two ecuelles by Germain, the king's favourite silversmith, still exist today: one is in the Louvre, the other in the Jourdan-Barry collection, estimated at €500,000/700,000. That might explain it all.

Stéphanie Perris-Delmas



UPCOMING

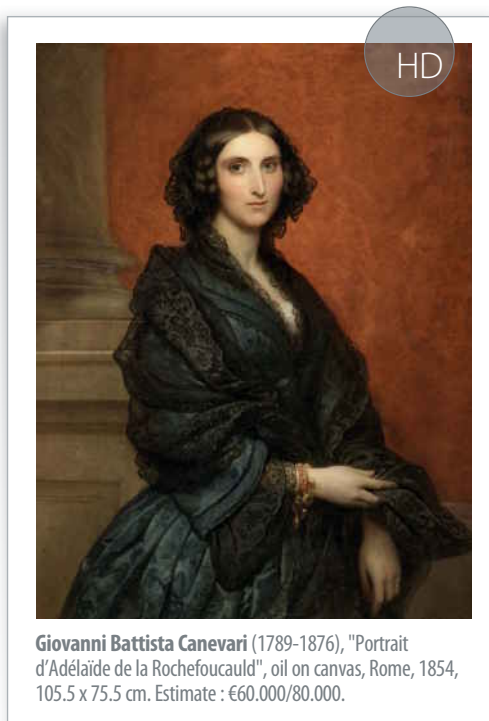
Provenance the **Borghese collection**

The Borghese family, a symbol of wealth and power, gave the Church several cardinals and a pope. But the Italian dynasty did not settle for leaving their mark on history; they also wrote it. Today the family is best known for its priceless art collection at the Villa Borghese, but 700 works enrich the collections of the Louvre. In 1807 Bonaparte, who dreamed of making the Louvre Europe's biggest museum, bought his brother-in-law Camille Borghese's antiques collection, including "The Dying Seneca" and the legendary "Gladiator". Borghese, a name that captures the imagination, will draw many collectors to Paris on 13 April, when the Marc-Arthur Kohn auction house starts selling works owned by a family heiress, Ms. Giovanni Ruffini Borgnini Valletti, granddaughter of Théodora Martini who was the second wife of Prince Scipion Borghese, an industrialist, politician and, in his spare time, adventurer who distinguished himself during the Peking-Paris race. But let's get back to our collection, which fell through the cracks

USEFUL INFO

Where ?	Paris-Drouot
When ?	13 April
Who ?	Marc-Arthur Kohn auction house
How much ?	€4M

See the catalogue : www.gazette-drouot.com



Giovanni Battista Canevari (1789-1876), "Portrait d'Adélaïde de la Rochefoucauld", oil on canvas, Rome, 1854, 105.5 x 75.5 cm. Estimate : €60.000/80.000.

during the 1807 sale and that of the Borghese collections to the Italian government in 1901. The first-rate pieces include bronzes based on models by the great Jean de Bologne, better known as Giambologna, such as "Silène portant Bacchus enfant" (*Silenus Carrying the Infant Bacchus*) and this "Lion attaquant un cheval" (*illustrated*), a copy of which is in the Louvre. Giambologna's

models were so successful that his emulators, such as the German sculptor to whom a bronze "Allégorie du printemps" (*Allegory of Spring*) is attributed (€60,000/100,000), copied them for Europe's great courts. A bronze equestrian portrait of Louis XIV (€50,000/80,000) after a model by Martin Desjardins will also be offered for sale. The collection has many 19th-century portraits of family members, including the ravishing Adelaïde de La Rochefoucauld, who married a Borghese. The painting, set in Rome and dated 1854, is signed by Giovanni Battista Canevari (*illustrated*). The collection also includes several pieces of furniture stamped Charles Topino, classics in

any great collection dedicated to the 18th century. A desk in rosewood veneer and sycamore, ca. 1780, is ornamented with dainty village scenes. A low cupboard forming a secretary with a sloping flap and prie-dieu by Pierre IV Migeon, ca. 1755 (€120,000/150,000), is another star piece. The inventory of this Italian collection would not be complete without mentioning its many art objects, such as a table clock with a heraldic lion automaton, made in Augsburg ca. 1630 and signed by Caspar Pfaff (€130,000/150,000). The collection is expected to fetch around €4M, but anything is possible given its pedigree. **Stéphanie Perris-Delmas**



Lion attacking a horse, after a model by Jean de Bologne, (Douai, 1529 - Florence, 1608), second half of the 17th century, bronze, Borghese seal in red wax, 29 x 18 cm. Estimate: €30,000/40,000.

UPCOMING

Edvard Munch's The Scream

There is wild speculation about the possible price for Edvard Munch's famous painting "The Scream", one of the most emblematic pictures of the 20th century, which has belonged to the Olsen family for seventy years. The father of Norwegian businessman Petter Olsen was the painter's friend and patron. Sotheby's, which is managing the sale, has put forward an estimate of \$80M – while confessing that it is somewhat at a loss... How can a value possibly be set on a work of this kind? It's like trying to estimate "Guernica" by Picasso – as we know, the painter who fetches the highest prices in the market, whose "Nude, Green Leaves and Bust" was sold in New York in 2010 for \$106,482,500 (Christie's). "The Scream" is rightly considered Munch's masterpiece, but even more than that, it is seen as the very image of human anguish and suffering. The composition up for sale has many other fine points. It is the only version of "The Scream" still in private hands, the three other versions now being in public collections. It is also the only one with a frame painted by the artist,

featuring the celebrated poem describing the circumstances that inspired the painting. Last and by no means least, it has such a vibrant palette that it indisputably puts the three other versions in the shade. Repeated versions of the same subject are a constant in Munch's work, a form of obsession strikingly highlighted by the Centre Pompidou's 2011 exhibition in Paris. Edvard Munch painted "The Kiss" and "Vampire" a dozen times. The variants of The Scream, undertaken over a relatively short period from 1893 to 1910, are even more compulsive repetitions that seek to capture an impression, a fleeting vision. This seems to be confirmed by the poem written on the frame:

Videos

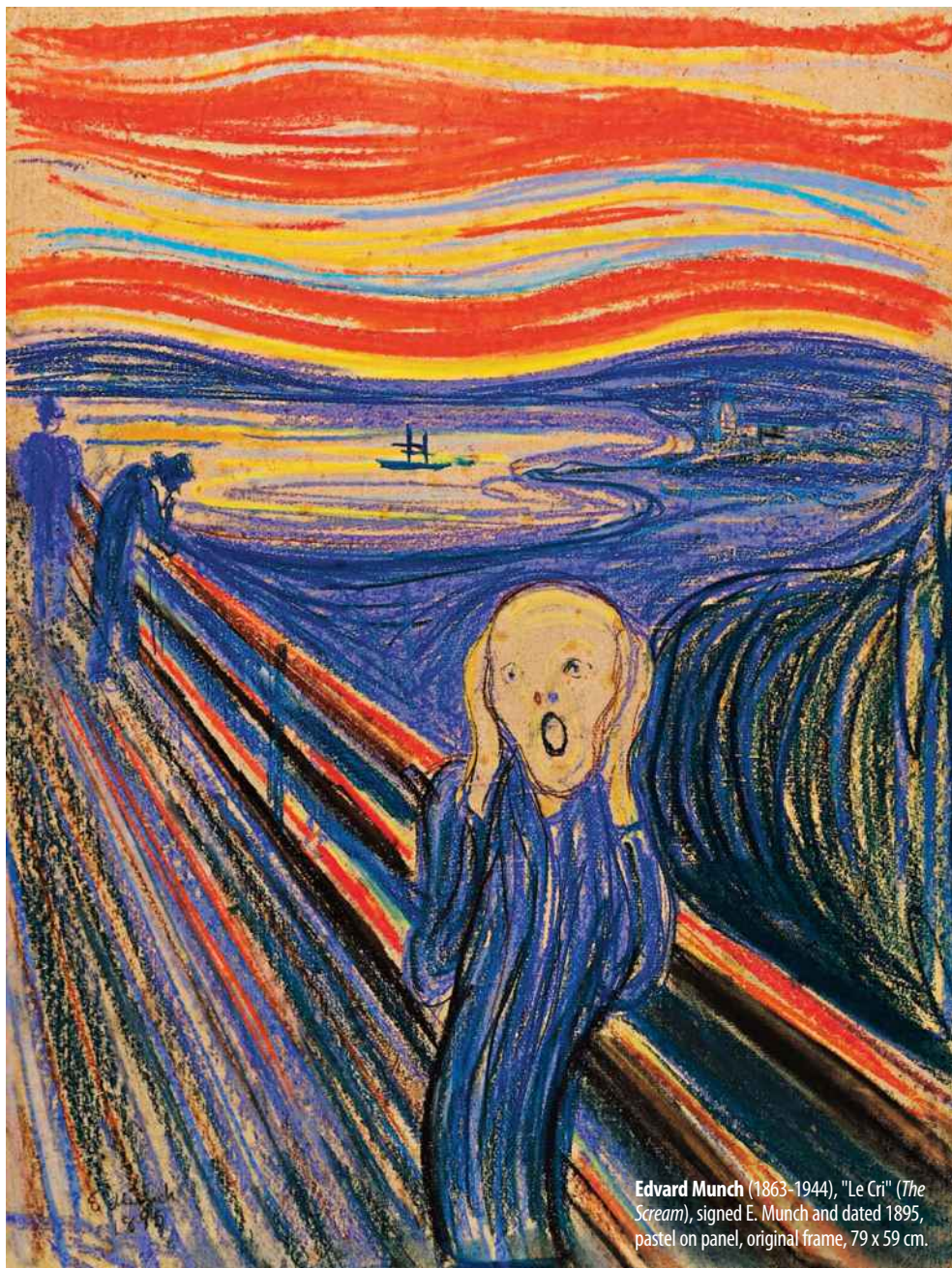


The landscape in the background, under a blood-red sky, represents the fjord at Oslo, seen from Ekeberg Hill. The figure in the foreground – is it a man? – holds its face in its hands, and a scream emanates from its open mouth that seems to be echoed by the undulating surroundings. The painting in the Thieska Galleriet of Stockholm, known by the title of Despair, is considered the artist's first Scream, painted when he was staying with his friend Christian Skredsvig in Nice during 1892. In 1893 followed the versions now in the National Gallery of Norway, donated in 1910 by Olaf Schu, and in the Munch Museum in Oslo. The composition from the Olsen collection dates from 1895. Another version in the Oslo Munch Museum was produced by the painter in 1910. A total, then, of four versions of the famous Scream in which the artist is not content to paint what he sees, but "what he saw". And therein lies all Munch's genius.

Stéphanie Perris-Delmas

USEFUL INFO

Where ?	New York
When ?	2 May
Who ?	Sotheby's auction house
How much ?	\$80M



Edvard Munch (1863-1944), "Le Cri" (*The Scream*), signed E. Munch and dated 1895, pastel on panel, original frame, 79 x 59 cm.

UPCOMING

From **modernity** to contemporary design



Jacques-Émile Ruhlmann (1879-1933), rosewood and ivory meridiene, ca. 1925,
69 x 185 x 75 cm. Estimate: €80,000/120,000. Brussels, 18 April, Pierre Bergé & Associés auction house.

That could be the subtitle of this sale in Brussels on 18 April, which probes the creative blossoming that took place in the period running approximately from 1860 to 1960. Today they are fully-fledged "classics", but the objects, chairs and furniture designed during that century attest to an amazing modernity. Everything stemmed from a reaction to the Napoleon III and Third Republic over-the-top decorative styles. Art Nouveau was a first step in that direction but quickly sank into the

vaguely decadent quagmire of symbolism. Meanwhile, or almost, a more radical and differently fertile current emerged with designers such as G. Serrurier-Bovy leading the way (wrought iron and brass hanging lamp with silk shade, €15,000/20,000). The First World War stopped the momentum and it was not until the famous 1925 Decorative Arts Exhibition that an unprecedented style was "officially" born whose major players, like Ruhlmann (rosewood meridiene decorated with ivory strips, €80,000/120,000), belonged to a new generation. Frank and Dupré-



Lafon gradually replaced certain forms of refinement with no-nonsense sophistication, such as here in this coffee table combining oak, travertine and brass (€80,000/120,000). But "noble" materials still feature prominently, as Félix Agostini's bronze standing lamp with a black patina demonstrates (€6,000/8,000). It goes along very well with Joseph-André Motte's chairs, whose airy base shows the seat woven in commonplace rattan off to its best advantage (€10/15,000 the pair). The rattan is so finely woven that it has acquired a perfect elegance. **Xavier Narbaits**

From the First Olympic Games

This silver cup, which was presented to Spyros Louis, the winner of the Marathon Race at the first Modern Olympic Games, is to be auctioned off at Christie's, South Kensington, on 18th April. It will be part of Christie's Vintage Posters & Olympic Icons' sale; this cup comes from Louis' grandson, who has decided to sell it 116 years after it came in the possession of the family. Spyros Louis was a national hero in Greece following his stunning victory, since he finished some eight minutes ahead of his competitors, and was presented with this exquisite Silver Cup by King George. It is estimated to reach between £120,000 and £160,000.



HD

NEWS IN BRIEF



Special Russian issue

On 12 April in Heilbronn, Germany, the Fischer auction house goes Russian, devoting its sale to arts of the huge empire that include silverware, porcelain and paintings. Noteworthy among the key pieces in the event is an insignia of the Imperial and Royal Order of the White Eagle, in gold with enamel decoration (€25,000/28,000). Also worth mentioning, among a large number of icons, are the six panels of an iconostasis representing figures from the Old Testament, surrounding a figure of the Virgin Mary supposed to be in the centre. Shown holding long phylacteries, the prophets are painted with great delicacy. This is a work from northern Russia dating from the 17th century (€100,000/120,000).

By the hand of Yaqut al-Musta'simi

The sale of this manuscript will undoubtedly be one of the spring auctions' main events. There are several reasons for this. First, it is a rare manuscript, the *Mufradat*, where the most perfectly designed letters of the alphabet are reproduced. Second and, perhaps, above all, because it was by the famous Yaqut al-Musta'simi, who codified the six calligraphic styles of Arabic writing, including *naski*, which became standard in the Arab world from the 13th century on. He was the secretary of the Abassid dynasty's last caliph and worked for the Ilkanids after they took Baghdad in 1258. Experts consider his influence on the development of the calligraphic arts crucial. Manuscripts by Yaqut al-Musta'simi are rare and extremely valuable. The National Library of France has the privilege of owning a Quran by his hand. On 26 April Christie's in London will sell this *Mufradat*, which comes from a private collection, with proceeds going to Oxford University. The pre-sale estimate is £800,000/1.2M.





HD

Linda Leach's Indian miniatures

Connoisseurs of Indian miniatures are familiar with Linda Leach's name. An American educated at the University of Michigan, she catalogued the Indian miniatures in Dublin's famous Chester Beatty Library, one of Europe's most beautiful collections of manuscripts and miniatures. The project led to her authoritative book "Mughal and Other Indian Paintings from the Chester Beatty Library", which came out in 1995. Three years later she published "Paintings from India". Meanwhile, she put together a scholarly collection, which London's Bonhams auction house will sell during its 24 April auction of Islamic and Indian art. The Rajput style is especially well-represented, in particular with a miniature of two Jodhpur dignitaries making conversation (£3,000/4,000). This delicate 18th-century Mughal painting is also noteworthy (£3,000/4,000).

Stéphanie Perris-Delmas

NEWS IN BRIEF

Blue and pink diamonds

Reflecting global economic trends, this magnificent jewellery sale will take place on 3 April not in Geneva or New York but in Hong Kong (Sotheby's); the Chinese have a reputation for hoarding gold and prizing jade but, judging from the estimated prices, their taste for finery seems to extend to the rarest diamonds. How else could you describe an 8.01-carat blue diamond (Fancy Vivid, VVS1, HKD90/110M) or a 5.03-carat pink diamond (Fancy Vivid, VS2, HKD42/52M)?

Xavier Narbaïts



Directly from the set

Several of the fast and furious machines used in the blockbuster "Captain America: The First Avenger" will be auctioned off by Profiles In History on 14th April in Chicago; the pieces include a replica of Captain America's Harley Davidson motorcycle. This is the bike used by the Marvel hero when he confronts Red Skull. The motorcycle is estimated at \$12,000 - \$15,000. Also on sale is the Hydra Fastrac used by the 'Howling Commandos'. Its metal and fibreglass shell is built on a JCB 3190, 4-wheel drive tractor and rides on four huge Michelin 'Multibib' tyres. It is expertly applied with studio mud and dirt on the base and around the wheel-wells and is in excellent condition - an all-round brilliant find for movie vehicle collectors. Estimated at \$4,000 - \$6,000.



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(Rome, 6th May 1794 - 1st February 1865)**

circa 1835-1837 - Gold, silver and sapphires. Height: 9 cm, Length 5 cm.

€30,000 – 40,000

**FROM THE BORGHESE FAMILY,
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PORTRAIT OF ADÉLAÏDE DE LA ROCHEFOUCAULD

(Paris, 1793 - Pisa Migliarino, 1877)

By Giovanni Battista CANEVARI (1789-1876)

Oil on canvas. Signed G.B. Canevari, with location Rome and dated 1854. Height: 105.5 cm, Length: 75.5 cm

€60,000 – 80,000



**ALLEGORY
OF SPRING**

**Attributed to
Hans REICHLE**

Germany, circa 1600

Bronze with brown
nuanced.

Height: 35,5 cm,

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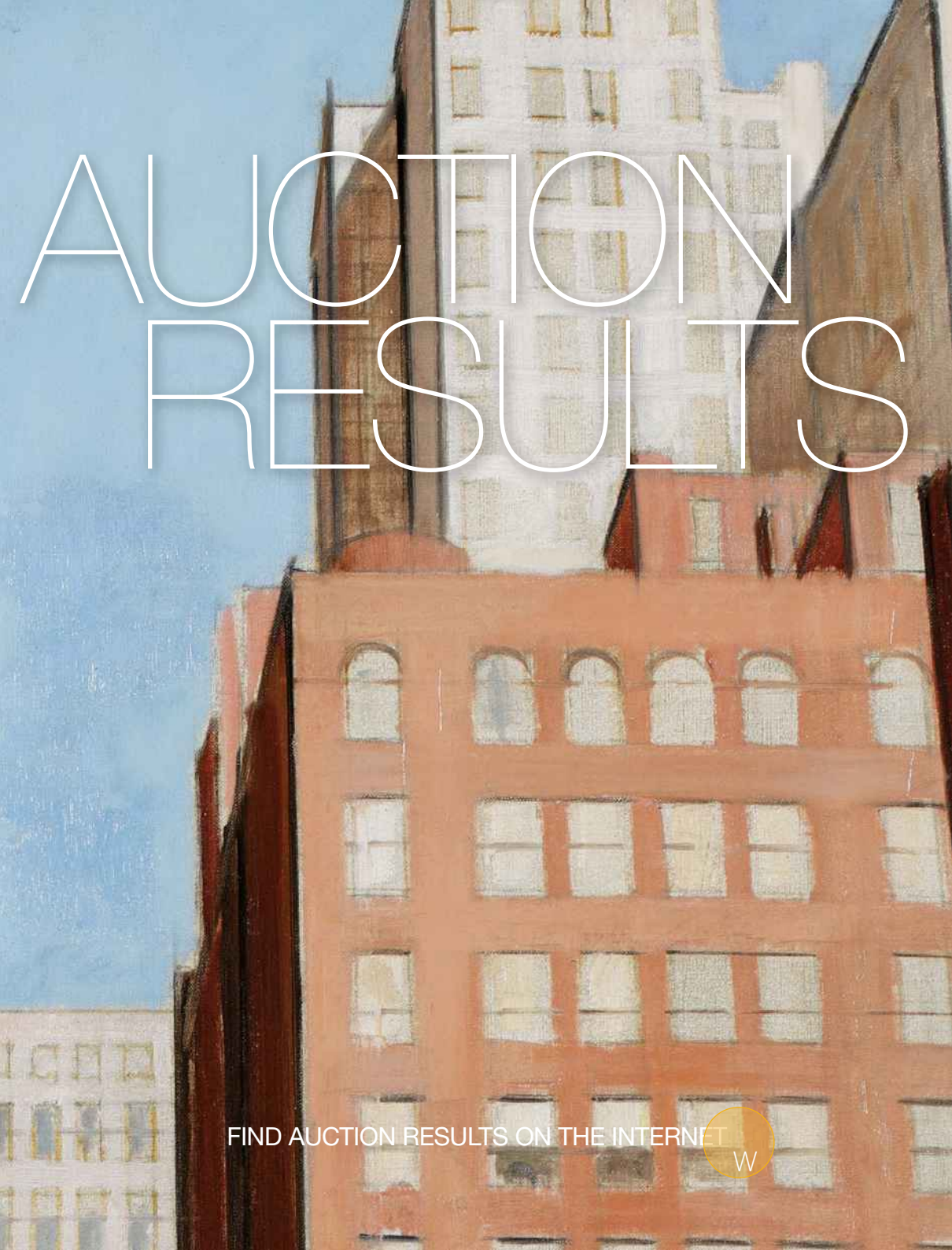
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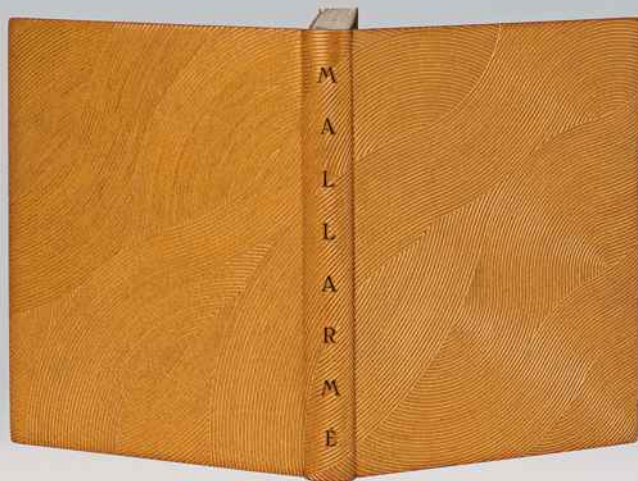
RESULTS

Matarasso library further successes

The saga of the Matarasso family continued with another sally into the auction arena, celebrated here with twelve five-figure results. In December 1993 and April 1994, the dispersion of the Matarasso library at Drouot was widely talked about. It was followed in October 2000 by the bookseller couple's collection of modern and contemporary art

at the Hôtel Marcel-Dassault. The highest bid, €43,200, went to the book in the photo, one of 20 privately printed copies of Stéphane Mallarmé's "Poésies" reserved for the illustrator (Henri Matisse) and the collaborators. This was signed by Matisse, and bound by Creuzevault in morocco leather with an undulating decoration. In 1973, George Leroux produced for Matarasso the highly explicit binding

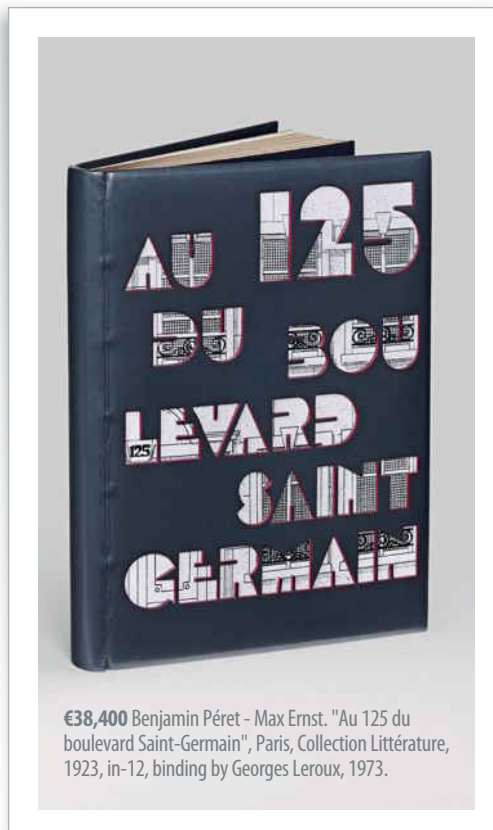
HD



€43,200

Stéphane Mallarmé,
Henri Matisse,
"Poésies", Lausanne,
Albert Skira, 1932,
in-quarto, morocco
binding by Creuzevault.
One of 20 privately
printed copies of
Stéphane Mallarmé's
"Poésies" reserved for
Henri Matisse and the
collaborators.

of one of the 20 copies on Van Gelder Holland paper, the one belonging to Salvador and Gala Dalí, of "Au 125 boulevard Saint-Germain" (Paris, Collection Littérature, 1923) by Benjamin Péret, illustrated by Max Ernst. Sold for €38,400, at double its estimate, it features a fine dedication by the author dated 18 May 1932, together with another by the artist. It also contains a gluebacked drypoint by Ernst. Leroux scored once again, at €34,800, with the miniature binding of one of the first six copies of "Nous avons" (Alès, P.A.B., 1958) by René Char, illustrated by Miró, featuring four types of engraving, including three in colour. This is the author's copy, with a dedication by Miró illuminated with a coloured pencil drawing. The grey taupe full box binding is enhanced with coloured, worked leather on each of the boards, with the names of the two artists in the centre. A bid of €32,400 rang out first for another book bound by Creuzevault, one of the 240 copies on Montval laid paper of Georges Rouault's "Cirque de l'étoile filante" (Paris, Ambroise Vollard, 1938), illustrated with 17 original coloured etchings and 82 woodcut drawings. Its tobacco-brown morocco leather has a relief decoration of black and teal box circles edged with gold fillets, the top board with a hollow black box oval in the centre.



€38,400 Benjamin Péret - Max Ernst. "Au 125 du boulevard Saint-Germain", Paris, Collection Littérature, 1923, in-12, binding by Georges Leroux, 1973.

USEFUL INFO

Where ?	Paris - Rossini Room
When ?	27 February
Who ?	Alde auction house. Mr. Oterelo.
How much ?	€512,340

The most impressive price rise of the sale – €32,400, after an estimate of €1,000 – awaited one of the 150 numbered copies of "Yves Peintures" (Madrid, Fernando de Sarabia, 1954), with ten coloured plates all entitled "Yves"... The silent preface to these extremely rare catalogues of works by Yves Klein is by Pascal Claude.

Sylvain Alliod

RESULTS

Watch by **Mathieu Gosselin**

This exquisite watch, expected to raise €60,000, kept all its promises. Celebrating the spring, it flew off to a salvo of applause after two minutes of bidding. In excellent condition, it appears to have been little worn, as it was mainly used as a piece of jewellery. It dates from around 1665 and thus has no spiral spring regulator; a process invented ten years later by Huygens. It is the only example of its kind known in France, and the level of craftsmanship and the size of the cogs are particularly refined for this period. Combining technical perfection with aesthetic quality, it was made by Mathieu Gosselin, a master watchmaker working in Rennes during the second half of the 17th century. It is in the shape of a trilobate trefoil, and embellished with a charming enamel face. With its refined painting, it is very similar to creations produced by the workshop of Pierre Huaud I, a Châtelerault miniaturist who became a citizen of Geneva in 1671. Before settling in Switzerland, he was probably

USEFUL INFO

Where ?	Morlaix
When ?	27 February
Who ?	Dupont & Associés auction house. Mr. Voisot.
How much ?	€132,000



Mathieu Gosselin (d. 1727), trilobate watch in gilt brass and gold with Blois enamel decoration, Rennes, c.1665, 4.7 x 4 x 1.5 cm, 54.6 g.

trained in the circle of enamellers at Blois. The enchanting decoration is attributed to Jacques Vauquer, a celebrated engraver of Blois who produced refined floral compositions. A marvel of technical skill made in France, this watch is a real watchmaking wonder. It was pocketed by a Swiss buyer, who intends it for his private museum.

Chantal Humbert

RESULTS

Apollinaire, Survage Poet and painter

This painting by Léopold Survage, which belonged to the Guillaume and Jacqueline Apollinaire collection, is somewhat singular as it shows the poet's silhouette twice in shadow play. The composition, pedigree and subject clearly boosted the estimate of €30,000-40,000, because it finally took €247,840 to obtain the work. This was a French record for the artist (source: Artnet) and the second highest world record, very close to the absolute record of £180,500 including costs (€251,207), which went to a larger oil on canvas of 1939, "The Beauty and the Beast", in London in November 2007. After he moved to Paris in 1910, Survage's series of abstract compositions at the 1914 Salon des Indépendants attracted the admiration of Apollinaire. In July, Apollinaire wrote in Paris-Journal: "There is no doubt that the name of Léopold Survage, to whom we owe a new muse, will soon become an eminent one." With the start of the First World War, the artistic commitment of the poet, now drafted into



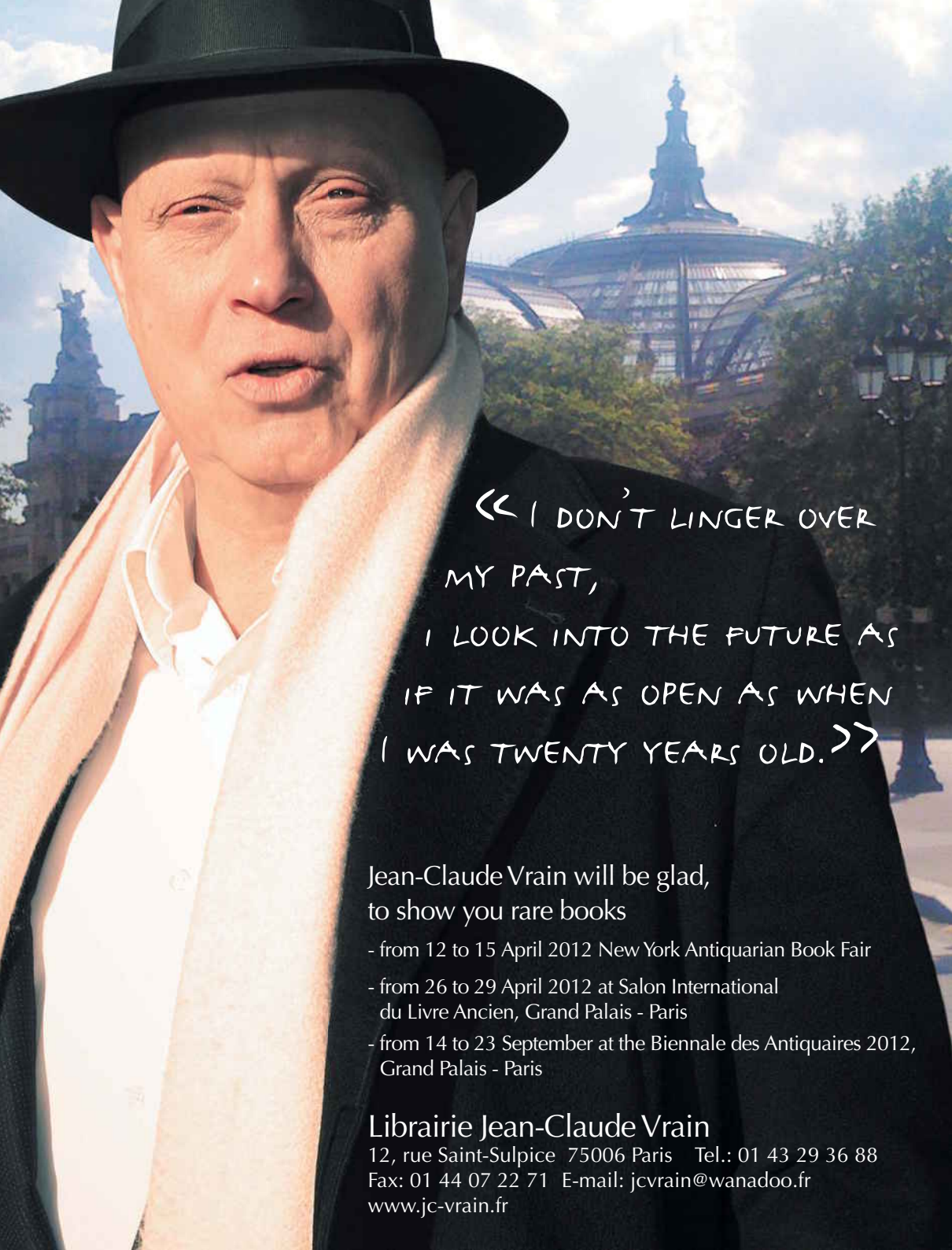
Léopold Survage (1875-1968), "Architecture à la double silhouette de Guillaume Apollinaire", oil on cardboard, 46 x 39 cm. French record for the artist.

USEFUL INFO

Where ?	Paris - Drouot - Room 6
When ?	2 March
Who ?	Brissonneau auction house. Mr. Martin.
How much ?	€247,840

the army, grew no less fervent - quite the opposite. He devoted several articles to Survage, and in 1917 organised an exhibition of thirty-two of his pictures at the Galerie Bongard with works by Irène Lagut, who was smitten with Picasso at the time.

Sylvain Alliod



« I DON'T LINGER OVER
MY PAST,
I LOOK INTO THE FUTURE AS
IF IT WAS AS OPEN AS WHEN
I WAS TWENTY YEARS OLD. »

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74 - Maurice DENIS (1870-1943): "L'Arbre de Saint-Aubert, 1911", and initialled MAVD, 40 x 26 cm. This painting is listed in the files of the catalogue thought to be that of Maurice Denis.



95 - Albert GLEIZES (1881-1953): "Composition" 1937, gouache made on paper signed and dated on the bottom right, 28 x 20 cm
Mme Anne Varichon
Certificate - Exhibitions, retrospective Albert Gleizes 1881 -1953/1964-1965
New York, Salomon R. Guggenheim Museum
Paris National Museum of Modern Art

30 - Eugène-Jules DELAHOGUE (1867-1934): "Chameaux en marche", with Orientalist frame

Sunday 8th April at 3.30 p.m.

ORIENTALIST

Madame X Collection and others

By ALCINA - BREVAL - BRIDGMAN - BOUVIOLLE - BUTURA - CARRE - DELAHOGUE - DORSAN DUBROCA - GUILLONNET - LANDELLE - MARTIN - PAVY - PINEL - REY - SILBERT

MODERN PAINTINGS C19TH & C20TH

BINET - BOGGS - BOISSIEU - CALS - CHAGALL - DENIS - D'ESPAGNAT - FRIESZ - GERNEZ GLEIZES - GRAU-SALA - GUILBERT - HAMBOURG - HERBO - KOSMOWSKI - LACHEVRE LEBASQUE - LEBOURG - LECLERC - LEPRIN - LEVASQUE - MALLET - MANSFELD - MASSON MATISSE - MERSON - PASCIN - PASQUIER - PETITJEAN - PINCHON - PREVOST-VALERI RAGUENEAU - H. de SAINT-DELIS - SAUTIN - VEILLET - WILL

SCULPTURES

By FAYRAL - HANNAUX - MOREAU



88 - Marie LAURENCIN: "Jeune Fille à la mantille", watercolour



Public exhibition : Friday 6th April from 3 p.m. to 6 p.m., Saturday 7th April from 10 a.m. to 12 p.m. and from 3 p.m. to 6 p.m., Sunday 8th April from 10 a.m. to 12 p.m. and by appointment.

RESULTS

Second time around for **Jean-Paul Morin**

On 4 November 2011, the first part of bibliophile and traveller Jean-Paul Morin's collection totalled €2,702,125. This second section achieved €772,625.

The highest bid, €55,000 – above its estimate –, went to the thirteen volumes of the "Expedition to the central parts of South America, from Rio de Janeiro to Lima, and from Lima to Para..." Published in Paris by Bertrand (1850-1859 [1861]), this work by Francis de La Porte, known as the Comte de Castelnau, is illustrated with 493 plates, including 272 in colour. This is the only extant edition. Less voluminous – only 3 volumes and an atlas –, the copy shown in the photo of "Brazil pittoresco" by Charles Ribeyrolles and Victor Frond fulfilled all its promises by fetching €51,250. This includes 79 compositions, divided between 69 lithograph plates after photographs by Victor Frond.

USEFUL INFO

Where ?	Paris - Drouot - Room 7
When ?	7 March
Who ?	Pierre Bergé & Associés auction house. Mssrs. Forgeot and Kakou
How much ?	€772,625

This photographer, who settled in Rio in around 1857, explored the isolated regions of the country before returning to France in around 1865. He was at the origin of this book.

Sylvain Alliod

HD



€51,250 Charles Ribeyrolles (1812-1860) and Victor Frond (1821-1881), "Brazil pittoresco...", Rio de Janeiro, Typographia Nacional, 1859, Paris, Lemerier; 1861 for the atlas, 3 volumes in-quarto and an atlas in-folio. Contemporary bindings in red half-shagreen.

NEWS IN BRIEF

Jacob after a model by Prieur

Knocked down to €90,930 on 7 March at Drouot (Europ Auction auction house), this elegant Louis XVI console, attributed to the great Georges Jacob, was based on a model by the ornamentist, sculptor and engraver Jean-Louis Prieur (1725-1785). A collaborator of Joseph Pérez and a member of the Académie de Saint-Luc in Paris, Prieur is well-known for designing a collection of furniture, bronzes and woodwork in 1766, under the supervision of the architect Louis Victor, for the Warsaw castle of the new King of Poland, Stanislaw

II August. The craftsmen involved were the bronze-maker Philippe Caffieri, cabinet maker Jadot and sculptor Honoré Guibert for the decorative woodwork, and for the chairs, Louis Delanois and the sculptor Denis Coulonjon. Georges Jacob, who was admitted as master in 1765, carried out his period as journeyman with Delanois. Prieur also worked for the French crown, designing the bronzes for Louis XVI's coronation coach. A real forerunner of Neoclassicism who set the tone in terms of taste, he nonetheless ran into trouble with his business, and finally went bankrupt in 1778. S. A.



NEWS IN BRIEF

Carnal pleasures by **Jean-François de Troy**



During a Paris sale with a classical programme, Old Masters met with universal approval thanks to this painting by Jean François de Troy (1679-1752), which sold for €47,500, equalling its high estimate (Daguerre auction house). The artist painted several versions of Diana and Actaeon, a story taken from Ovid's *Metamorphoses*. This composition is new on the market. The Öffentliche Kunstsammlung in Basel has a larger version containing more figures. Another, much closer to this painting, belonged to the collection of the Prince of Conti, but is now lost and only known through a drawing by Gabriel de Saint-Aubin. A larger version with nine figures also appeared in the Caillard sale on 2 May 1809. One thing is certain: however many nymphs were envisaged, and whatever the size of the painting, the luckless Actaeon is still bound for the same inevitable tragic fate, to be eaten by his own hounds. The gods are cruel!

S. A.

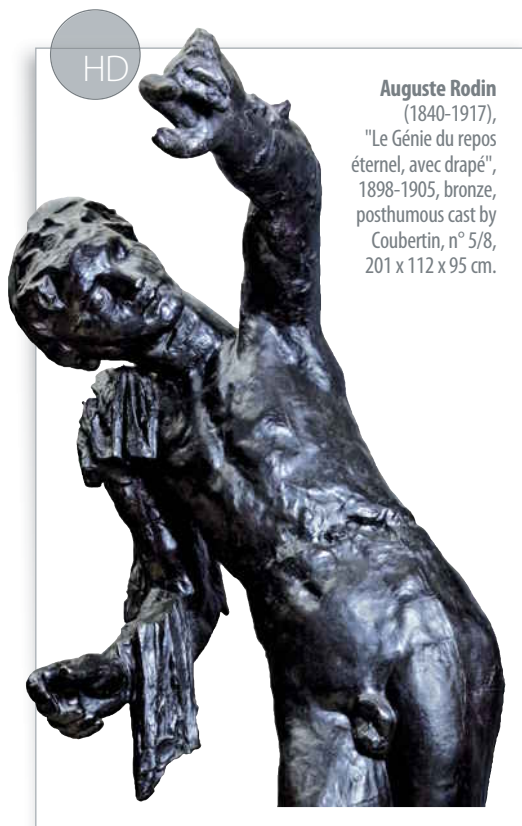
RESULTS

Auguste Rodin A love for the antique

Coming from a private collection, this nude belongs to a funerary monument dedicated to Pierre Puvis de Chavannes. In 1898, the sculptor Rodin planned a complex group honouring the memory of the Symbolist painter. Starting from a bust he had made in 1891, he dreamed up an antique base and a canopy on which the portrait of the dead man would be placed. "Le Génie du repos éternel" (*The Spirit of Eternal Rest*) was to stand at the side, leaning towards the bust, and was supposed to be gathering fruit from an apple tree, symbolic of the poet's fame and the advent of a new golden age. The statue was abandoned, and later taken up again thanks to the collaboration of the sculptor Charles Despiau, who worked alongside Rodin. The marble version remained unfinished, and has been exhibited since 1920 in the gallery of the Musée Rodin gardens in Paris. Meanwhile, the plaster version was donated in 2001 by a private individual to the Musée des Plâtres de Meudon. A year before that, its owner had obtained from the Musée

USEFUL INFO

Where ?	Cannes
When ?	4 March
Who ?	Cannes Enchères auction house. Mr. Willer.
How much ?	€385,000



Auguste Rodin
(1840-1917),
"Le Génie du repos
éternel, avec drapé",
1898-1905, bronze,
posthumous cast by
Coubertin, n° 5/8,
201 x 112 x 95 cm.

Rodin the authorisation to make editions in bronze, like the example here. After a fierce battle between the auction house and several telephone bidders, this "Génie du repos éternel" (*Spirit of Eternal Rest*) was finally carried off by a Chinese buyer. **Chantal Humbert**

RESULTS

Ron Arad for the Tel-Aviv Opera house

€130,834 Ron Arad (b. 1951), desk/counter produced for the Tel-Aviv Opera house, 1993, patinated or lacquered steel, cast iron, wood and flexible chain mail, 104 x 227 x 108 cm.

This Ron Arad prototype dating from 1993, sold on 6 and 7 March in Paris (Tajan auction house), was used by the designer as a reception desk in his London studio.

This unique piece has increased handsomely in value, having been bought for €26,000 in 2006 at Drouot. It was initially intended for the foyer of the new Tel Aviv opera house, designed by architect Jacov Rechter and inaugurated in 1995. The designer finally delivered a larger model for the opera house, but the foyer bar uses the same materials, including metal mesh. Work on the opera interior, a

project of 1,200 m² on four floors, was carried out between 1989 and 1994 by Arad and one of his partners, Alison Brooks. It includes a restaurant seating 200, five bars, ticket desks, a bookshop, an amphitheatre and a mezzanine. This work was undertaken at the same time as the artist's establishment at Chalk Farm Studios, a place he took over in 1991, which yet again featured supple curves: the designer's hallmark in the Nineties. The interior of the Opera is also dominated by sinuous lines, while the faces of the counters adopt the semi-transparent material in stainless steel wire of this desk.

S. A.

RESULTS

Modern and contemporary

This three-day auction, the 20, 21 and 22 March in Paris at the Hôtel Marcel Dassault, totalled €5,051,910 (Artcurial-Briest-Poulain-F.Tajan auction house), which was split between modern (€2,874,852) and contemporary art (€2,176,058). Four world records were broken, including three in contemporary art. Let's begin with the moderns. The School of Paris took up Wednesday afternoon, with a 1950 Moïse Kislings oil on canvas from Oscar Ghez's Geneva collection fetching the highest price, €191,300 (*illustrated*). The top price for a work in the J.R. H. collection was €58,438 for Pinchus Krémègne's 1914 oil on canvas "Le Violon Bleu", setting a world record for the artist (source: Artnet). Thursday focused on the rest of the modern art, with a star, André Lhote's 1916 oil on canvas "La Chaumière indienne", clocking in at €112,963, above the estimate. Two oil on Isorel panels by Surrealist Kurt Seligman totalled €137,900. The "Vanity of the Ancestor" of 1940 (€80,744) beat "Noctambulation" of 1942 (€57,199). The contemporary auction took place on Tuesday. Bidding was brisk, surpassing many estimates. Ten examples of Turkish art totalled €388,000. Mubin Orhon dominated the bidding with €156,335 for a 1957 oil on canvas, while Néjad Devrim's 1957 oil on canvas "Composition" netted €62,156. The second generation of pop art took the spotlight with Ed Paschke's 1978 oil on canvas, "Bombali" a, fetching €69,591 four times more than the estimate and a world record for the artist (source: Artnet). Italy joined the race with €53,482 for Marcello Lo Giudice's Della Primavera di Botticelli, a 1998 accumulation of butterfly-shaped painted ceramics mounted on springs and pigments under Plexiglass, setting a world record for that artist as well (Source: Artnet).

Sylvain Alliod



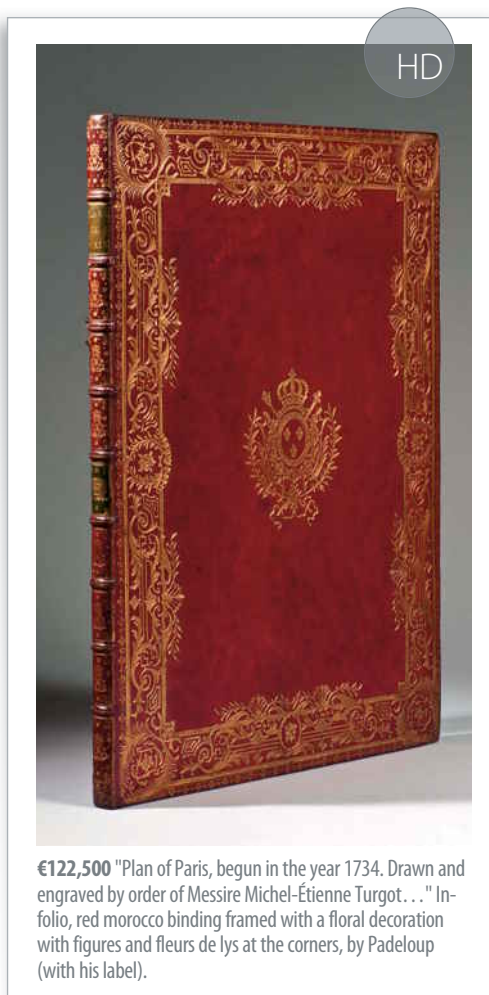
RESULTS

A tour of Europe in the 17th and 18th centuries

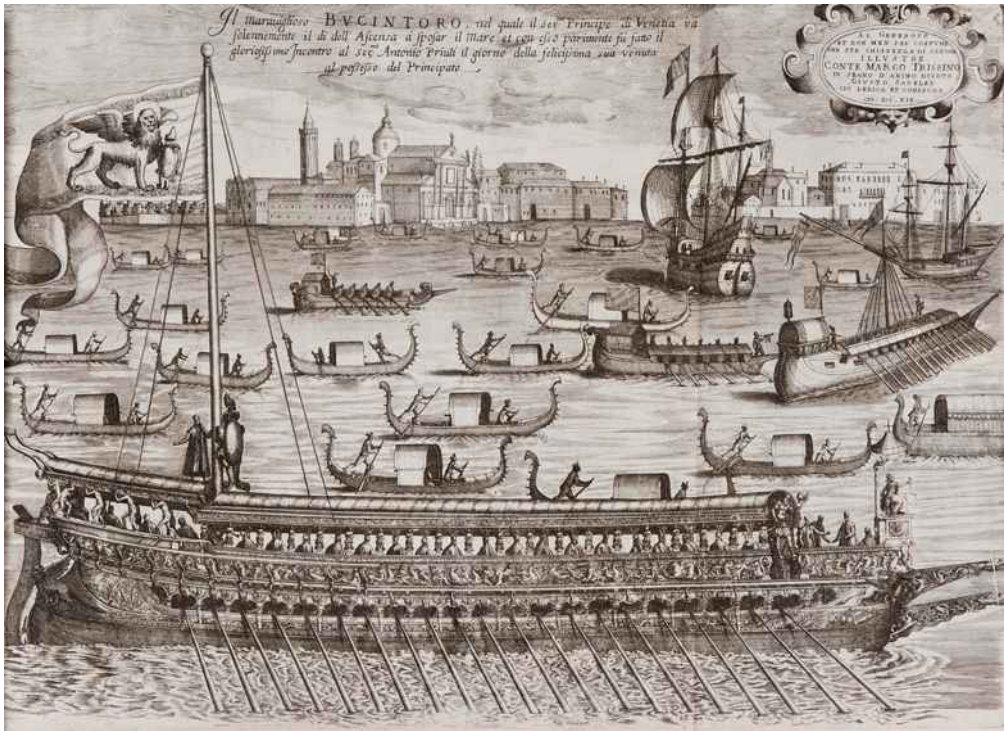
This book sale was a considerable success, totalling €1,590,845 (97.45% of the total result). Eagerly awaited, the so-called "Turgot" Plan of Paris begun in 1734, luxuriously bound by Padeloup in red morocco with the "lace" decoration created for the Coronation of Louis XV, obtained €122,500, after an estimate of €20,000/30,000. This was a record price for a Turgot plan. No more than two or three similarly-bound copies of this plan still exist. This one has a crest on the back, the mark of Joseph Gulston, an English collector of the late 18th century. As a comparison, another copy of this plan was offered next. Bound by Petit in burnt Sienna morocco with a decoration in the Du Seuil style, this version achieved a more modest €14,500, but still doubled its estimate. They both came from the library of Caecilia and Jan de Montagliari, who were fascinated by the French capital. In five lots, a collection of volumes compiled during the 18th century, containing plans, maps and views of various European cities, totalled €856,170. The high estimate had been no more than

USEFUL INFO

Where ?	Paris -Drouot - room 9
When ?	6 March
Who ?	Piasa auction house. Mr. Lhermitte
How much ?	€1,590,845



€122,500 "Plan of Paris, begun in the year 1734. Drawn and engraved by order of Messire Michel-Étienne Turgot . . ." In- folio, red morocco binding framed with a floral decoration with figures and fleurs de lys at the corners, by Padeloup (with his label).



€266,900 Collection of plates featuring Italy, compiled during the second half of the 18th century, 2 volumes in-folio, around 405 plates in the first and 413 plates in the second, with contemporary binding in marbled sheepskin.

€138,000. The six volumes of the collection – with identical contemporary bindings in marbled sheepskin – contain 2,870 plates in all, making an average price of €298 each. They differ widely in terms of both subject and size. Taken from works published during the 17th and 18th centuries, they feature views of cities – bird's eye or in linear perspective – and buildings, plans or maps, with some showing cities under siege, or battles. The volumes are organised by country, although this strict order is sometimes interrupted by the intrusion of foreign views. Mother of the arts and cradle of the Renaissance, Italy has two volumes devoted to it, and these raised the highest bid, €266,900 (see photo). They contain a total of 818 plates, of which 109 are large-scale

and sometimes in foldout form. Another volume covers England and Germany and the neighbouring countries. Containing 501 plates, this went up to €205,900. Here you will find a profile of London by Visscher, Hamburg depicted by Hugo Allaardt, Lübeck and Antwerp by Baptiste Oriens in 1610, not to mention Brussels by Van der Horst in 1640 and Besançon by Van der Meulen. Germany on its own, with 840 plates, went for €181,650. This volume, entitled "Allemagne 2", was probably intended as a complement to the previous one, and here too the neighbouring countries are largely involved, as we see Cracow and Dantzig by Piscator, Prague by Hollar and Bareyt in 1649, as well as Strasbourg, Moscow and other cities. Sylvain Alliod

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NEWS IN BRIEF

Big Love

Contemporary art market bad boy Damien Hirst attracted attention in Paris with multiple sales grouped together in an auction entitled "Icons" that the Artcurial-Briest-Poulain-F. Tajan auction house held on 13 March at the Hôtel Marcel-Dassault. The most sought-after item, a 2010 colour silkscreen print of a red heart numbered 24/50, sold for €39,900, well above the high estimate of €18,000. The heart motif features prominently in the world of Jeff Koons, another global contemporary art star. Hirst prefers coloured dots and butterflies, which are scattered on our work. Does he want us to see the insects, like in Dutch and Flemish painting, as a symbol of the fleeting nature of life and, in this print, of love? The butterfly, which emerges from a chrysalis, may also have a more religious meaning: man's brief time on Earth, signifying the fate of the soul and the resurrection. Our big scarlet heart is not just decorative but also a subject for meditation.



Precious riza

This icon with its riza bears the hallmarks of the Mishukov House and of the city of Moscow for the 1875-1900 period. The goldsmiths' output seems to arouse covetousness: an enamelled salt cellar bearing their hallmark is on the list of items missing from Saint Petersburg's Hermitage Museum. The Mishukovs were already active in Moscow ca. 1830 and two names, Yacov Fedorovich and Pavel, coexist for the period that interests us. The names come up less often in inventories than that of Pavel Ovchinnikov, but on 16 March our riza, which features a Christ Pantocrator whose vestment is completely embroidered with river pearls, sold at Drouot (Cazo auction house) for €121,125. Sylvain Alliod

RESULTS

Precious **Spanish incunabulum**

This Spanish incunabulum printed by Lambert Palmart ca. 1474 fetched its estimated price of €55,000. It brings together Aristotle's Ethics, Economics and Politics translated by Leonardo Bruni, better known as Aretino, and is one of the earliest books printed on the Iberian peninsula. Two traveling salesmen from Germany working for the Ravensburg family, Johannes Parix of Heidelberg and Jacob Vizland, introduced Gutenberg's invention to Spain. Vizland entrusted the workshop to Cologne-born Lambert Palmart, who had completed his baccalaureate in Paris in 1466. In 1474 Palmart printed the first literary text in Spain, *Obres e Trobes en lahors de la Verge Maria*; he was also one of the first printers to use moveable type. As for Parix, in 1472 Bishop Juan Arias Davila had him summoned to Segovia to print the first book in Spain, the proceedings of a synod that had taken



Aristotle (384-322 BC), Leonardo Bruni (1370-1444), *Aristoteles Ethica, Economica, Politica, Valencia*, Lambert Palmart, ca. 1474, in-folio, period binding with wooden board covered in cold-stamped padded brown leather, brass clasps.

USEFUL INFO

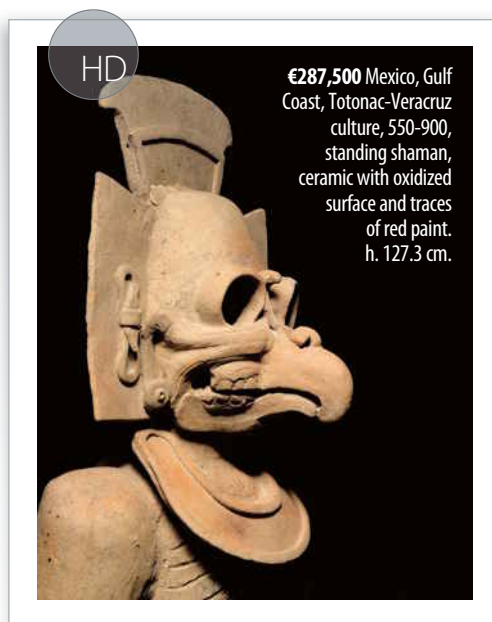
Where ?	Paris - Drouot-Room 9
When ?	13 March
Who ?	Ader auction house. Mr. Busser
How much ?	€66,605

place in June earlier that year. This work is extremely rare: so far, no other copy has been inventoried in France. What is more, its period Spanish binding features decoration that is also very rare. **Sylvain Alliod**

RESULTS

Pre-Colombian Art ceramics are red-hot

This auction wrote a new chapter in Pre-Colombian art by netting €2,026,556, with our ceramic sculpture fetching the highest bid (illustrated). Belonging to the Totonac-Veracruz culture on Mexico's Gulf coast, the work is noteworthy for both its size and the startling mask with its deep-set, oversized eyeballs, beak and three ornamental wings. El Tajín, near Papantla in northern Mexico's Veracruz State, was the hub of classical Totonac-Veracruz culture. The Totonacs were outstanding stone sculptors but they also possessed a brilliant mastery of ceramics. A hollow terra cotta sculpture of Xipe-Totec, the god of goldsmiths and vegetation, commanded an admirable €181,250, above its estimate. It belongs to the Veracruz culture's late classical period (900-1200). The Tlatico culture, which was older and thrived around present-day Mexico City, was also skilled at making ceramics; an astonishing acrobat from the middle pre-classical period (1150-550 BC) brought €231,250. The figure, which has an Olmec-like head



€287,500 Mexico, Gulf Coast, Totonac-Veracruz culture, 550-900, standing shaman, ceramic with oxidized surface and traces of red paint. h. 127.3 cm.

USEFUL INFO

Where ?	Paris - Drouot - Room 2
When ?	21 March
Who ?	Binoche et Giquello auction house. Mr. Blazy
How much ?	€2,026,556

(illustrated), balances himself on his chest, the body rising upward with one leg resting on his head, the other pointing to the sky. This is one of the rarest types of depiction. A green serpentine Olmec anthropomorphic breastplate from Veracruz from the middle pre-classical period (1150-500 BC) featuring a priest or warrior's profile netted €200,000, the top price for a sculpture. Shifting scenes from Mexico to Peru, a Mochica mace-spear made of wood inlaid with hematite, bone, copper and seashells from the old intermediate period (531-665) brought €200,000. S. A.

BESCH

AUCTIONEER

CANNES

PRESTIGIOUS SALES IN PREPARATION: EASTER 2012

CANNES - HOTEL MARTINEZ - SATURDAY 7TH AND SUNDAY 8TH APRIL

CONTEMPORARY AND MODERN ART - VINTAGE WINES - JEWELLERY



LES MOUTONS DE LALANNE

Happiness is in the field! Part 2

Follows the two sheep which came from a renowned collection in Cannes and sold with great success on 30th December 2011 (See Gazette No. 1 from the 6th January 2012, P.84-85)

A new herd! Two sheep and two ewes coming this time from an important ownership in the Gulf of Saint Tropez.
Estimates: € 50,000/€ 60,000 per sheep, € 20,000/€ 25,000 per ewe.



Ferdinand Loyer
DU PUIGAUDEAU
1864-1930
BRETONNES
AUX LAMPIONS
Oil painting signed on the bottom right corner 122 x 73
Private collection

Collection
Chateau
MOUTON
ROTHSCHILD
1945-2008
Private cellar

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RESULTS

Front-runner **Jean-Michel Frank**

Jean-Michel Frank, figurehead of an elegant, minimalist art deco trend, attracted attention with a group of six items that fetched a total of €539,910, which was donated to Secours populaire français, an organisation that helps the poor and homeless. The pieces come from the estate of a politically active couple, Raymond and Isabelle Leibovici. During the Second World War, Raymond was a surgeon and a member of the communist National Front resistance movement; his wife belonged to the Jean Jérôme network and was in charge of liaisons for the National Front's executive committee in the struggle for the liberation of France. In October 1938 the physician treated one of Frank's colleagues, Alberto Giacometti, who had injured his leg in an accident in Place des Pyramides. The small pedestal table's high-end estimate was put at €60,000; it skyrocketed to €327,600. An oak console by Frank and Chanaux with a Comblan-



Jean-Michel Frank (1895-1941), 1930s, pedestal table in bronze with a golden-brown patina, grey marble top, h. 62, diam. 35 cm.

chien marble top fetched €107,100, a suite of four caned oak chairs bearing the Frank-Chanaux double mark sold for €50,400 and an occasional table by Frank alone, also in oak, reached €40,320. Sylvain Alliod

USEFUL INFO

Where ?	Paris-Drouot-Room 1
When ?	14 March
Who ?	Millon & Associés auction house Ms. Marzet, Mr. Ract-Madoux
How much ?	€327,600

NEWS IN BRIEF

City of **Ambition**

This oil on canvas by Boutet de Monvel, estimated at €40,000, flew up to €170,000 on 19th March at Paris-Drouot (Millon & Associés), taking the second place in the artist's international rankings. First place is still held by the "Portrait of Georges-Marie Haardt" from the Audouin-Dubreuil collection, which reached €188,897 on 18th October 2010 in Paris. Discovering New York in 1926 served as an aesthetic shock for Bernard Boutet de Monvel. Considered as "the most handsome man in Europe" by the American press, he bought a winter home in the United States where he created illustrations for Harper's Bazaar and did portraits for American high society. Just as he photographed his models before he drew them, he captured perspectives of the buildings in New York before transposing them to canvas. He once wrote in the American magazine "The key is in the silhouette, the tones, the lines".

Sylvain Alliod



RESULTS

From a **Portuguese palace**

The glimmering treasures from a Portuguese palace which belonged to a industrialist and enthusiast of large decoration, reached no less than two six-figure and 24 five-figure sales. The rankings were dominated by a monumental pair of fine-earthenware vases made in 1900 in Paris, which achieved €201,345 at the sale - some five times their estimated price. They each bear a false Sevres mark and, in an attempt to make them seem older than they are, the inscription "Offered by the Duke of Richelieu to the Princess of Lamballe". Chinese ceramic remained topical with a pair of porcelain aquariums from the Daoguang era (1820-1850), decorated with polychrome depictions of four-clawed dragons amongst the foaming waves. The pair crushed their estimate by achieving €124,700. Apollo and Minerva by Giovanni Battista Villa (1832-1899), dating back to 1891 and solidified in white marble, were sold together and reached €168,900. At €71,450, "Jeune

USEFUL INFO

Where ?	Paris - Drouot Room 1-7
When ?	21st March
Who ?	Kapandji - Morhange auction house. Mrs de Bayser, Blaise, Kassapian, Roulin, Willer, Turquin Perazzone-Brun cabinets
How much ?	€1,4M

HD



€201,345 Paris, after 1900. Pair of fine-earthenware baluster vases in 18th century style, chased bronze mount decorated with gilded French arms. Decoration worthy of Poitevin. Length: 145 cm.

femme coiffée de roses, en partie dénudée" by Antonio Alberto Nunes (1838-1912), made from white marble and dating back to 1889, also exceeded its estimate. The furniture section was overshadowed by the creations of François Linke, reaching €350,730 through several five-figure sales. €101,300 went to a side-table, circa 1900, richly decorated with gilded bronze; €85,750 for a Louis XVI-style writing desk, circa 1900, inspired by Weisweiler.

S. A.

RESULTS

Worn by Queen **Marie Antoinette**

Paul Rousseau acquired this delicate pair of mules in the 1920s from Louis Léon Théodore Gosselin, the writer and historian better known as G. Lenotre. A specialist in the field of the French Revolution, he focused his work on those who were guillotined during the Terror as well as the captivity of the Royal Family. These exquisite mules in size 36½ would have been worn by Queen Marie Antoinette during the Fête de la Fédération which took place on the Champ-de-Mars on 14th July 1790 in the presence of King Louis XVI and the Royal Family. The shoes are similar to a pair kept in the Lambinet Museum in Versailles and remind us that Marie Antoinette was a fashionista. In order to make her appearances as successful as possible, Marie Antoinette

USEFUL INFO

Where ?	Toulon
When ?	24 March
Who ?	Hôtel des ventes de Toulon auction house. Mr. Boulay
How much ?	€43,225

made Rose Bertin her minister of fashion. A trendsetter, she appeared in pastoral muslin dresses or her hair extravagantly made up. At the beginning of the Revolution, Rose Bertin adapted the royal creations to suit the latest style of the times and made various accessories such as cockades. These mules are trimmed with tricolour silk pleated ribbons using the colours blue, white and red - the emblems of the young French nation that was celebrated at the Fête de la Fédération.

A Russian enthusiast eventually acquired them for ten times their estimated price and will take pride in adding them to his collection.

Chantal Humbert

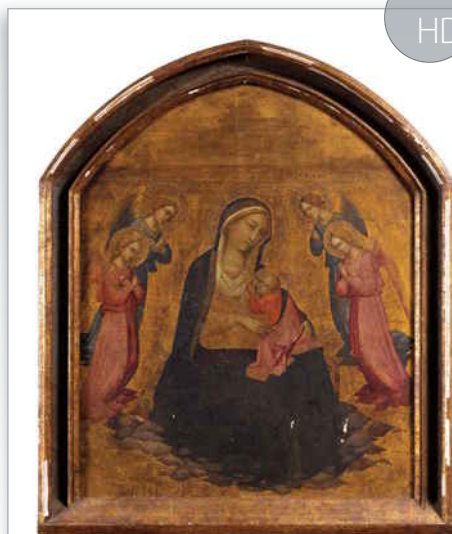


Pair of mules in white silk, heels in wood covered with white leather, leather soles, c1790, Length: 23 cm.

RESULTS

Agnolo Gaddi in glory

Giorgio Vasari, the famous author of "The Lives of the Most Excellent Italian Painters, Sculptors, and Architects, from Cimabue to Our Times", considered Agnolo Gaddi's *The Raising of Lazarus* the most beautiful painting by a dead artist he had ever seen. Five centuries later it was the subject of intense bidding. The painting, auctioned off at the Château de Digoine sale (see page 72) and reasonably estimated at €70,000, set a French record for the artist; he painted it c1390 after decorating the choir of the Franciscans' Santa Croce church in Florence. In 1385 he had already depicted scenes from the saints' lives in the same church's Castellani chapel. Gaddi headed a very active studio that did frescoes or, for many paintings, including ours, worked on wood. He treated the theme of the "Madonna of Humility" on several occasions. At Santa Croce his style featured landscapes and individualised figures, a Gothic influence from the north that probably came from the Bolognese painter



Agnolo Gaddi (c1350-1396), "La Vierge d'humilité entourée d'anges", c1390, tempera on panel, gold background. 71 x 56 cm. French record for the artist.

USEFUL INFO

Where ?	Paris-Drouot
When ?	21 and 22 March
Who ?	Beaussant - Lefèvre auction house. Mr. Auguier
How much ?	€1,028,536

known as "Dalmasio", who had worked on the Bardi chapel at Santa Maria Novella. Agnolo's father, Taddeo, was considered one of the best painters in Florence, having worked with Giotto. When Giotto left for Naples, Taddeo probably stayed in the Tuscan city, where he asserted his personal style known for experiments with space. Cennini Cennini and Lorenzo Monaco later worked in his son's studio.

Sylvain Alliod

RESULTS

World record for an **Étienne Aubry**



€148,704 Étienne Aubry (1745-1781), "Les Adieux de Coriolan à sa femme" (*Parting of Coriolanus from his Wife*), oil on canvas, 145 x 196 cm. World record for the artist. Paris- Drouot, 21 -22 March, Beaussant - Lefèvre auction house. MM. Auguier, Bacot, Cazenave, Dey, de Lencquesaing.

The sale of furnishings from the Château de Digoine in Burgundy totalled €3,120,888. French and international bidders vied for the 500 or so lots listed in the catalogue, all of which found takers. They were especially keen on the paintings, which touched off fierce bidding wars. Étienne Aubry's "Les Adieux de Coriolan à sa femme" (*Parting of Coriolanus from his Wife*) fetched €148,704, a world record for the artist. L' "Autoportrait à la palette" (*The Self-Portrait with Palette*) by Antoinette-Cécile-Hortense Haudebourt-Lescot (1784-1845) set

another world record with €80,560. A pair of 19th-century Louis XV gilt bronze candelabra with a patina finish brought €111,530, smashing the estimate. Each depicts Cupid, holding a lavish bouquet of 11 lilies, atop blackened wood column bases with gilt garlands and bows. A Louis XVI balustrade vase in Egyptian black serpentine porphyry with a gilt-bronze mount, estimated at €6,000, netted €49,570. A pair of Empire consoles with mahogany veneer, fine gilt-bronze openwork ornamentation, wide columns, mirrors and grotte marble tops sold for €81,790. Sylvain Alliod

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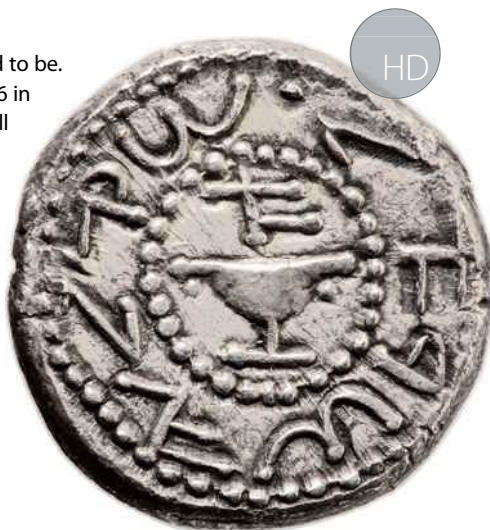
RESULTS

Shoshana Collection part I \$7.6M

The Shoshana collection was the triumph it promised to be. Announced as a major event, it obtained \$7,672,726 in the first round (Heritage Auctions, 8-9 March). This will be followed by a second session in October this year.

But the sale is already a success. It must be said that connoisseurs had seen nothing like it since the Bromberg collection in 1991 and 1992. A Californian art lover, expertly advised by Dr Paul Rynearson, spent forty years collecting 2,300 coins relating more than eleven centuries of Jewish history, some of which are extremely rare specimens. One of

\$1,105,375 Prototype Year One Shekel, one of two known specimens, Jewish War (66 - 70 AD). AR shekel (24 mm, 13.34 g, 10h).



the two only known examples of a first silver shekel, minted in Jerusalem by Jewish forces rebelling against Roman oppression in the first century AD, obtained a world record for an ancient Judaeen coin, \$1,105,375: a bid made by an anonymous collector from the American East Coast. Further achievements were \$956,000 for a rare gold aureus of Titus as Caesar (69-79 AD) and \$896,250 for the only two known surviving silver quarter-shekels from Year 1. The overall estimate for the collection, around \$10M, has every chance of being shattered in the second round. So, make a date for the autumn!

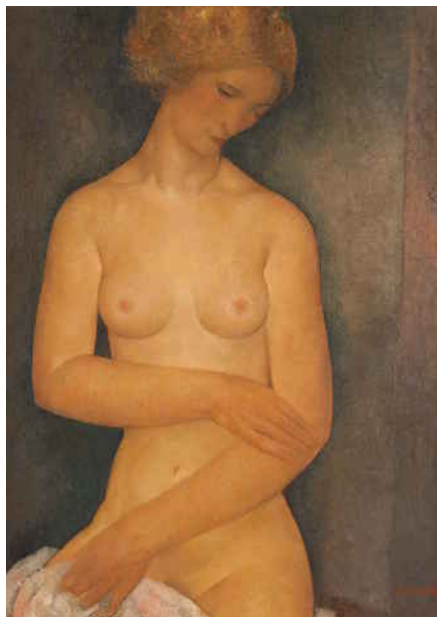
Stéphanie Perris-Delmas

\$956,000 Aureus of Titus as Caesar (79 - 81 AD). AV aureus (18 mm, 7.49 g, 12h). Undated, c. AD 70, Judaea or Antioch.

RESULTS

A nude signed **Anto Carte**

A beautiful object makes for a beautiful auction". This saying often turns out to be true, as was the case with this particular sale which was remarkable for the large number of lots to be auctioned (over 500), rather than by the quality of the objects themselves. However, one of the highlights of the auction was Anto Carte's superb "Nu féminin" (Nude). The sensuality exuded by the model in Carte's painting ignited the bidders and the work sold for a price of €75,000. The painting, which was shown at the 1995 Mons Museum of Fine Arts retrospective of the Belgian illustrator's work, admirably reflects his qualities and features prominently in Paul Caso's book *Un siècle de peinture Wallonne (A Century of Walloon Painting)*. In quite a different vein, a ceramic fish bowl (China, 19th century, €34,500) brought the auction's second-highest price, while a Leysen ring set with a 5.2ct diamond ranked third at €24,000. In general, jewellery prices were buoyant. A Cartier bracelet with the emblematic diamond-studded panther sprawling on it brought in



Anto Carte (1886-1954), "Nude", oil on panel, signed, 80 x 59 cm.

€16,000, a pendant with the same motif €9,500 and a necklace with a total of 38-carat diamonds €18,000. Apart from Anto Carte's above-mentioned canvas, painting prices were rather flat, although P. F. De Noter's "Paysage hivernal" fetched €8,800, an Orientalist E. Deckers €4,600 and E. Labisse's blue monochrome Portrait of Maria d'Apparecida €6,000. **Xavier Narbaitz**

USEFUL INFO

Where ? Brussels

When ? 19 March

Who ? Horta

How much ? €75,000

NEWS IN BRIEF



HD

Qianlong porcelain

On the eve of the Hong Kong auctions it may be worth taking a look at the results of the Chinese ceramics and works of art auction on 20 March in New York (Sotheby's auction house), where four lots broke the million-dollar mark. Two extremely rare Qianlong porcelain revolving brushpots sold for \$1.98m (*illustrated*) and \$1.53m. A third brushpot from the same period, but of imperial origin and made of carved jade, netted \$1.42m. Next came a rare bronze ritual food vessel (called you, or "double owl") and cover from the Shang period that fetched \$1.25m, twice as much as its estimate. A bronze imperial-origin Kangxi period bell surmounted by a dragon brought \$818,500, undoubtedly much to its owner's delight. The catalogue entry suggested he collected much less valuable bells, probably acquired by chance in the 1950s. A pair of elegant 17th-century huanghuali chairs sold for \$602,500, the expected price. At \$572,500, it was hard to decide between an octagonal 18th-century celadon jade pitcher and a rare six-necked Qianlong period celadon ceramic vase, which fetched five times the estimated price.

Xavier Narbaits

The Pink Sari by Irma Stern

Irma Stern's 1947 "The Pink Sari" recalls her journeys to Zanzibar, where she drew inspiration from the archipelago's landscapes, people and colours. This portrait of a beautiful Indian woman, which had been acquired directly from the German-born South African painter around 1961, stirred up interest but did not unleash the passions that the upper-end estimate portended (£1,200,000). Since Bonhams set a world record for a Stern painting in March 2011, the bidding was expected to be fierce. The price - £959,650, the ninth-highest sum ever paid for one of her works - broke no records but confirmed that collectors eagerly seek out works by the artist, who studied with the German Expressionist Max Pechstein in Weimar. Another portrait, Zulu Girl, brought £457,250. Her works alone accounted for nearly half the total of £3.5M netted during Bonhams' auction of South African art on 21 March.

Stéphanie Perris-Delmas

£959,650 Irma Stern
(1894-1966), "The Pink
Sari", 1947, oil on canvas,
original Zanzibar frame.



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RESULTS

Barilla Collection

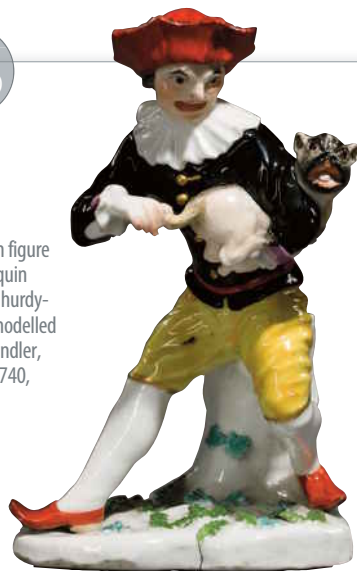
A descendant of the famous pasta brand's founder, Giovanni Barilla, preferred Switzerland to Italy and the business world to the food industry. At the same time as his professional activities, he built up a collection of art works that were recently dispersed with great success for a total of £4,57 M (89% sold by lot and 96% sold by value), when around £3M was expected. Behind this success lies the figure of Giovanni's wife, Gabriella: he had a taste for paintings, objects and furniture, she for ceramics, particularly porcelain, which she collected with both discernment and passion, amassing one of the finest collections of its kind. The two top prices were reached by works that Giovanni had chosen. These were a painting, "Capriccio avec ruines romaines" (*Capriccio of Classical Roman Ruins*) by Sebastiano and Marco Ricci, which fetched €349,250 (another painting by Marco Ricci, "Répétition d'un opéra" (*Rehearsal of an opera*), went for £103,250), and an 18th century Venetian bureau-cabinet which went to the international trade for £265,250. However, proportionally, the ceramics chosen by

USEFUL INFO

Where ?	London
When ?	14 March
Who ?	Sotheby's auction house
How much ?	£4,57 M

HD

£85,250
A Meissen figure of "Harlequin with pug hurdy-gurdy", modelled by J. J. Kändler, c. 1738-1740, 16.5 cm.

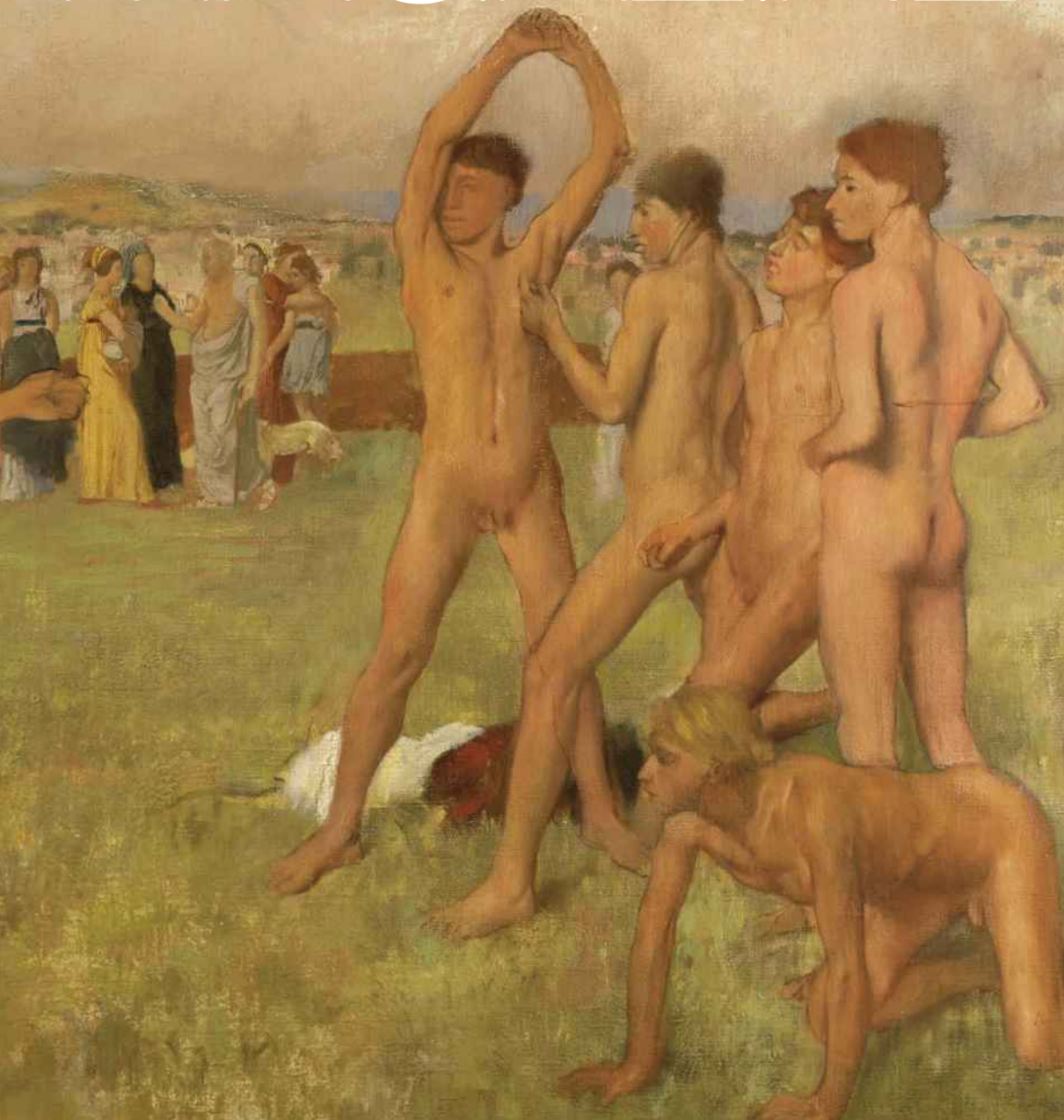


Gabriella Barilla sold better, often quadrupling their estimates. This was the case with a "Harlequin Alarmed" modelled by J. J. Kändler in Meissen in c. 1740 (bought by a European dealer for £121,250), with two other groups by the sculptor going for £87,650 "Pantalone et une actrice", (*Pantalone and an actress*) and £85,250 (Harlequin). Again from Meissen, a bottle-shaped Augustus Rex vase (c. 1730) went to an Asian enthusiast for £73,250. A group modelled by G. Gricci in c. 1730 at the Capodimonte factory, "Chasseurs de souris" (*The Mouse Catchers*), went for the same price, this time to a British collector. This was an extremely classic collection reflecting a taste now considered old-fashioned – which surely makes the results all the more satisfying. **Xavier Narbaits**

Edgar Degas, "Petites filles spartiates provoquant des garçons" (*Young Spartans exercising*), 1860-1862, oil on canvas, 109.5 x 155 cm. London, National Gallery.



MAGAZINE



DESIGN

California design 1930-1965

Mid-century American and above all California design is decidedly popular. It inspires contemporary designers; its vintage items are fetching higher and higher prices, and the copy industry is flourishing. As well as furniture, "California Design, 1930-1965" features architectural plans and photos of fine houses, textiles and swimsuits, cars, packaging, books and magazine covers, jewellery and toys... and everywhere, the colours, materials and forms are luminous, fluid, light and transparent. Although distinctly

Californian, these decors eventually became famous the world over, capturing the Western imagination, which did not come about all by itself. Apart from the punch provided by Hollywood films and the press, it was forged by soft power tools that were less well-known, but emblematic. In the early Fifties, in the middle of the Cold War and just as the Marshall Plan was coming to an end, the US government, sometimes assisted by cultural institutions like the MoMA in New York, sent exhibitions over to Europe with the idea of promoting design there. "Design for Use, USA" and "American Design for Home and Decorative Use", two major models in the genre, were inspired by the design fairs and exhibitions that began developing in the United States after the Second World War. Although conveying the ambiguities and sometimes illusions of the American Dream, these houses were thought up by some remarkable architects and designers, including Charles and Ray Eames, Greta Magnusson Grossman, Richard Neutra, Archibald Quincy Jones and Rudolf Schindler. Many of them, born in Europe and having fled Nazi persecution and the War, brought to America the genius that the Old World had finally smothered. California mid-century design was thus a product of international modernism, where the heritage of the Bauhaus mingled with Mexican and Asiatic influences. The moulded plywood stretcher by Charles and Ray Eames,



© Museum Associates, LACMA, Los Angeles, 2012

Kem Weber (1889-1963), Airline Chair Company (Los Angeles, 1930s). Birch, ash, original oilcloth upholstery LACMA. Purchased with funds provided by the J. Paul Getty Museum.

Installation of the exhibition "California Design" at the LACMA, Los Angeles, reconstruction of the Eames' living room.







Installation of the exhibition at the LACMA, Los Angeles.

© Museum Associates, LACMA, Los Angeles, 2012

intended for the war-wounded (but never mass-produced), is probably the most enigmatic object on show at the LACMA, but is also the piece in which these three inspirations in California design come together in the clearest and simplest way. The happy mix of geometric rationalism and organic energy in a culture of the all-Californian smooth surface is certainly one of the driving forces in the global magnetism of this work on forms. The chief attraction of this retrospective is the period re-creation of the Eames couple's living room, with all the objects borrowed from their celebrated house in Pacific Palisades. The beauty of the room mingles with the troubling scent that emanates from its museification, but what is most striking in this space is the tentative emergence of an indigenist voice in the West/Japan duo. While in painting and the plastic arts, South California could produce a unique, uneasy and disturbing

expression – a soil-less art entirely devoid of New York or European taste –, in design it spontaneously made the choice of an international language that spoke of integration. Undoubtedly, armchairs and record covers were supposed to express not only the originality of the West Coast, but also fit into a German, Finnish or Japanese apartment... and towards the end of the Sixties, these same vague impulses towards a language understood by everyone, which produced these objects at the time of the first satellites, led – in the very same State – to the first stirrings of the Internet.

Zaha Redman

"California Design, 1930-1965 : Living in a modern way",
LACMA - Los Angeles County Museum of Art, Resnick Pavilion,
5905 Wilshire Boulevard, CA 90036 Los Angeles - Until 3 June.

www.lacma.org



CALIFORNIA DESIGN

Under the influence of internationally recognised driving forces like Charles Eames and Richard Neutra, new designers are making their mark on the California design market, such as Garry Knox Bennett, Greta Grossman, John Nyquist and Milo Baughman. For Peter Loughrey, Director of Los Angeles Modern Auctions, "The market has been building steadily for 25 years. Now, many more designers with previously unknown histories are getting attention. Much of the recent success is due to the Getty's Pacific Standard Time initiative". A demonstration with a few figures and images.

HD

© Courtesy of Los Angeles Modern Auctions LAMA

\$1,800 Alvin Lustig (1915-1955), High-back lounge chair, designed circa 1948, Paramount Furniture Ed. 95.2 x 95.2 x 82.6 cm. Los Angeles, 7 June 2009, Los Angeles Modern Auctions.



€17,000 Hans J. Wegner (1914-2007), Hammock lounge chair, oak, braided rope and brass. Getama Edition, circa 1960, 60 x 180 x 75 cm. Brussels, 23 October 2011, Pierre Bergé & Associés auction house.



€8,000 Greta Magnusson Grossman (1906-1999), "Flying saucer" coffee table, teak. Glenn of California (US) edition, 1952, 38 x 89 x 89 cm. Brussels, 23 October 2011, Pierre Bergé & Associés auction house.



\$5,513 John Kapel, bedroom suite comprising a tall chest, chest of drawers and mirror, designed circa 1965, Glenn of California Ed. Los Angeles, 17 October 2010, Los Angeles Modern Auctions.

© Courtesy of Los Angeles Modern Auctions LAMA

\$46,875 Charles and Ray Eames, a unique first edition ESU (Eames Storage Unit), manufactured by Herman Miller, Zeeland, MI, 1950-1952, zinc-plated steel angle supports, birch plywood shelves and drawers, perforated aluminium panels and lacquered masonite panels. Collection of Mark McDonald. New York, 10 March 2011, Sotheby's Auction House.



\$600 Kay Sekimachi (b. 1926), "Patched Pot XV", 1990, handmade linen, Japanese paper, 25.4 cm. New York, 17 December 2008. Bonhams auction house.



\$53,125 Kem Weber (1889-1963), armchair, chromium-plated steel and original leatherette, 77.5 cm, circa 1934, produced by the Lloyd Manufacturing Company, Menominee, MI Collection of Bill Stewart. New York, 15 December 2011, Sotheby's auction house.



ART FAIRS

Thirtieth edition of **Art Brussels**

Rodolphe Janssen, a world-renowned Brussels gallery owner and a member of the fair's selection committee, told us about the 2012 show, which will take place from 19 to 22 April.

Why are Art Brussels and Art Cologne happening at the same time this year?

Art Cologne usually takes place after Art Brussels but with Frieze New York scheduled for early May, Gallery Week-End Berlin decided to change its dates to late April. Given its popularity in Germany, Art Cologne's organisers had no choice but to bring the event forward a week. Otherwise, no Berlin gallery would have participated in it. As a result, the two fairs are taking place at the same time. Art Cologne is now Germany's only fair, so their protectionist reflex is understandable, but it prompted six German galleries to defect from our general programme.

What are the profiles of Art Brussels' visitors?

They're connoisseurs, not just potential buyers who'd like to treat themselves from time to time in the spring. Plus, Art Brussels isn't a fair where gallery owners try to clear their unwanted stock or sell works by artists without institutional recognition.

Speaking of institutions, what is their role in Belgium with regard to contemporary art?

Belgium is the opposite of a nation centralised around a capital like Paris. With six levels of government, among cities, towns and regions, it functions in a much more autonomous way, like the German model. The upshot is that our civil society fosters a very positive

form of independence from the State. Likewise, galleries won't expect the government to answer in their place for the lack of cultural policy, despite the dearth of contemporary art museums and centres in Belgium, although we have the Wiels, Bozar-Palais des Beaux-Arts and La Centrale Electrique in Brussels, the SMAK contemporary art museum in Ghent, Dhont-Daenens Museum (MDD) in Deurle and Mukha contemporary art museum in Antwerp. When it comes down to it, Belgium is still a country of collectors, some of whom have acquired many works in the last 10 years, opening up private or semi-public spaces that are bound to grow, including the Lhoiste Bank Foundation and, in Brussels, the Vanhaerents Art Collection, Amaury and Myriam de Solages' Maison Particulière, the CAB Contemporary Art and the Vanmoerkerke collection in Ostende.

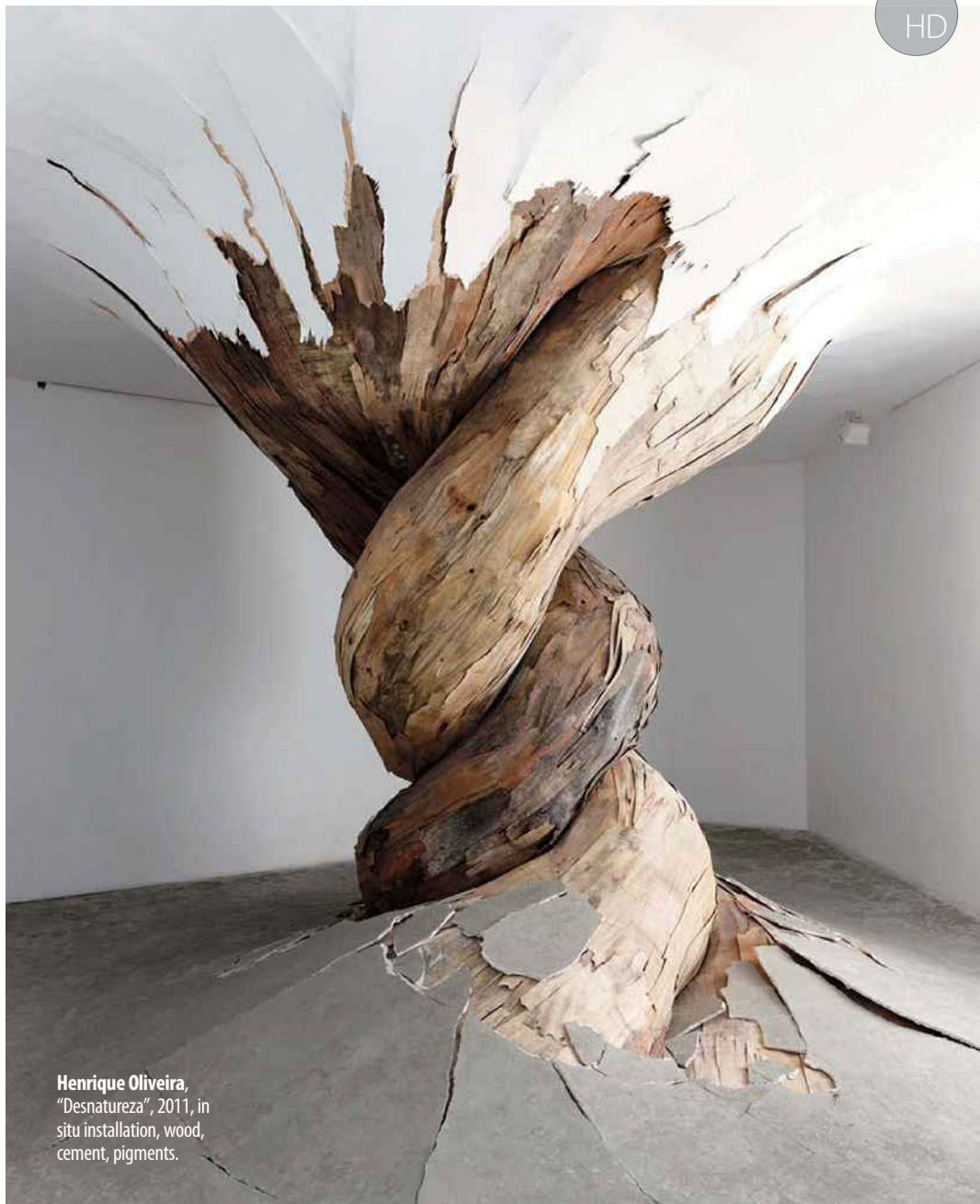
Is there a myth of the Belgian collector?

Even though Belgium has more collectors than anyplace else in the world; in proportion to its population there aren't thousands of them. It's more like hundreds, mostly Flemish-speaking and very well-informed about the state of the market and international fairs. They aren't billionaires, but industrialists and professionals, wealthy people who own houses and spaces suitable for showing beautiful art works.

Without going back as far as the great Surrealists Magritte or Delvaux, who are the new Belgian artists after Jan Fabre and Wim Delvoye?

There was obviously the generation of Documenta IX, which had a Belgian director in 1993, Jan Hoet, who chose works by forerunners like Wim Delvoye. New

HD



Henrique Oliveira,
"Desnatureza", 2011, in
situ installation, wood,
cement, pigments.

© Courtesy Galerie GP & N Vallois, Paris.

Belgian artists, such as David Claerbout, Francis Alÿs, Michaël Borremans, Thomas Lerooy, Koenraad Dedobbeleer and Berlinde de Bruyckere, are making a name for themselves outside their borders.

Does Art Brussels cultivate a truly European dimension?

Given the dynamism of Belgian collectors, Brussels has a core of local and foreign galleries with an international reputation. Art Brussels ranks just after Art Basel, the Fiac and Frieze as Europe's best contemporary art fair among London, Paris, Zürich, Cologne and Amsterdam. Of this year's 182 exhibitors, Art Brussels has some of the best French galleries — you might even call it France's second-biggest fair after the Fiac — but also English, Dutch, Austrian, Scandinavian, etc.

The 30th edition of Art Brussels offers an array of contemporary works, ranging from sure values to works by emerging artists.

What are the International Committee's general programme selection guidelines?

Of the 400 applications the fair receives each year, the committee gives preference to galleries wanting to come back, which account for 80% of the general programme's exhibitors, a fourth of which are Belgian. Then the fair has a section called "First Call", which favours newcomers with a specific committee. After that around 20 stands are left, for which the committee assesses each application based on the gallery's commitment, the quality of the programme concerned, etc. It does all this while remaining recep-



© Courtesy prometeogallery di Ida Pisani, Milan/Lucca

Regina José Galindo, "Caparazón", performance, corpus, art in action, exhibition view at Museo D'Arte Contemporanea Donna Regina (Madre, Naples), 2010, 110 x 160 cm, lambda print on Forex.

tive to proposals from galleries on the emerging scenes in Latin America, the Middle East, Asia, India or China. To avoid cutting the fair off from art history, the committee is also interested in galleries that show modern art, such as the 1900-2000 (Paris), Marlborough Fine Art (London) and Axel Vervoordt (Antwerp) galleries, to mention just a few. It strikes a balance between these various options, combining all disciplines, from painting to sculpture, photography, video, installation, performance, etc.

What is the role of the collectors committee?

The members of the committee, which was set up six or seven years ago, act as advisors. They've travelled widely to fairs all over the world. As spokespersons they sometimes raise foreign galleries' awareness of Art Brussels; they also tell us how we can make the fair better. On professional opening day they nominate the best solo shows for the Belgacom Prize, which Fabrice Samyn won last year; Belgacom is our main sponsor, with ING. There's also the idea that a fair's main customers are its exhibitors, the galleries, but also collectors, who come to see the best possible works.

With two separate halls, one devoted to the general programme, the other to the First Call and Young Talent sections, isn't there a kind of visitor segregation between spaces?

The grass always looks greener on the other side of the fence. It's the same at the Fiac. The galleries on the mezzanine think there are more visitors in the great nave. Ditto for Art Basel, where exhibitors upstairs imagine that those on the ground floor are doing more business. Exhibitors in the second tent at Frieze are sure the first one is better. You can hear the same sorts of things about Art Brussels, where some people think there are more collectors in one hall than in another. But collectors aren't all looking at the same thing at the same time. Some of them spend more time at stands that grab their attention, because they're more interested in established values or because they're looking for edgier artists. What matters most is the quality of the professionals and visitors you meet at the fair.



Darren Almond, "Fullmoon Sesshi II", 2011, 180 x 180 cm, C-print.

© Courtesy Darren Almond and Patricia Low Gallery, Gstaad, Geneva, St. Moritz

What will be the highlights of Art Brussels in 2012?

Brussels isn't as beloved as Rome, Paris or New York, so we have to offer incentives to make it look more attractive. In addition to the fair's opening, the visit to the Vanhaerents Collection and the Maison Particulière and the opening of CAB Contemporary Art featuring young Brazilian artists and of Eric Fabre's very fluxus space are eagerly awaited events. Like last year, Brussels Gallery Night will give everybody a chance to explore the city in a friendly ambiance. And don't forget our "Art In The City" programme, which, with the city of Brussels, has selected an artist for a public art project in Egmont Park each year since 2009, which receives a subsidy of up to €100,000. Last but not least, Art Brussels and "Galleries Cinema" are happy to announce the first "Video In The City" festival, featuring video artists represented by galleries participating in the fair.

Interview by Renaud Siegmann

Art Brussels 2012, From 19 to 22 April, Brussels Expo.

www.artbrussels.be

W

INTERVIEW

One to one with **Edgar Degas**

Paris, 1917. The artist welcomes us into his home, amidst dozens of completely new wax sculptures.

La Gazette Drouot: Unlike many of your friends, you didn't start out in life poor. Was that a good thing?

Edgar Degas: Oh yes, absolutely, but it had nothing to do with me. I had the means that my curiosity and passion required thanks to my father, who was a banker. With all that implied: a select education, the Lycée Louis-le-Grand, where I met Henri Rouart, the

faculty of law, and so on. But at that time, I spent most of my time at the Louvre. Then at the Ecole des Beaux-Arts, in the studio of a former pupil of Ingres. And you know the rest. (Searching his memory) Who said that poverty was a school like any other?

Alfons Mucha, in the imaginary interview he gave us in 1939.

Yes, but 1939 is in more than twenty years' time, my lad! I must have heard it somewhere else. All that is just to say that I don't regret having discovered and collected all those excellent painters who, for their part, were deprived of so much when they began, starting with Claude Monet. Thank God, I never had to try for a Prix de Rome to have the means to see Italy, either. But without my journey to Rome, Gustave Moreau would still be a stranger to me! (Bitterly). They all started out poor, and now they want for nothing. And today I'm the one who is finding it hard to maintain my former lifestyle, since the death of my father and my family's bankruptcy. Ah, life can be lousy, eh... (Pulling himself together) So – where were we?

We were going to talk about your return to Paris.

Yes, that's right. I was 25, and had settled in Montmartre. That's where I really began to paint. Obviously, at the very beginning, I was trying to find my way – history painting, Babylonian legends and what have you. But going in this direction, I quickly began to suffo-

Edgar Degas, "Autoportrait à la statue d'Albert Bartholomé", c. 1895, proof in gelatine silver bromide, enlarged, 29.5 x 39.3 cm. Paris, Musée d'Orsay.



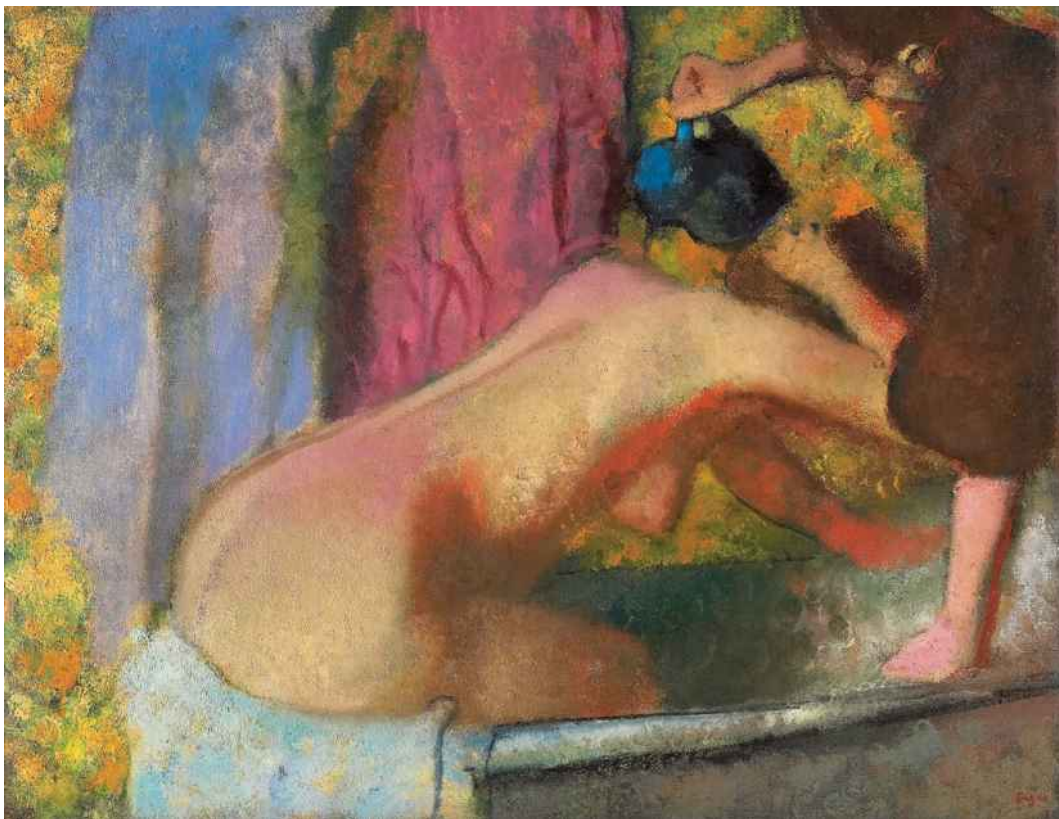
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HD



© RMN (Musée d'Orsay) / Hervé Lewandowski

Edgar Degas, "Femme se coiffant" (Woman fixing her hair), 1887-1890, pastel on beige paper laid on cardboard, 82 x 57 cm. Paris, Musée d'Orsay.



© 2012 AGO

Edgar Degas, "Femme au bain" (*Woman at her Bath*), 1893-1898, oil on canvas, 71.1 x 88.9 cm. Toronto, Art Gallery of Ontario. Purchase, Frank P. Wood endowment, 1956.

cate; I felt smothered by the sort of things that artists like Bouguereau, Cabanel and Gérôme were producing. Little by little I developed a vision of what painting ought to be, closer to Puvis de Chavannes or Gustave Moreau, whom I mentioned five minutes ago. For the public, those two were dangerous, eccentric reactionaries (laughs). But for me, they were the future!

Like the Impressionists?

You're jumping the gun a bit there! I only met Berthe Morisot and Édouard Manet a few years later, when I was exhibiting at the Salon. Of all the artists I've known, Manet is the one I think I had the most affinity with. We

largely inspired each other. But neither he nor I were committed body and soul to the Impressionist movement. We stayed rather in the background.

Wait: you are talking about the Impressionists although we are still a long way from the war of 1870!

(Mischievously) Well, it's my interview isn't it? Ah, the war – yes, let's talk about that! I joined up in the infantry with several painter friends under Rouart's command. Him again! He was a painter, but above all he was an engineer graduate from the Ecole Polytechnique – so, a soldier. That winter, it was so cold that I fell ill and I had to go and recover in the peace and quiet of

the Orne. Believe it or not, no sooner had I left Paris than the Commune took place! I really missed a moment of history, there... But many books speak more eloquently than I can about that tragic episode. So let's say no more about it.

In 1872, the Commune is behind us. But what are you doing at this point?

As regards painting, I took part in an exhibition staged by Durand-Ruel in London. In my private life, I gave myself a well-earned rest of five months with my brothers in New Orleans, which is where my mother came from. On my return to France the following year, I found a completely different country, ruled with a rod of iron by an extremely conservative, backward-looking government. Total mental paralysis! It was this state of decay that drove Monet and the others to mount their own exhibition. And me to go along with them for the sake of friendship - in the famous Impressionist exhibitions. You see, we've got there at last!

Did you participate in that first exhibition in 1874 at the home of the photographer Nadar?

Of course! I couldn't persuade Manet, unfortunately. But all those who were to be major players in the movement were there. The following exhibitions were held in the gallery of Durand-Ruel, which gave them all the more influence in that he was a very good salesman. He relentlessly sought out the new American fortunes - and even Japanese ones, I've heard tell! It certainly shows that the market can serve an artist effectively. It's a matter of wanting it, and being bold. (Prophetically) Believe me, in fifty years' time, huge fortunes will be made thanks to our paintings. When someone pays 3,000 francs, for a picture, it's because he likes it. When he pays 300,000 francs, it's because other people like it.

Just like your dancers, definitely!

I really hope so! It's true that I like ballet, shows, music: I love that kind of atmosphere more than anything. There are so many possible combinations and viewpoints. Hold on, I'll show you (takes out paper and pencil). You start by placing yourself discreetly in the orchestra (making circular movements with the pencil), between light and shadow (hatching to show the

shafts of light), then you create the illusion of light falling on the stalls or the stage (highlighting the drawing in places with white chalk). And there you are (laying it down): you get a powerful, light sense of the ambiance in an opera house. (Signing the drawing and offering it to us.) Go on, take it; it's for you. A present from old Edgar. But be careful I don't find it in a Drouot sale, or there'll be trouble!

Thank you! But given your contact with all those dancers, didn't you ever think of getting married?

Good God, no! I'd live in permanent fear of hearing myself say, every time I finish a painting, "It's so pretty what you've done there, my dear." So for pity's sake, don't be like Ambroise (Vollard, Ed.), who is always asking me the same thing. You'd think he was my mother! (A pause) Each to his dancer, as somebody said. I prefer them in painting, sculpture or pastel, myself. Possibly on a racecourse, at the Jockey Club, dressed to please. That kind of place has become one of my favourite themes.

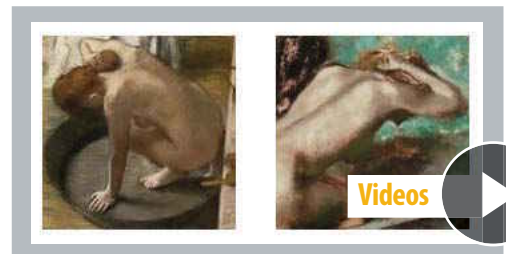
And won't you tell us about your more recent works?

I don't really want to; it's all still too new. Renoir says they are the best things I've done. It's good to copy what you see. It's far better to draw what you no longer see except in your memory. And then you know, painting is very easy when you don't know how to do it. When you do know, it's extremely hard.

Interview by Dimitri Joannides

"Degas et le nu" (*Degas and the Nude*), Musée d'Orsay, Paris - Until 1 July. www.musee-orsay.fr

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THEMA

Edgar Degas at auction



£2, 281,250, "Danseuse rajustant ses épaulettes", signed 'Degas', pastel on paper, circa 1896-1899, 44,5 x 35,6 cm. London, 7 February 2012, Christie's auction house.

The depiction of dancing girls was a very dear motif to Degas and makes up a significant part of his series of works, led by a pastel done circa 1879 and sold for \$37,042,500 in November 2008 in New York. Even a simple pencil drawing could reach between €60,000 and €100,000. The sculpture "Small dancer aged 14", which was presented at the 'Exposition Universelle' in 1881 and later edited in bronze after the artist's death in 1917, is by far the most discussed item amongst enthusiasts, who have no doubt that it will achieve an eight figure sum at auction.



€445,160 "Grande Arabesque : troisième temps", circa 1882-1885, work in bronze, A.A. Hébrard, foundry artist, 40 x 63 cm. Paris - Drouot, 12 December 2008, Piasa auction house.

€460,980 "The Spanish Dance", 1882 - 1895, work in bronze with brown sheen finish, single-use wax casting, "HER" model, n° 45 reference "Spanish Dance", length : 47cm. Paris - Drouot, 25 June 2007, Claude Aguttes SVV.



€618,220 Edgar Degas (1834-1917),
"Trois Danseuses", circa 1889, pastel,
70 x 54,5 cm. Paris - Drouot, 21 June 2006,
Piasa auction house.

MEETING

Eugenio López Alonso collector and patron

One of the most influential figures in the world of art, the heir to the Jumex company, is also responsible for a collection of contemporary art unique in Mexico. Born on 9 August 1967, Eugenio López Alonso is a collector through and through. More than ten years after the inauguration of his foundation in March 2001, the Jumex collection is not only celebrated as one of the most impressive collections of contemporary art in the world, but also as one of the most successful cultural management models around in Mexico and, more widely, Latin America. Housed in one of the Jumex group's factories in Mexico, it contains an exhibition area of 1,400 m² spread over two adjustable

open levels, with a main gallery on the ground floor and another on the first floor, together with offices, a study library, a storage area for over 2,000 works – but it's impossible to describe everything! We can cite a few names, however: Doug Aitken, Francis Alÿs, John Baldessari, Maurizio Cattelan, Tacita Dean, Olafur Eliasson, Peter Fischli and David Weiss, Liam Gillick, Dan Graham, Thomas Hirschhorn, Yayoi Kusama, Bruce Nauman, Ernesto Neto, Tony Oursler, Jack Pierson, Tobias Rehberger, Santiago Sierra, Rudolf Stingel and Franz West. More recently, Eugenio López Alonso launched the construction of a new building with the British architect David Chipperfield, in the Polanco district, a stone's throw from the Soumaya Foundation opened in 2010 by Carlos Slim – the richest man in the world. With a budget of some \$20 million, the Jumex foundation is thus gaining a brand new venue with an exhibition area of 4,000 m². It is due to open in 2013.

Eugenio López Alonso, Mexico City.



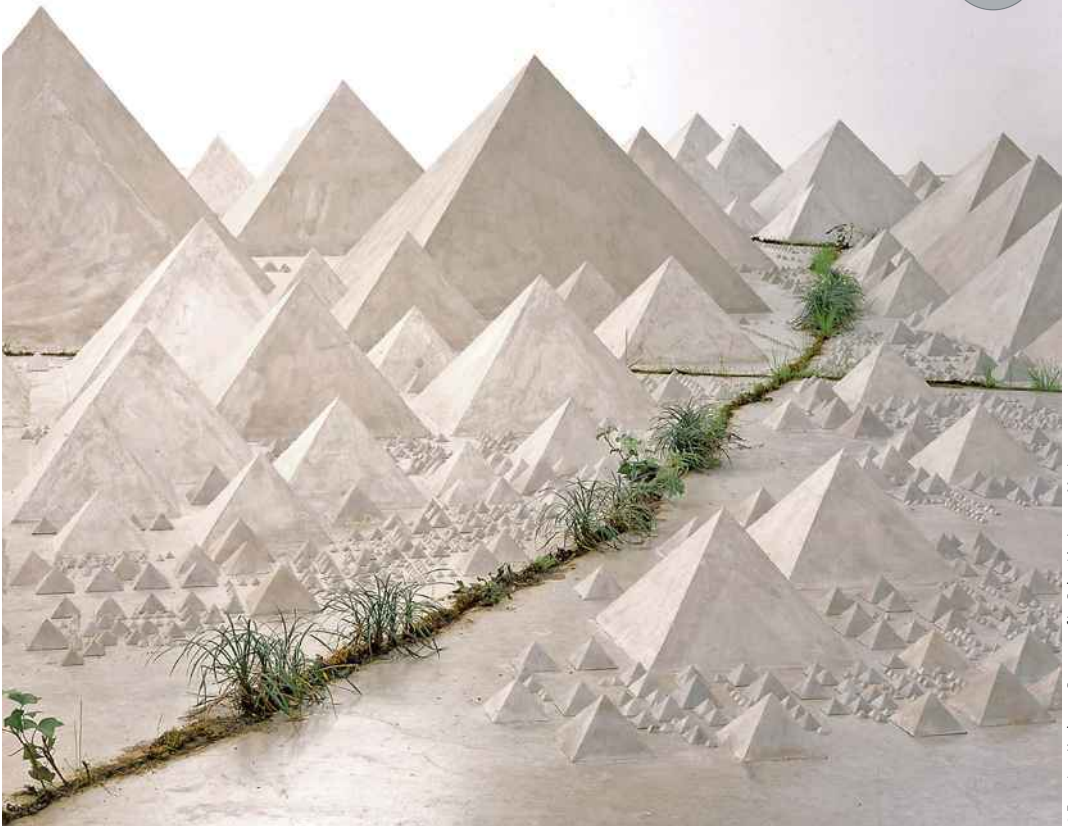
© Victor Bocquillon

La Gazette Drouot: when did you start being interested in contemporary art?

Eugenio López Alonso: In 1991, over twenty years ago... First of all, I began buying Mexican and South American modern art. Three years later, I started to travel, and to look at other forms of art outside the borders of Mexico. In 1994, I added Cy Twombly, Robert Rauschenberg, Donald Judd and Carl Andre to my collection, mainly American Minimalist works from the Sixties, and other foreign artists.

Had you already planned to build up collection of this size?

Not one that was this big, no. The idea for the foundation only came to me in 1995-1996. At the time,



© Francisco Kochen - Courtesy of La Colección Jumex, Mexico

Pablo Vargas Lugo (b. 1968), "Mexico, Skidproof view", 2002, resin, cement, lime and plants, variable dimensions.

I noticed that there was a total lack of contemporary art in Mexico, apart from the Centro cultural de arte contemporáneo of the TV channel Televisa. In London, I had liked the gallery created by Charles Saatchi. I then became aware that something very important was going on in this area of art, and of all the work needing to be done in my country.

Did you have any models other than Charles Saatchi?

To be honest, I knew nothing about Saatchi before going to the UK, but I had heard excellent reports of his

collection. In my view, he has always been one of the major operators in the art milieu. Like him, I decided to open my own foundation, on the land my father had given me in Mexico City and where I could house my growing collection.

What do you think about François Pinault, for example?

In my view, he belongs to a very special category. His taste for art, his collections, his foundation, his exhibition areas – everything is absolutely spectacular. Just look at Venice, and the customs house entirely



Ugo Rondinone (b. 1964), "Where do we go from here?", 1996, mixed media.

© Francisco Kochen - Courtesy of La Colección Jumex, Mexico

restored by Tadao Ando... it's a magnificent place! Like the Palazzo Grassi: stunning... More than any other, François Pinault is the figure who has transformed the art world and driven it forwards into the 21st century.

How has your family reacted to your passion?

With great kindness, even if it was a little difficult to begin with. At the start, my father rather cautiously asked me what was going on... At the same time, he knew that art was a good investment. In fact, he has always had confidence in me and always supported me. I explained the guiding principle of my collection and what I was looking for, and that there was an international market behind all that, and I showed him sales catalogues and so on. So he could see that it wasn't a question of throwing money away, nor a passing whim.

Do you also feel concerned by art as an object of investment?

Obviously, it's a huge responsibility, spending money on works of art... No matter how big your fortune is, there inevitably comes a moment when the sums involved become pretty big. In the end, everything

depends on what you want to acquire, even if you are buying for passion. Art is a question of value more than investment, and it has nothing to do with shares quoted on the stock exchange.

What are the aims of your foundation?

As a non-profit-making organisation, it aims at serving the Jumex group's interest in social and individual development in Mexico, in terms of culture, art and education. Apart from its annual programme of contemporary art exhibitions, it is also committed to promoting production, preservation, research and creation in favour of artistic thinking and communication.

What themes guide your choices?

The Jumex collection is constantly increasing, ranging from pieces of the Sixties to the present day, as well as emblematic Mexican and South American art works. Otherwise I don't only go for Expressionist, Minimalist, Pop or Conceptual art. For example, there is a large collection of videos... But their prices have gone up so much: some films are now worth nearly half a million dollars! In addition, there are so many projection methods, and such specific maintenance conditions

that it has become almost impossible to keep up. There are questions of compatibility, playing, technology, lighting, and so on – it's all very complicated. Anyway, videos remain a significant area, and I won't stop buying them – it'd be a pity – but far fewer.

What is the proportion of Mexican artists in your collection?

This is the best-represented nationality. But it is not a matter of dedicating half the collection to Mexico and half to the rest of the world. No, my collection is really more international than Mexican.

Which artists have you collected in the most depth?

Louise Lawler, Mike Kelley, Dan Graham, Paul McCarthy, Gabriel Orozco... and a whole host of others!

What effect has your foundation had on art in Mexico?

Over the past fifteen years, so many things have changed in the art of this country, and the Jumex

collection has certainly played a big part! Because before, nobody was interested in contemporary art here. Today, the foundation is attracting ever-increasing numbers of visitors. While contemporary art has become universal, the Jumex foundation is the first in Mexico to have made a real commitment to it, carrying a whole generation of artists and collectors along with it.

What has art changed in your life?

Everything! It has given me a perception of what I am, what I do, what I love... At every level, in my way of living and travelling, I have discovered a new world. But you really have to love art for it to have such an effect on you. For instance, I would never make a good speculator because I don't like dabbling on the stock exchange. Everything good you do in life is done for love, isn't it?

Interview by Renaud Siegmann

Fundación/Collección Jumex.
www.lacoleccionjumex.org

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Doug Aitken (b. 1968), "Rise", 1998-2001.

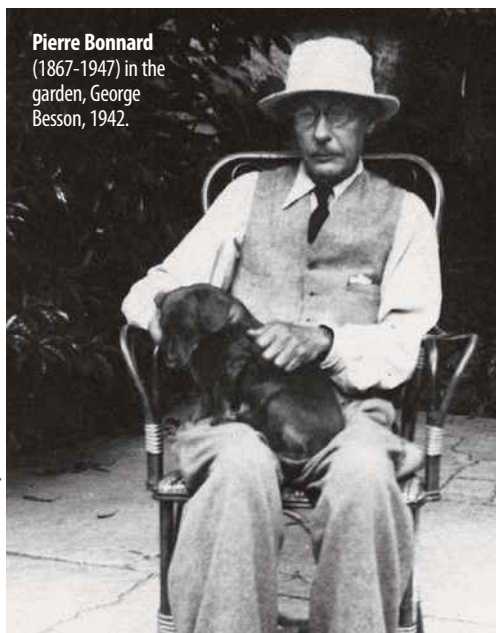
© Francisco Kochen - Courtesy of La Colección Jumex, Mexico

EXHIBITIONS

Through the **Bonnard** looking-glass

He used to say that he wanted to "show what you see in a single glance when you suddenly enter a room." Pierre Bonnard has always been dubbed a "Post-Impressionist" and "luminous chromatiser". This intentionally limits his work and constant exploration, particularly of perspective, even if it misleads the viewer. The Beyeler Foundation is exhibiting some sixty paintings by the artist, who was first a member of the Nabi group before he broke away and ploughed his own

furrow, focusing specifically on colours and light. A number of major museums and private collections have made loans so that these works, little shown for the most part and little seen in Switzerland, could be brought together. The acquisition by the Beyeler Foundation in 2005 of a still life by Bonnard, "Le Dessert", painted in 1940, served as a pretext for staging this new retrospective. It is divided into six recurring themes, starting with "the street", continuing to the "dining room" and the "bathrooms" – probably the most famous, with that of the "mirror" – which then lead to the "landscapes". The first of the series evokes the Belle Époque and Bonnard's attempts to concentrate on the poster. The one illustrating "France Champagne" (1890) is a curious work, but this is what made the young artist's name, as its design elicited surprise and admiration, particularly from Toulouse-Lautrec. The older and younger artist competed to produce a poster for the Moulin Rouge; Toulouse-Lautrec carried the day. The lithography technique, particularly the one used in "La Revue blanche" (1894), which prefigured the style of the Nabis, enabled Bonnard to study the superimposition of colour tones: "When you study tonal values, using four or five colours, and superimpose or mix them, you discover a great many things," he said. Bonnard, a man of influence, "a painter for painters", according to Ulf Küster, the exhibition curator, also knew how to draw on the styles of his colleagues in an approach that was



Pierre Bonnard
(1867-1947) in the
garden, George
Besson, 1942.

© Besson Archives, Besançon

Pierre Bonnard, "La Table de travail" (*Work Table*), 1926/1937, oil on canvas, 121.9 x 91.4 cm, National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon, 2006.

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© 2012, Prolittreis, Zurich - Courtesy of the National Gallery of Art, Washington

both exploration and homage. As witness the famous "Partie de croquet" (1892), which seems to owe much to Vuillard, just as "La Table de travail" (1926-1937) does to Matisse. "Place Clichy" (1912) is not only a view of the city, but even more an effect of perspective, because the scene is seen from inside a café. Two years earlier, the artist had painted "À travers des vitres", a type of composition he would often return to, as he did the next year with "Fenêtre ouverte sur la Seine (Vernon)" and in 1934-1935 with "Grande Salle à manger sur le jardin". To quote Bonnard: "The most beautiful thing about museums is the windows." He could have added "mirrors", because he made the most of those as well. The most striking of the compositions combining the nude and the mirror is undoubtedly "L'Homme et la Femme" (1900), where it is unclear whether we are seeing their reflections in a wardrobe mirror or if they are separated by a screen, giving free rein to all kinds of interpretations. Sensuality is even more apparent in "Le

Cabinet de toilette au canapé rose" (1908) where the model is seen three-quarters from the back peruming herself, facing a mirror hung above the washstand. Bonnard loved to capture "the intimate". Baths and bath tubs appear frequently in his work, enabling him to make play with different perspectives. To appreciate them and understand them better, one should be perched on a stepladder. In contrast, the admirable "Nu dans un intérieur" (1912-1914) should be hung so that the gaze is level with the top quarter of the painting, to enable its true perspective to be seen. Bonnard drew inspiration from his houses and gardens, recreating them from memory without this being obvious. His paintings should be contemplated slowly; what they offer cannot be grasped immediately.

Bertrand Galimard Flavigny

Beyeler Foundation, Baselstrasse 101, CH-4125 Riehen/Basel.
www.beyeler.com – Until 13 May. www.fondationbeyeler.ch

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Pierre Bonnard, "La Grande Baignoire (Nu)", 1937-1939, oil on canvas, 94 x 144 cm, private collection.

© Photo Volker Naumann © ProLitteris, Zürich, 2012

NEWS IN BRIEF

The eye of **Lewis Hine**



© George Eastman House, 2012

After the Henri Cartier-Bresson Foundation in Paris, Madrid's Fundación Mapfre is hosting a Lewis Hine exhibition until 29 April. The American photographer's work has a social purpose: to decry injustice and poverty. His early 20th-century pictures of substandard housing and child labour portray the everyday lives of society's most disadvantaged members. Hine spent some time in Europe photographing the World War's aftermath before returning to the United States and starting a series of work in which he explored his craft's aesthetic side. The show traces the artist's career with 170 pictures and period documents. A trilingual catalogue, destined to become a work of reference on the photographer's œuvre, has also been published. In addition to reading it, we suggest visiting the Internet site dedicated to him, a model of its kind.

Videos



Lewis Hine (1874-1940),
Waiting for the dispensary to open.
Hull house district, Chicago, 1910.

EXHIBITIONS

Mondrian - Nicholson In Parallel

Still little known to the public, the friendship between the two artists triggered a highly productive period for the history of art on either side of the Channel. Although Ben Nicholson was already committed to abstraction, his meeting in Paris with Piet Mondrian certainly encouraged him to pursue his personal quest. At the same time, Mondrian's art underwent a new stage in its develop-

ment, notably through the vertical and horizontal use of his celebrated double black line, strengthening compositions that have since become famous. The Daniel Katz Curator of 20th Century Art at the Courtauld Institute, Barnaby Wright, talks to us as the assistant curator of this exhibition.

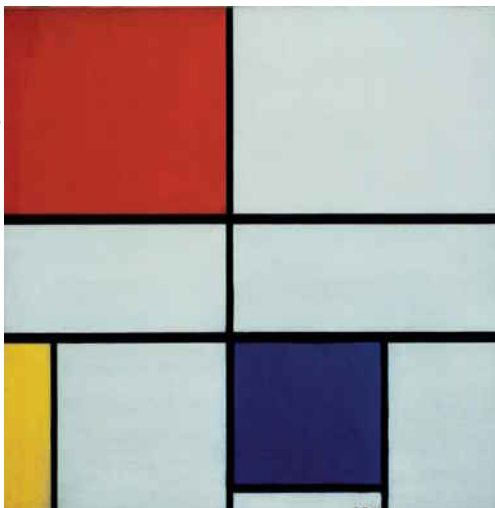
La Gazette Drouot: How did the idea of a parallel between Mondrian and Nicholson come about?

Barnaby Wright: With every Courtauld Institute exhibition, we choose an artist or group of artists from our permanent collections. After that, we build up a project around one work or a series of works. This is what Christopher Green and I did, taking Nicholson's painting "1937 Abstract" as the starting point for the parallel between the two artists, which was at the very core of their relationship. This was a highly creative friendship that has never been explored in the form of an exhibition until now, at least.

Why did Nicholson settle in Paris at the end of the Twenties?

Nicholson was very active in Paris, especially in the early Thirties. Not only did his first wife, Winifred Nicholson, have an apartment there, but he himself liked to go the city and visit fellow artists. Look at his diary for 1936, for example – the one we are exhibiting – with all these amazing appointments. On Monday, Nicholson sees Kandinsky. On Tuesday, it's Arp. On Wednesday, Mondrian. And it goes on - with Picasso, Braque, Calder and so on. As a rising value in British art, Nicholson was thus able to have frequent contact with all the artists of his time in Paris. He also became a member of the "Abstraction-Création" asso-

© 2012 Mondrian/Holtzman Trust c/o HCB International Washington DC



Piet Mondrian, "Composition C (n°III), avec Rouge, Jaune et Bleu" (*Composition C (no. III), with Red, Yellow and Blue*), 1935, oil on canvas, 56.2 x 55.1 cm, private collection on loan to the Tate Gallery.

ciation, to which Mondrian already belonged. As a matter of interest, it was through Moholy-Nagy that the artists met in the spring of 1934.

How did this first meeting go?

Well, Nicholson has left an eloquent account of the event, which took place in Mondrian's studio in Paris in April 1934, describing it as an overwhelming experience. He says that after leaving Mondrian, he was so bowled over by this purity and serenity that he had to sit in a cafe for an hour to recover. Later he compares the master's studio to a hermit's cave where lions used to take refuge. He also adds that what impressed him so was not just the paintings in the studio – the extraordinary works that he discovered in Montparnasse at 26, rue du Départ – but also the absolute "radical nature" of the whole place and the ambience created by the artist. After that the two artists became very good friends, and corresponded regularly. Meanwhile, Nicholson formed a small group in England to buy Mondrian's work.

What was their initial reaction?

When Mondrian was selling nothing in Paris, in 1935 Winifred Nicholson was the first to buy one of his paintings in London. This was the "Composition avec doubles lignes et jaune" (Composition with Double Line and Yellow) of 1932, which can be seen in our exhibition. Nicholson then included three of Mondrian's works in the "Abstract and Concrete" travelling exhibition which opened in Oxford in 1936, and which also featured Kandinsky, Arp, Giacometti, Miró, Calder, Moholy-Nagy, Hélión, Hepworth, Moore, Gabo and himself.

Which aspect does your exhibition focus on?

Fairly logically, our exhibition wanted to show emblematic works by both artists, which had been either exhibited together or published together in the art review "Circle", of which Nicholson was the editor. As regards loans, the works come from a variety of places in America and Europe, including the Centre Pompidou, with a painting by Mondrian dating from 1936 – a gift made at the time by the artist to Ben Nicholson and Barbara Hepworth. Not forgetting



Piet Mondrian (1872-1944) in Hampstead, c. 1939-1940.
Photograph by John Cecil Stephenson.

© Estate of John Cecil Stephenson/Tate Archive

private collections, with some unknown pieces by Nicholson that have never been shown in public before.

What made Mondrian and Nicholson so close?

From the aesthetic point of view, it was certainly the belief shared by both men in abstraction as a new form of social and political art. We know that Mondrian longed for the same harmony in the world as in his work. A world that was not necessarily perfect, when you see his blocks of colour, which are very different in size and intensity. But certainly a more just world, like the balance he seeks between them in his paintings. In the same way, Nicholson

used abstraction, sociologically speaking, to transcend our condition and take it to a higher spiritual level. Likewise, "Circle" brought together a number of artists who shared this vision of a progressive art, inspired by Russian constructivism and the Bauhaus, as an antidote to an inter-war society that was distinctly adrift.

How were these theories received in London?

London was then in the throes of a lively debate on the nature and influence of Modernism in architecture and the fine arts. Just one example of a flagship project of the time was the work of the Canadian architect Wells Coates, who in 1934 produced the Isokon building (better known as the Lawn Road Flats) in Hampstead, north London. Very similar to Le Corbusier's "machines for living in", this was a successful experiment in a collective building, where several exiles fleeing the Nazis, such as Walter Gropius and Marcel Breuer, were able to find a safe refuge.

What took Mondrian to Hampstead?

The imminent war drove Mondrian to London, and Hampstead, where he met up with Henry Moore, Naum Gabo, Ben Nicholson and Barbara Hepworth. Obviously it was Nicholson who organised his accommodation, finding him a flat at 60 Parkhill Road, where he stayed from September 1938 to September 1940. There, Mondrian lost no time in exactly recreating his Paris studio. There is a telling story about his train journey to London. While he was looking at the fields flashing past the window, Winifred Nicholson, who was accompanying him, asked if he found the English countryside as enthralling as the city he had just left for the first time in twenty years. Mondrian replied that he was fascinated by the electric pylons cutting across the horizon in different periods and spaces. In short, he was really engrossed in the breaks made by these lines, delineating spaces comparable to his paintings!

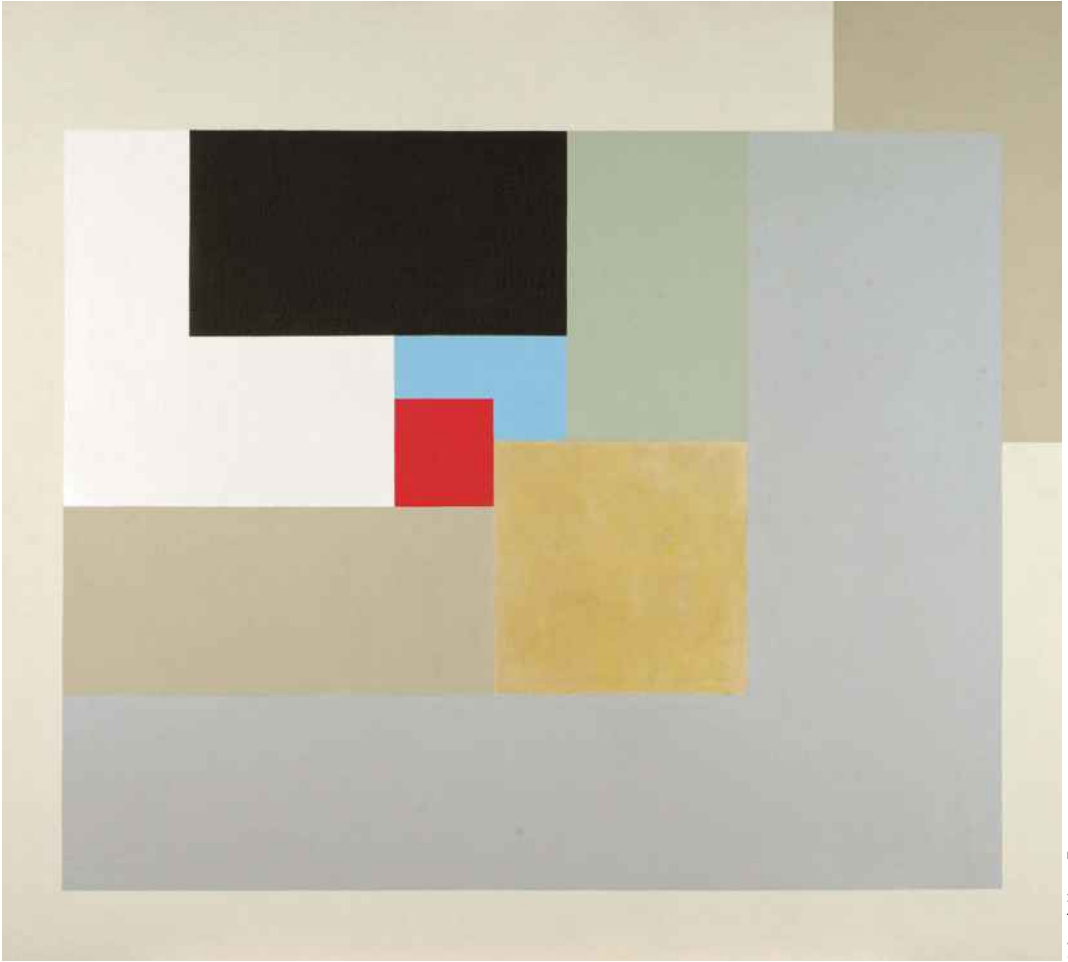
How did Nicholson react to having Mondrian as a neighbour in London?

As an artist, Nicholson was not dominated by Mondrian, but he interpreted his principles so well



Ben Nicholson (1894-1982), in his Hampstead studio, c.1935. Photograph by Humphrey Spender.

© National Portrait Gallery, London



© Angela Verren Taunt

Ben Nicholson, "1937", oil on canvas, 79.5 x 91 cm. The Courtauld Gallery, London, Samuel Courtauld Trust (Alistair Hunter Bequest, 1984).

that his work spontaneously drew a creative benefit from it. Although they echo each other in many ways, their works are impossible to confuse. While Mondrian conceived his paintings two-dimensionally, Nicholson explored three dimensions. More than anything, their proximity reveals their profound camaraderie. In the end, under the threat of the Blitz, Nicholson and Hepworth left London for Cornwall in 1939. Meanwhile, Mondrian was bombed in his

Hampstead studio and the windows were shattered. This marked the end of his stay in London, and he then moved to New York.

Interview by Renaud Siegmann

"Mondrian - Nicholson: In Parallel", The Courtauld Institute of Art, Somerset House, The Strand, London - Until 20 May. Exhibition curators: Prof. Christopher Green and Dr. Barnaby Wright. www.courtauld.ac.



EXHIBITIONS

Gallen-Kallela or the Finnish spring

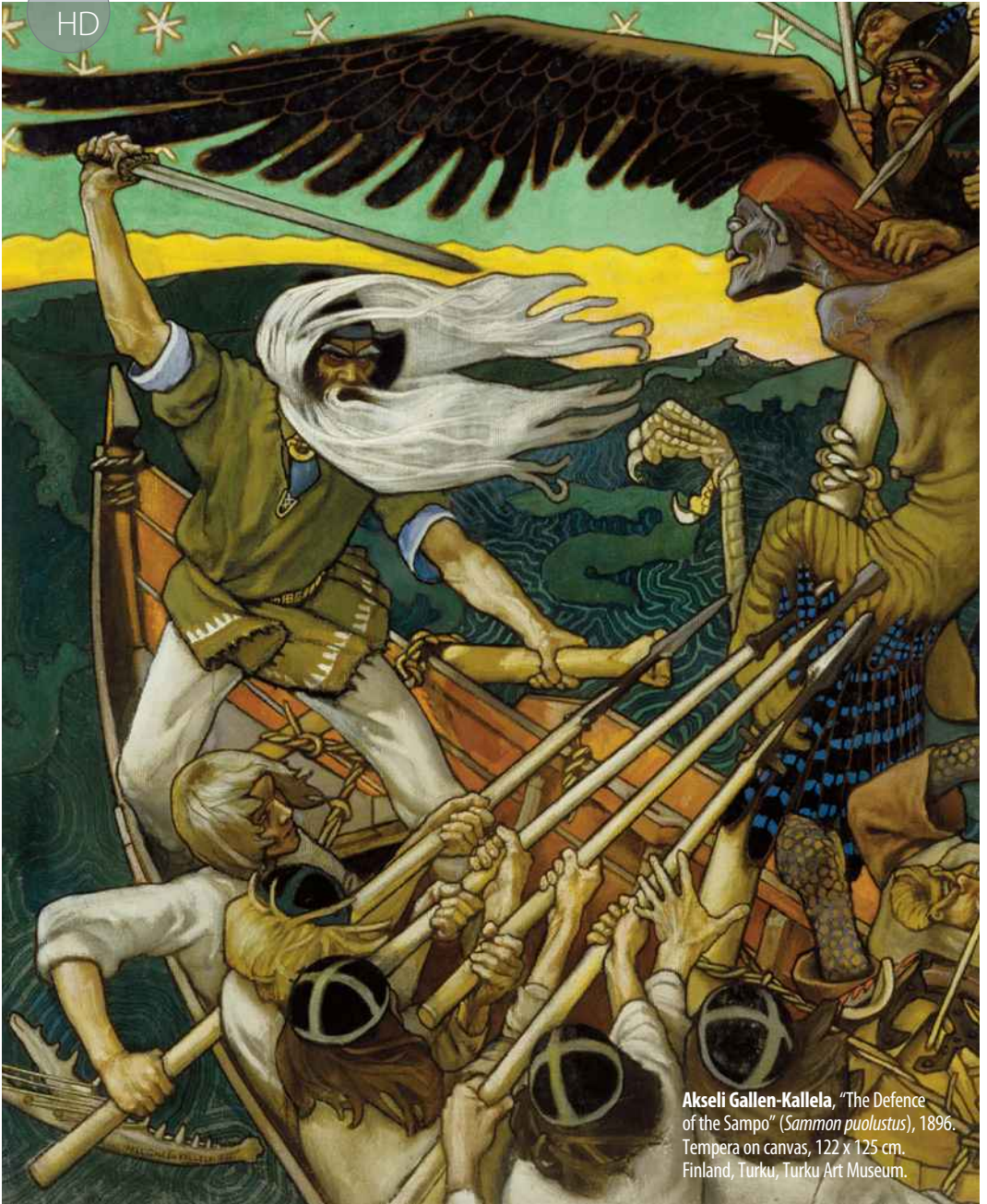
After the Danes Vilhelm Hammershøi and Jens Willumsen, and the Swedes August Strindberg and Eugène Jansson, the Musée d'Orsay is paying tribute to the astonishing career of Akseli Gallen-Kallela, Finnish by adoption. Far more than with his Scandinavian contemporaries, the quest for and expression of a national identity lie at the heart of this retrospective, which does justice to a little-known artist, until now only seen in France through the odd picture here and there in collective exhibitions. "But be careful: this is not Nationalism, strictly speaking," says Janne Gallen-Kallela-Sirén, a descendant of the artist, director of the Helsinki Art Museum and one of the exhibition curators, who is in Paris for the opening. "As Isaiah Berlin [British political philosopher of Russian origin – Ed.] wrote, the term "nationalism" does not apply universally. On one hand, the party advocating it is an oppressor; on the other it is the defender of a culture. To talk of nationalism, there has to be an established nation. And for that, we have to wait until the 20th century. Before then, there were plenty of ideas for creating a country floating around." In the 1890s, the Scandinavian countries were seeking to escape from the continental models that had come from Germany and France. Their artists wondered about the best way to assert a free style, drawing on

their respective histories. The development of Finland, not a kingdom like Denmark, Norway or Sweden, was a little different. At the end of the 19th century, after six hundred years of Swedish domination, this territory – not yet a country – was a grand duchy of the Russian Empire that only became independent after 1917. How could it exist in such circumstances? After a period of apprenticeship in Paris during the 1880s, like many of his peers from the North, Gallen-Kallela sought increasingly to extol the spirit of his country. Already, as we see in the first room, he oscillates at this period between two representations of woman: the sophisticated, urban Parisian lady, where he brilliantly interprets the lessons of Jules Bastien-Lepage and the Académie Julian, and the natural, rustic, sometimes unrestrained Finnish woman, as in the ambiguous "Lost", showing a country girl slumped at the foot of a tree in the forest. The sublimation of simple, dignified rural life, and likewise of an imposing, unsullied nature, is an aspect he shares with his compatriot and contemporary Albert Edelfelt. In "Waterfall at Mäntykoski", Gallen-Kallela treats the cascade in a manner "halfway between a naturalistic style and abstraction", to quote the historian Fabienne Chevalier. Five golden strings cut vertically through the picture: a reference to the kantele, a Karelian musical instrument found in the Kalevala, the great epic compiled by Elias Lönnrot from a cosmogonical, thousand-year-old oral folklore, and published in 1836. "Here Gallen-Kallela produced a manifesto that condenses two major attributes of the national culture: the grandeur of wild natural sites and the music of Sibelius, which is both modern and rooted in a knowledge of folklore," says Fabienne Chevalier.

"Akseli Gallen-Kallela, une passion finlandaise", Musée d'Orsay, 1, rue de la Légion-d'Honneur, Paris - Until 6 May. Catalogue co-published by the Musée d'Orsay/Éditions Hayje Cantz, 204 pp., 140 ill. Price: €42. www.musee-orsay.fr



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Akseli Gallen-Kallela, "The Defence of the Sampo" (*Sammon puolustus*), 1896. Tempera on canvas, 122 x 125 cm. Finland, Turku, Turku Art Museum.



© Finnish National Gallery / Central Art Archives / Photo Hannu Aaltonen

Akseli Gallen-Kallela, "Springtime" [Kevät], 1903, study of the frescos in the Sigrid Jusélius (1887-1898) mausoleum in Pori. Tempera on canvas, 77 x 145 cm. Finland, Helsinki, Sigrid Jusélius Foundation, On Permanent Loan to the Ateneum Art Museum.

An eerie atmosphere

The painter went further still. Of Swedish origin, Axel Waldemar Gallen changed his name in 1907 to "Gallen-Kallela" to make it sound Finnish. And during the civil war that followed Finland's independence ten years later, he joined the "Whites", led by General Mannerheim. Above all, he endeavoured to embody the identity of the country and its people through his art. The Paris Universal Exposition of 1900 gave him a splendid opportunity to present a summary of Finnish art to the world. Tsar Nicolas II authorised Finland to attend. The artist participated in the building constructed by the architect Eliel Saarinen, designing not only a collection of furniture for the "Isis" room, but also decorating the vaults with three scenes from the Kalevala, for which he received a gold medal. The Finnish national epic was central to his work. In 1889, he painted his first version of the myth of Aino. The exhibition contains a triptych with a stylised gold frame illustrating this passage, in which a girl, forced to marry an old man, flees from his advances by throwing herself into a lake,

where she changes into a salmon. With their lively palette, feeling for synthesis and eerie atmosphere, his Kalevala illustrations immortalise scenes like the defence or plunder of the "sampo", a magical object that brought prosperity. The Senate of Finland commissioned a second version of the "Legend of Aino" from Gallen-Kallela. In "Spring", one of the frescoes he designed for the Juselius mausoleum (recreated in one of the rooms) in memory of a dead child, he shows a woman in black, Death, prowling not far from some children who are unaware of the danger. The artist paints in tempera, like an Italian Primitive, as though he wanted to give a patina and an additional layer of historical antiquity to his work. In addition, a journey to Italy influenced him in the treatment of subjects and framing – an aspect that would have gained from further development in this exhibition. All in all, what this "modern Primitive" constructs is a Finland that is both new and old, rooted in Karelia: the very cradle of Finnishness.

Alexandre Crochet

NEWS IN BRIEF

The French Art in Azerbaijan



© Réunion des musées nationaux press département - Grand Palais (musée du Louvre)/Thierry Le Mage

The purpose of the exhibition that the French ministry of Culture is holding this spring and summer at the Baku Museum of Fine Arts in Azerbaijan's capital, the Kazakhstan Museum of Fine Arts and the Almaty Museum of Fine Arts is to make French art from the Renaissance to the 20th century better known in the Caucasus. The country's major museums -the Louvre, Orsay, the Palace of Versailles and Fabre Museum in Montpellier - have loaned out nearly 300 works to illustrate the splendour of French art: a fine example of France's cultural exception! S. P.-D

François Boucher (1703-1770),
"La Marquise de Pompadour",
1750, oil on canvas, 60 x 45.5 cm.
Paris, musée du Louvre.

MUSEUM

Jean-Philippe Toussaint

IN PARTNERSHIP WITH



The collection of Baron Edmond de Rothschild, in the graphic arts department, includes an exceptional assortment of rare books, manuscripts, drawings and etchings. The Louvre has invited writer and director Jean-Philippe Toussaint to conclude the cycle of exhibitions that began in 2007 with "Van Dyck graveur" (*Van Dyck as engraver*), a cycle devoted to the art of etching and books since the European Renaissance. While Van Dyck's "iconography" was an opportunity to rediscover all the master's autograph copper engravings, "Les Batailles de l'empereur de Chine" (*The Battles of the Chinese Emperor*) reminded the public of the extraordinary commission sent by the Qianlong Emperor to Louis XV concerning illustrations for the edition of his poems on the conquests of Chinese Turkestan. Meanwhile, the "Recueil Julienne", a series of engravings after Watteau, featured in the third exhibition of the cycle, which last year also explored early copperplate engraving in the Florence of the Quattrocento.

The Edmond de Rothschild collection gave the floor to an author, film director and plastic artist to conclude this exploration of the art of the Book, seen as one of the main vehicles of our civilisation. The result is LIVRE/LOUVRE, a visual poem where Jean-Philippe Toussaint takes an entirely new look at books in the 21st century. "This is a visual tribute to the book in a few plastic proposals." With this laconic phrase, Jean-Philippe Toussaint invites us to journey

through the Louvre, and think about art, literature and passing time... In its metaphorical conciseness, LIVRE/LOUVRE is intended as an encounter, a moment of sharing, a circuit through the Louvre Palace in contemplation of the works it contains, and the incitement to the viewer's gaze, which becomes the attention of the reader. The author of "Faire l'amour" (2002), "Fuir" (2005) and "La Vérité sur Marie" (2009) explores the points of similarity between the gaze and the text, the film and the museum, plastic creation and writing: the Book and the Louvre.

And so the Sully rooms contain several light installations where video creations and neon constructions (Lire/Live, the universe or the library of Babel, the Rothschild library) dialogue with classical works like Albrecht Dürer's "Melencolia I", Martin Schongauer's "Temptation of Saint Antony", the 1481 edition of Dante's "Divine Comedy" illustrated by Baccio Baldini, Charles Le Brun's drawings devoted to the expression of the passions, and the original manuscript of Samuel Beckett's "Waiting for Godot". The circuit is structured by several photographic creations, showing a work in progress (started in August 2005), where Jean-Philippe Toussaint questions his fascination with reading, ironically observes a Tuesday at the Louvre (closing day) or shows us a portrait of writers inspired by Fantin-Latour's "L'Hommage à Delacroix" (*Homage to Delacroix*). "Beckett, Borges and Dante are the exhibition's three guiding figures," explains Toussaint. "Beckett is the writer par excellence. For me, "book" means Beckett. Borges represents the universality of books, the Babel aspect, the delights of the labyrinth and infinite knowledge. And Dante is so important in the exhibition because one

Jean-Philippe Toussaint. *Livre/Louvre*, Sully wing.
Until 11 June. www.louvre.fr



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Jean-Philippe Toussaint,
"Autoportrait au Louvre", photograph.

© J.-P. Toussaint, 2012



Jean-Philippe Toussaint,
"Autoportrait en lecteur".



© J.-P. Toussaint, 2012

of the gems in the Edmond de Rothschild collection is the original book of the *dicine Comedy* illustrated by Baccio Baldini's etchings after Botticelli's drawings [...] In the video I made for the installation describing how the brain works, I connected the flames of Dante's Hell with the flames of "La Mort de Sardanapale" (*Death of Sardanapalus*). In this way, there are secret links between the various parts of the exhibition, connecting Dante with Beckett and Dante with Delacroix. [...] Everything is mingled. Delacroix painted "La Barque de Dante" and Beckett was always inspired by Dante."

The biggest surprise in this exhibition is undoubtedly the "LIRE/LIVE" installation, where medical imaging is shown alongside works by Le Brun and Sébastien Leclerc, together with graphic creations by Toussaint, including a Self-portrait as a reader. "As the LIVRE/LOUVRE exhibition focuses on the book," says Toussaint, "I had the idea of getting someone to read in one of the exhibition rooms. Playing on the words "lire" and "live" – live reading –, I dreamed up a character sitting reading in a shower cabin, wearing an electrode helmet connected to an amplifier, itself connected to a screen, which broadcasts what is supposed to be going on in his mind. When spectators enter the room, they are surrounded by a medical environment, which makes them think they are seeing what goes on in the reader's head. But it's an illusion: it's really a video I created especially for the occasion, which is broadcast continuously on the screen. In the very first sketch I made of the installation, all the elements were already in place: the shower cabin, the book, the amplifier, the electrode helmet. After that the project became more detailed, and we designed a more compact ensemble with the Louvre architects." A dialogue is created between the precision of current medical imaging and the scientific representation of the classical age, with some intriguing results.

The last part of the exhibition, an audiovisual room under the pyramid, invites the spectator to a showing of *Three Fragments of "Fuir"*, a film triptych made by Toussaint for the Louvre exhibition. Here the actress Dolores Chaplin embodies the role of Marie, the heroine of the director's trilogy, who in

READING

Catalogue of the exhibition "La Main et le Regard. Livre/Louvre", by Jean-Philippe Toussaint, co-published by Le Passage/Musée du Louvre Editions, 244 pp. Price: €29. *L'Urgence et la Patience*, by Jean-Philippe Toussaint, Les Éditions de Minuit.

"Fuir" becomes lost in the galleries of the Louvre: "I was inspired by the scene written in the book; I kept the same settings: the Grande Galerie, the staircase with the "Victory of Samothrace", the antique statues. But in the way the decor is filmed, it finally remains in the background: only the actress occupies the foreground. I emphasise the immobility of the statues in the way I have used plastic to cover some of them. With the music, the sound and the actress in movement we manage to give the impression that these antique statues veiled in plastic film correspond to what the actress sees. Not only do these statues seem to occupy her field of vision, but they also convey a symbolism (which I hope is subtle but obvious) of mourning – where the plastic film seems like a veil, where a hand placed on the shoulder of a marble becomes an image of solace... A symbolism at once clear and discreet."

Works of art mingling with the life of the public, marking out the experience of the visit to the museum – just as reading can also bring the real and imaginary together: this is undoubtedly the intention of LIVRE/LOUVRE, a completely new type of exhibition where a writer, film director and plastic artist, using the Louvre as a pretext, takes the book as a subject. And because it is a living work, the public will also be invited to the Louvre auditorium to see (or see again) the entire film works of Jean-Philippe Toussaint throughout the exhibition, while the TV channel Arte's website will feature a programme on the exhibition that opens up new interpretations of "Livre/Louvre".

Pascal Torres

*Curator at the department of Graphic Arts
and Curator of the exhibition*

