

Gazette Drouot

INTERNATIONAL

WHAT'S UP?

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NUMBER 16

JULY/AUGUST 2012

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FRA ANGELICO

Marseille, Saturday 27 October 2012

Expert: René MILLET, 4 rue de Miromesnil 75008 Paris - Tél. +33 (0)1 44 51 05 90 - expert@rmillet.net

The painting can be seen at the expert's premises until the sale.

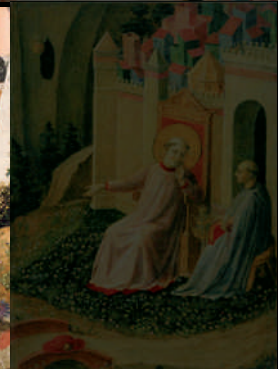
Museum of Anvers



Museum of Chantilly



Museum of Cherbourg



Museum of Philadelphie

Painted by Fra Angelico and his studio c. 1430, this «Thebaid» is the central part of a large composition of which four other panels have been identified:

- The Ecstasy of Saint Benedict in the desert (Musée de Chantilly)
- Saint Romuald appearing to Otto III, (Museum of Antwerp)
- The Conversion of Saint Augustine (Musée de Cherbourg)
- The Papacy Offered to Saint Gregory (Philadelphia Museum)

The iconography differs from the other known Thebaid, including one by Fra Angelico himself (now in the Uffizi, Florence). By choosing to represent scenes of hermit life rather than the acts of one of the first Desert Fathers who took refuge in the Theban desert, the Dominican artist monk participated in the great revival of the contemplative orders, which began in Italy during the 14th century.

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These are some of the best summer sales dominated by this portrait of French King Louis XI, sold in London on the 4 July or the rendez-vous in the Côte d'Azur with jewellerys, paintings, furnitures, not to mention collector cars in Le Mans...



EVENT 82

Vienna is celebrating its master of Art Nouveau 150 years after his birth. This jubilee will feature exhibitions of some eight hundred works, which unveil the riddles of a destiny.



29 RESULTS

The season ends with many records for Jean-Étienne Liotard, Jehangir Sabavala, Joan Miró... and the sculptor Edme Bouchardon. A special mention goes to Asian art dominated by an Imperial album from the Qianlong period and Russian art like this Order of Saint Alexander Nevsky...

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104 INTERVIEW

In view of her new exhibition at the Château de Versailles, Joana Vasconcelos was kind enough to talk to us at her workshop in Lisbon, on the banks of the Tagus.



90 ART FAIR

Inaugurated in 1955, dOCUMENTA is the most eagerly-awaited non-commercial meeting in the contemporary art world. Now and until 16 September.

114 DESIGN

He makes art out of our fantasies, and looks at society with a poetic but well-considered eye. Welcome to the bizarre, off-key world of Philippe Ramette!

EDITORIAL



DR

Stéphanie Perris-Delmas
EDITORIAL MANAGER

Summer is here, synonymous with the seasonal break: two long months without the giddy pace of auctions and the almost uninterrupted flow of discoveries, masterpieces and brilliant coups! Do you believe that? We don't, not really... As you can see from this issue, the market, though it may be slowing down, has hardly come to a standstill, thus enabling us addicts not to fast for too long. So here are some of the most appealing dates of the summer, from London to Monte Carlo, irrespective of speciality... For others, those abandoning the sales rooms for a time to venture into museums, we have selected the flagship exhibitions of the summer, from Gustav Klimt to Joana Vasconcelos, as well as some delightful escapades to the more unusual of artists' museums, so that you can explore the laboratories of creation. In short, this double issue is designed to treat your addiction, and help you wait patiently and loyally, until the new issue...

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UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS





CALENDAR

Here is a sample of auctions worth noting this summer.

4 July

Fine provenances

The third "Treasures, Princely Taste" auction in London, offers a selection of furniture and objets d'art with some very fine provenances (Sotheby's), like this gold elephant pendulum once owned by the Shah of Iran. The estimate matches the pedigree: £12M.



4 July

Portrait of King Louis XI

With 44 paintings and a total estimate of slightly over £26M, this will surely be one of the season's best auctions of old paintings on 4 July in London (Sotheby's). It features no fewer than three works by Pieter Bruegel the Younger (1564-1637/8) teeming with picturesque details: "The Battle between Carnival and Lent" (£4/6M), a panel larger than the rare "Tower of Babel" (£2/3M) from the former Ch. De Pauw collection, and the slightly smaller "Saint John the Baptist Preaching" (£1/1.5M). An equally rare piece is the last intact triptych by Lucas Cranach the Elder (£4/6M), still in private hands, whose history has been known since it was painted. It was commissioned in 1511 by the Feilitzsch family, which owned it until the middle of the last century, when it entered Konrad Adenauer's collection. It was then purchased by a dealer who sold it to the present seller. As for the "Virgin Feeding the Child" by Hans Baldung, known as Grien (£1/1.5M), nobody has laid eyes on it since the last time it appeared for auction at the R. von Hirsch auction house in 1978. Although slightly under-represented in this auction, French painting is represented by a work of major historical interest: the only portrait of King Louis XI (1423-1483), long attributed to Jean Fouquet but today deemed to be by an unknown artist working in the second half of the 15th century. The effigy likely dates from approximately 10 years after his accession to the throne in 1461 because it shows the King wearing the necklace of the Order of Saint Michael, which he founded in 1469. He may not be a

Greek god, but this is the only portrait of him painted in his lifetime, which justifies the estimate: £400,000/600,000. Only time will tell if French museums attempt to repatriate this image of one of their greatest kings...

Xavier Narbaits

French school, c. 1470, profile portrait of Louis XI, King of France (1423-1483), wearing the collar of the Order of Saint Michael, oil on panel, 36.5 x 22.2 cm. Estimate: £400,000-600,000.



7 July

HD

Legendary cars

Sixty years on, a Mercedes 300 SL returns to the Le Mans circuit. In June 1952, the two-seater coupé cabriolet model, with Hermann Lang and Fritz Reiss as drivers, won the 24 Hours of Le Mans. Fast, certainly, but also full of stamina, the car driven by Karl Kling and Hans Klenk triumphed again at the Carrera Panamericana the same year. This racing car, with its distinctive gullwing doors, won over American dealers with the Max Hoffmann firm. Thanks to a weighty argument – a firm order of 1,000 cars – he persuaded the directors of the Stuttgart company to make a version for the road. The 300 SL (SL standing for Sport Leicht, or light sport) made its appearance at the New York show, still sporting its gullwing doors. The German factories produced around 1,400 "gullwing" coupés built in steel (apart from the aluminium bonnet, doors and boot), nearly all designed for the American market. It was even possible to order a body entirely in aluminium; only 29 of these were made. This little marvel had one (tiny) drawback: the famous doors tipped all the rainwater onto the occupants when they were opened. To keep this "maverick" but sexy aspect, the roadster model was produced from 1957 with either a removable hardtop or hood, or with both. The coupé presented at Le Mans came out of the factory on 4 May 1961, hood and hard



€570,000/650,000

Mercedes Benz 300 SL roadster, 1961. Chassis no. 19804210002820, engine no. 19898010002891. European registration.

top, and equipped with disc brakes, now becoming widespread on upmarket vehicles. Delivered in the United States, it returned to Germany, during the Nineties, and was entirely restored by the specialist Lars



Rombelsheim. The vehicle then belonged to Rolf Elzer, from Kiel, then in 2003 to Lebek Bekleidungsind, followed by Dr Michael Wollrath-Roediger. This legendary, elegant, thoroughbred car, a model that has gone

down in automobile history, will be rivalled on 7 July in Le Mans (Artcurial - Briest - Poulain - F. Tajan auction house) by a 1966 Ferrari 275 GTC, one of the three models built (€1.3-1.6M)...
Anne Foster



HD

7 July

Lamp by Ruhlmann

Jacques-Émile Ruhlmann, a fervent devotee of the 18th century, modelled this piece on a classic Louis XVI lighting fixture, the Bouillotte lamp. It was intended for an important customer, Georges Wybo (1880-1943), architect of the Deauville casino, the Hotel George V and the Printemps department stores in Paris. The lamp remained in the Wybo family until today. It is sold here by the Antibes auction house (€30,000/50,000).



7 July

From Itahashi Museum

Tokyo's Mainichi Auction is selling the Itahashi Museum's French doll collection. The most beautiful specimens include this model from the prestigious BRU company (¥1,400,000/1,900,000) and a large model attributed to Pierre Jumeau, a famous doll-maker honoured at various universal exhibitions (¥400,000/600,000).

7 July

Sayed Haider Raza

Painting is a highlight of this Vannes auction (Jack-Philippe Ruellan auction house), which also includes objets d'art, furniture, jewellery and silverware. Post war artists, led by India's Sayed Haider Raza, top the bill. This 1998 painting, "Prakriti" is expected to sell for €70,000/90,000. Raza experimented with abstraction before turning towards Indian beliefs and developing a sacred art in the 1980s. His paintings feature geometric shapes closely bound up with traditional mandalas. This depiction of a deity's sacred entourage is typically translated by a diagram centred on a black dot called a bindu. Similar to this piece, Raza's oeuvre can be distinguished by its colourful geometric shapes. Georges Mathieu, the leader of French lyrical abstraction who died a few weeks ago, is another star of this auction. His "Jours de captivité" is likely to spark a fierce bidding war (€40,000/50,000). **Caroline Legrand**

Sayed Haider Raza (1922), "Prakriti", 1998, painting acrylic on canvas, 146 x 97 cm.



SO USEFUL

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Expert :
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DESIGN

Thursday, November 15th

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7-8 July



Joaquin Torres Garcia (1874-1949),
 "Paysage, Le Cros de Cagnes-sur-Mer",
 1928, oil on canvas, 81 x 100 cm.
 Estimate: €90,000/120,000.

Cagnes-sur-Mer by Joaquin Torres Garcia

This Cannes weekend, on 7 and 8 July starts with 20th-century lithographs, design, decorative arts and a set of furniture attributed to Pierre Jeanneret from Chandigarh (Cannes Enchères auction house). This two-sided solid Indian Rosewood cabinet, called a File Rack with six open compartments, was intended for use as a bookcase and dates from 1957-1958 (€8,500/9,500). The Sunday afternoon sale will focus entirely on modern and contemporary art. Two works by Antoni Clavé stand out: "Guerrier" (1958), an oil on tapestry from the former Miquel Gaspar collection in Barcelona, expected to fetch between €80,000 and €100,000, and "Arlequin" (1949), estimated at €55,000/65,000. After

1954 the Spanish artist's painted works lie somewhere between figuration and abstraction. Other items sure to attract notice include drawings and sculptures by Charles Despiau and Joaquin Torres Garcia's impressive 1928 "Paysage, Le Cros de Cagnes-sur-Mer", which could reach €90,000/120,000. At 17, the artist left his native Uruguay to study in Barcelona before travelling to France, New York and South America. He lived a while in Paris. His painting, which is usually figurative, experiments with neo-visual techniques. The auction will also feature works by Russian painters, including Lev Kropivnitsky's 1964 "Composition in Red and Black" (€12,000/15,000).

Caroline Legrand



9 July

Mathurin Méheut

Breton artist, Mathurin Méheut focused on his native Brittany and its people, landscapes, markets, etc.

The Brest auction (Thierry-Lannon & Associés) helps appreciate the strength of his graphic work in some 250 lots, including this tropical fish (€2,000/3,000), which, although rather uncharacteristic of Brittany, offers a shining example of Méheut's skill as a colourist.

Andrew Wyld collection

As a great specialist in English drawings from the 18th and 19th centuries with a remarkable "eye", Andrew Wyld (1949-2011) was a dealer with a difference. Even though he had no formal education in art history, he worked for a long time at the prestigious Agnew's Gallery before setting up as an independent dealer. His London sale, following his death, certainly reflects his professional activities: it was a matter of personal pride with him always to have a collection of drawings with a wide price range. The ensemble offered on 10 July (Christie's) provides the hope, maybe, of landing a drawing at around £1,000 mark, such as "Two studies of a man" by P. Tillemans or "A Vision of the True Cross appearing to Saint Helen", a work in pencil by W. Young Otley. However, the most desirable drawings and water-colours start at £5,000 and £30,000 respectively, though these are just "minimum" prices largely exceeded by the finest

works: two studies of clouds, with "Storm at sea" by J.M.W. Turner (around £200,000) and "Storm clouds over Hampstead" by John Constable (£150,000-200,000). But these virtually abstract pieces do not accurately reflect a sale full of landscapes of the English countryside – "Travellers passing a village" by Thomas Gainsborough (£70,000-100,000) being a fine example. Finally, as good sons of Albion, English artists tended to travel, as witness "Shipping off the coast of Dieppe" by R.P. Bonington (£30,000-50,000) and "View of Rome from the Villa Medici" by J.R. Cozens (£100,000-150,000). **Xavier Narbaitz**

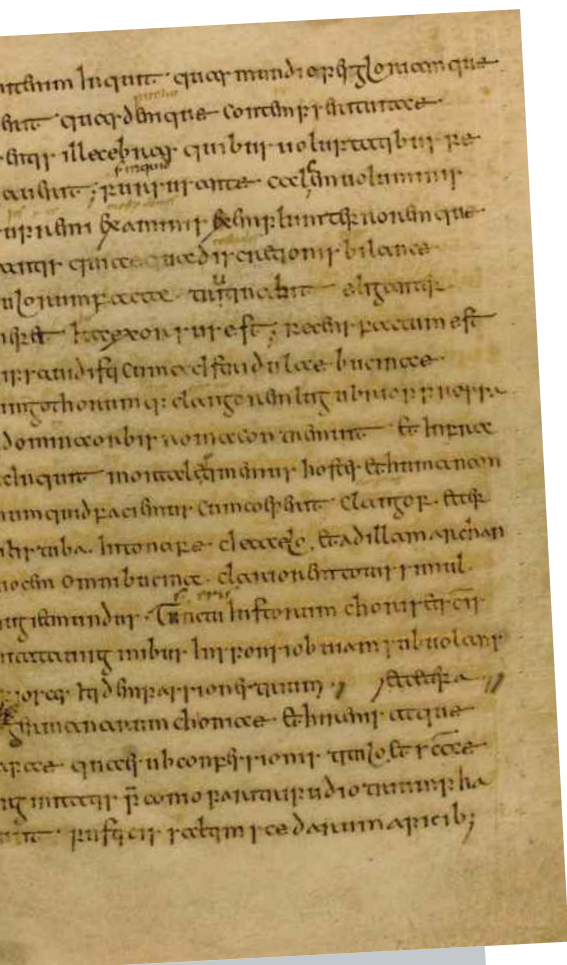
10 July

HD



John Constable, R.A. (1776-1837),
"Storm clouds over Hampstead",
oil on millboard, 40.6 x 69.2 cm.
Estimate £150,000 – 200,000.

10 July



Schoyen collection

Everyone will agree that this is hardly the "sexiest" sale of the year; page after page, its catalogue describes ancient manuscripts, sometimes very incomplete fragments of major texts. But these texts, dating from the 1st century BC to the 13th century AD, are nonetheless fascinating, for they enable us to reconstruct the history of writing in the Western world. All belong to the vast collection of over 13,500 manuscripts built up by Martin Schoyen, a Norwegian who readily made his treasures available to researchers. The 60 lots sold in the London sale (10 July - Sotheby's) cover a broad period.

We start in the antique world, with six fragments of the Iliad on papyrus (£20,000/30,000) and part of the epistle of Saint Paul to the Romans in Greek uncial script (£150,000/200,000) or in Syriac (£100,000/150,000). The Western world at the beginning of the Latin period knew two types of writing: cursive, from which Visigothic writing developed, and capitals, which became uncials. Of the first type, towards 700, we find a page relating to the abbey of Saint-Martin de Tours (£150,000/200,000); of the second, dating from the 6th century, a fragment of the Gospel according to Saint Matthew (£120,000/180,000). Carolingian minuscule appeared towards the end of the 8th century; dating from very shortly after this time, we find a passage from the Book of Ezekiel (£30,000/50,000) and a charter in Latin and Anglo-Saxon bearing the seal of King Henry III (£60,000/80,000).

Xavier Narbaïts

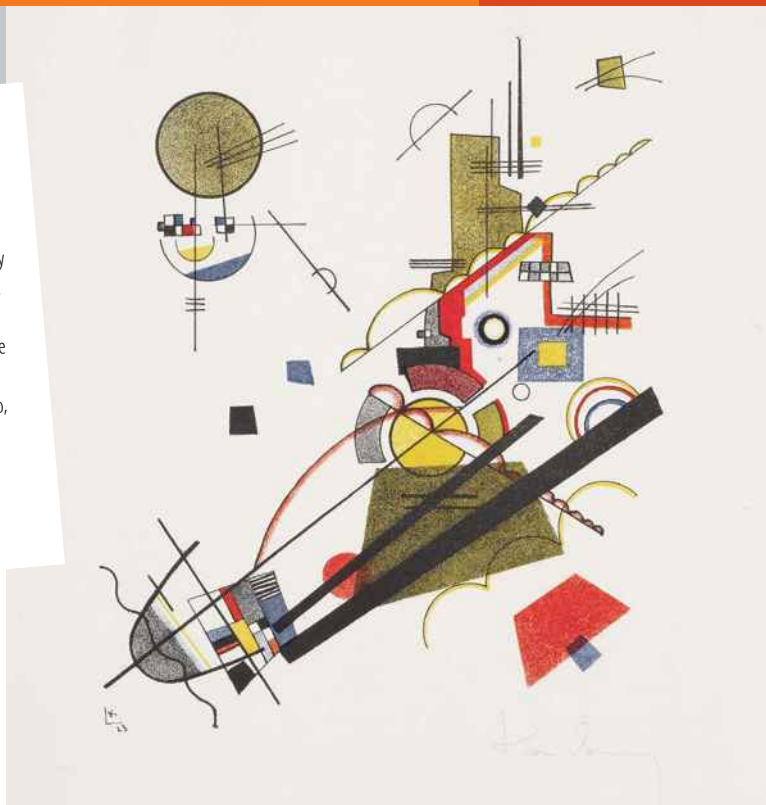
Aldhelm, *De laude Virginitatis* ("in praise of virginity"), in Latin, in Insular Southumbrian minuscule; decorated manuscript on vellum, Southern England, probably Glastonbury or Worcester, circa 800. Estimate: £300,000/500,000.

11 July

HD

Bauhaus School

In 1921 the Bauhaus School began publishing print portfolios in order to publicise its work and to raise money for the school. Published in 1923, our copy features work by Bauhaus artists and teachers, including Vasily Kandinsky, Paul Klee and Gerhard Marcks. As head of the graphic arts department, Lyonel Feininger oversaw the publication, which totalled 100 copies. Our portfolio, which will be sold during Bonhams' print auction in London, bears the number 45; each print is signed by the artist. It is expected to fetch between £70,000 and £100,000.



HD

12 July

From the late Lord Forte's collection

On 12 July Christie's London will disperse the late Lord Forte's collection and the interior of a Paris apartment decorated by Françoise de Pfyffer, estimated at a total of £1.5M. A pair of architectural caprices by a master of the genre, Francesco Guardi (£50,000/70,000), stands out in the first group, works by Riopelle, including a 1953 composition (£150,000/250,000) and an armchair with lions' heads by Diego Giacometti (€40,000/60,000) in the second.



BESCH

AUCTIONEER

CANNES

WEDNESDAY 15TH AUGUST • 2.30 P.M.
CANNES • HÔTEL MARTINEZ



266 - André MASSON 1896-1987
Don Quichotte et les enchanteurs, 1935
Signed oil painting - 98 x 126 cm
Certificate of authenticity from the André Masson Committee



263 - Moïse KISLING 1891-1953
Sanary, Le Port
Signed oil painting - 24 x 35 cm
Certificate of Jean Kislîng



152 - Charles LAPICQUE 1898-1988
La Bugatti, circa 1975
Signed oil painting - 64 x 76 cm
Bibliography: Ch. Lapicque, C.R., Paris 1972 n°4

MODERN PAINTINGS CONTEMPORARY ART

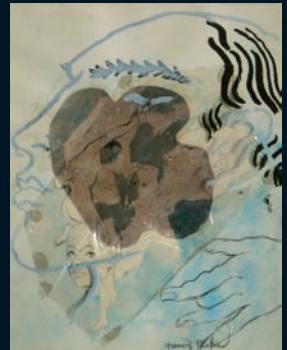
Public exhibition: Sunday 12th August from 5 p.m. to 8 p.m.

Monday 13th and Tuesday 14th August from 10 a.m. to 8 p.m. Wednesday 15th August from 10 a.m. to 12.30 p.m.



245 - Hans ARP 1886-1966
Tête bouteille, 1956
Signed oil on pavatex
130 x 85 cm
Certificate of authenticity from the Jean Arp Foundation

AIZPIRI (2) - AMBROGIANI - AMEGLIO - ANTOYAN - APESTEGUY
APPIAN - ARMAN - ARP - AUZALE - BABOULENE (3) - BACHMANN
BEAUDIN - BELLMER - BERBERICH - BITRAN - BLANCHARD - BLOC
BOMBOIS - BONETTI (2) - BOUCHEIX - BRAQUE - BRAUNER
BRAYER - BRIANCHON - BUFFET (2) - CAMOIN (7) - CAVAILLES
CHARRETTON - CHASTEL - CHMAROFF - CLAVÉ - COCTEAU (7)
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DADO - DALI (4) - DENIS - DOMERGUE (12) - DONGEN VAN - DUFY
DUMITRESCO - DYF (9) - EAMES - EL PRADINO (2) - EMPI - ENRAAT
ERNST - ESCUDIER - FAUTRIER - DE FEURE - FOUJITA (2)
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GAROUSTE (2) - GENIN (3) - GEN-PAUL (9) - GERMAIN - GIALLINA
GILLI - GISCLARD (2) - GOERG (4) - GOETZ - GONDOUIN (2)
GRAU-SALA - GROMAIRE (3) - GUIRAND SCEVOLA - HAMBOURG (3)
HAYDEN - HELLEU - HERVÉ (2) - HEUZÉ - HILAIRE (11) - HUGO
HUMBLLOT - HVIDT - JACOBSEN - JEANNERET (5) - JOUENNE
KJUNO (3) - KIKOÏNE - KISLING (3) - KLESTOVA (2) - KOKOSCHKA
LACHIEZE-REY - LANSKOY (3) - LAPICQUE (3) - LAPORTE - LATAPIE
LAURENCIN - LAVOINÉ - LEBASQUE (2) - LEBOURG (2) - LÉGER
LEGRAND - LEPRIN - LEROY (4) - LHOTE (9) - LIMOUSE - LOISEAU
LOUBCHANSKY (3) - LUCE (12) - LURCAT (3) - MACLET (4)
MADELINE - MAN RAY - MANE-KATZ - MANGUIN (2) - MARGAT
MARQUET (2) - MASSON - MENTOF - MONTEZIN (2) - MOSER
MUHL (3) - NAVARRO - PASCAL - PASQUA - PESCE - PICABIA (2)
PICASSO (5) - PISSARRO (2) - POMODORO - PONS (3) - PRIKING
PUIGAUDEAU DU (2) - RETH - RICHE - RIECHEL - RODIN - ROELOFS
ROSINI DI SANTI (3) - SADEQUAIN (18) - SAGASTA - SALOMON LE
TROPEZIEU - SANDOZ (3) - SAPORITI - SAURA - SAVEL - SCHULMAN
SEGOVIA - SIEFFERT - SIGNAC - SOGNOT - SOUVERBIE (2)
SUNYER - SURVAGE - TAÏB - TOHOSTOVSKY (4) - TERECHKOVITCH
TERLIKOWSKI DE - THAULOW - TIBIASSE - UTRILLO - VALADON
VALTAT (2) - VASSILIEFF (2) - VENARD (6) - VERSCHAFFELT
VLAMINCK DE (3) - VUILLARD - ZADKINE (2) - ZIEM - ZINGG



258 - Francis PICABIA 1879-1953
Cellophane, circa 1928
Pencil, gouache, cellophane and watercolour
on paper, signed on bottom right
"Francis Picabia" - 32 x 25 cm
Will be included in the annotated catalogue of F. Picabia
works being prepared by the Picabia Committee A certifi-
cate from the Picabia Committee will be given to the buyer

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WEDNESDAY 15TH AUGUST at 2.30 p.m.

IMPRESSIONISTS
OF THE CONTEMPORARY - DESIGN

- 1- M. VLAMINCK, 60 x 73 cm
- 2- B. BUFFET, 64 x 50 cm
- 3- S. DALI, 50,4 x 39,8 cm

209

THURSDAY 16TH AUGUST from 2.30 p.m.

JEWELRY & WATCHES BRAND



Gold ring with a diamond
emerald cut, (4,77 ct about)

Catalogue online : www.cannesauktion.com
Imminent closure of catalogue



17-18 July

Cartier

This summer the Monte Carlo auction house has dreamed up a programme likely to make wealthy customers happy. The two-day jewellery sale will offer nearly 500 lots, including famous pieces by Cartier, like these earrings featuring a teardrop ruby held by a row of six diamonds (€90,000/120,000) and a diamond collaret necklace (€80,000/120,000). Indeed this is but a small glimpse of what collectors have in store for them. The painting auction on the evening of 18 July will include a Van Gogh watercolour, "Dans la forêt, la Hague", from the former F.W.R Wentges collection (estimate on request) and a small armful of roses painted by Auguste Renoir, at €180,000/200,000 the bouquet. The catalogue also features a group of abstract works, the most famous of which are Jean-Paul Riopelle's 1961 "Carrefour" (€100,000/120,000), Georges Mathieu's "Flamme d'ardeur", c. 1985 (€40,000/50,000), and Hans Hartung's 1963 composition from the collection of Dr. Werner Haftmann, Berlin (€60,000/80,000).

20 July

Willy Wonka and the Chocolate Factory

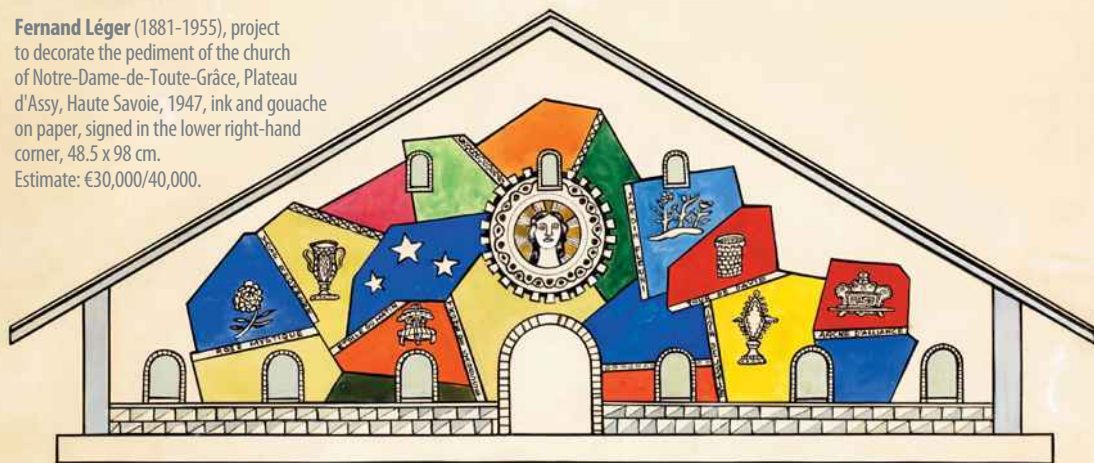
The sale organised by Profiles in History on 20 July in Los Angeles will give collectors the fabulous opportunity to own memorabilia from one of the most celebrated children's films in cinema history, 'Willy Wonka & the Chocolate Factory'. This interpretation of Roald Dahl's enchanting story was a spectacular depiction of Wonka's weird and wonderful world, with extraordinary props and flamboyant costumes - many of which appear in this collection. The star of the sale is undoubtedly the instantly recognisable Willy Wonka costume, with its purple velvet frock coat, wool and camelhair slacks, satin bow tie and violet lamé waistcoat (\$80,000-100,000). And, of course, collectors can get their hands on their very own Golden Ticket, albeit for an estimated price of \$20,000 - 30,000. A superb sale, with some tasty items!

John Price



21 July

Fernand Léger (1881-1955), project to decorate the pediment of the church of Notre-Dame-de-Toute-Grâce, Plateau d'Assy, Haute Savoie, 1947, ink and gouache on paper, signed in the lower right-hand corner, 48.5 x 98 cm. Estimate: €30,000/40,000.



Famous jewellers, famous painters

Year after year, the Maison Tajan stays faithful to its Monaco auctions. Sales of carefully selected jewellery and paintings are on the summer agenda of wealthy tourists who have come here to enjoy the coast. On 21 and 22 July the selection will live up to expectations with imaginative themes like historic jewellery and the great names of the Place Vendôme, with their reputation as the world's most famous jewellers. Eye-catching items include a pair of pear-cut fancy yellow ear pendants surrounded by diamonds (€110,000/120,000) and collectors' watches, such as a Breguet "272" chronograph from 1948 (€25,000/35,000), a Rolex Comex Submariner (same estimate) and an Audemars Piguet Royal Oak (€15,000/20,000). As for the artwork on offer, collectors and connoisseurs will find it hard to resist the works presented. Items to watch include Andy Warhol's

still life pencil drawing and 1977 watercolour (€60,000/80,000), Serge Poliakoff's 1969 "Composition in Blue and Yellow" (€150,000/200,000) and Sayder Haider Raza's 1963 "City Lights" (€200,000/250,000). This gouache on paper by Fernand Léger, estimated at €30,000/40,000, is an outstanding example of mural art and one which led to many commissions. The Dominican friars of Notre-Dame-de-Toute-Grâce asked several iconic figures of modern art, including Matisse and Bonnard, to decorate their church. In 1947 they commissioned Léger to decorate the pediment, a composition later continued by the mosaicist, Gaudin. Fernand Léger (1881-1955), project to decorate the pediment of the church of Notre-Dame-de-Toute-Grâce, Plateau d'Assy, Haute Savoie, 1947, ink and gouache on paper, signed in the lower right-hand corner, 48.5 x 98 cm. Estimate: €30,000/40,000. S. P.-D.

23 July

Polar bear

Nearly 200 animals stuffed by famous taxidermists will be on offer at the Hotel Martinez in Cannes (Besch Cannes Auction). In addition to a collection of African and European trophies, the auction includes a menagerie of shimmering parrots, slender pink flamingos and a sleek running antelope frozen in space. Expect to spend around €1,700 to become the owner of a mischievous yellow baboon and around €19,000 to tame an imposing I/ACIC-tagged tiger. This huge polar bear is expected to fetch the lion's share (€35,000/40,000).



HD

24-25 July

Night butterflies by Lalique

Buoyed by the success of its last experience, Artcurial is holding another jewellery auction in Monte Carlo this summer, hoping to beat its previous record (€6.6M). Jewellery is more than ever a safe haven, so such hopes are surely well-founded. The selection is attractive, judging by this delightful late 19th-century Lalique yellow gold bodice front with two stylised night butterflies, expected to take flight at €200,000/250,000, and a Boucheron diamond necklace and matching pair of earrings (€100,000/120,000). The next day, the Paris house will break new ground by holding its first Monaco sale at Hermès Vintage. For the occasion, 55 bags have been selected - special orders and iconic models, like the electric-blue Nile crocodile Birkin bag (€30,000/35,000).



HD

26 July

Monte-Carlo

Prince Rainier III had a real passion for cars, as the museum he founded on Monaco's Fontvieille esplanade attests. He collected around 100 models emblematic of automobile history. On 26 July his son, Prince Albert, will sell about 40 cars from the collection's reserves in collaboration with Artcurial-Briest-Poulain-F. Tajan. For €25,000/35,000 you can drive off in the late prince's 1956 Bentley S1 or his private car, a 1983 Mercedes 500 SEC, estimated at €15,000/25,000.

Dancers by Fabio Fabbi

Fabio Fabbi did not settle for dreaming about the Orient. The artist left his home town of Bologna for Egypt, where he painted a host of subjects, street scenes, bazaars and languid odalisques who look as though they have just come out of imaginary harems, like our "Dancers" sold by the Claude Aguttes auction house in Cannes. His light, charming works are still popular with collectors interested in Orientalism (€270,000/390,000). But painting is not the only speciality in the spotlight of these summer auctions. So too are first-rate jewellery, furniture and objets d'art such as this gold ring set with a square 14.29 ct fancy yellow diamond flanked by two baguette diamonds (asking price: €225,000/250,000) and a jointed grey gold necklace set with a river of yellow diamonds (70 ct) estimated at €320,000/350,000.

S. P.-D.

7-8-9 August



HD





AUCTION RESULTS

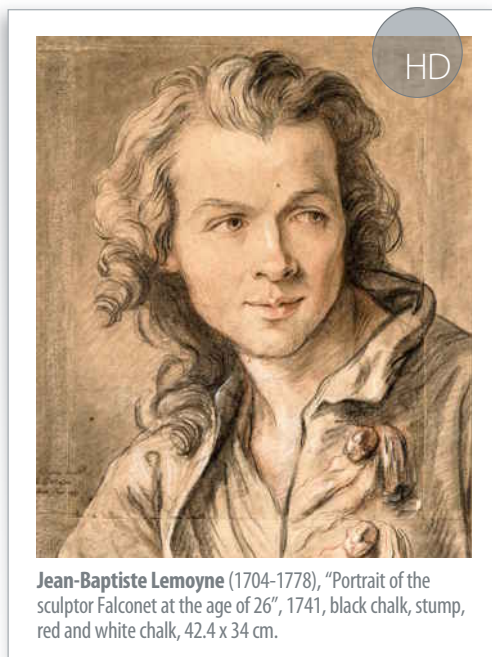
FIND AUCTION RESULTS ON THE INTERNET



RESULTS

Falconet by Lemoyné the Younger

This charming work done in three types of pencil was the star of a sale dedicated to the André Carlhian collection. The famous interior designer brought together paintings, furniture and objets d'art in his Parisian apartment at 73 Quai d'Orsay with an exquisite sense of taste. Several pieces evoke the spirit of the 18th century, like this portrait, estimated at €10,000 -15,000. Executed with great mastery, it evinces the talent of Jean Baptiste Lemoyné, sculptor, teacher and official portrait painter of Louis XV. As a shrewd observer, he loved capturing the fleeting expressions of the face. This drawing, still in its original frame, depicts the young Etienne Maurice Falconet. He came from a modest family of craftsmen and initially learnt the rudiments of the trade with his uncle, a marble mason. After entering Lemoyné's studio in 1734, he stayed there for a decade. A passionate, exuberant man, Falconet won the affection of the master, who rapidly came to consider him as a son. This drawing is evidence of their friendship, and



Jean-Baptiste Lemoyné (1704-1778), "Portrait of the sculptor Falconet at the age of 26", 1741, black chalk, stump, red and white chalk, 42.4 x 34 cm.

USEFUL INFO

Where ?	Toulon
When ?	7 June
Who ?	Toulon auction house. Maunier - Noudel - Deniau. Mr. Dubois
How much ?	€202,950

brilliantly captures the vivacity and naturalness of the young man. The eyes are particularly well drawn, giving the portrait great expressiveness, while the strongly accentuated eyebrows imbue the work with youthful energy. Here Etienne Maurice Falconet already appears as the philosopher Diderot described him in 1765: "He is full of refinement, taste, wit, kindness and grace". Such qualities did not go unnoticed by collectors. It crushed all estimates and was acquired by a German dealer for a major museum across the Atlantic. **Chantal Humbert**

RESULTS

Augustin a pointillist miniature

The delicate art of miniature painting always excites the interest of collectors in auctions. Jean-Baptiste Jacques Augustin, who was credited a year ago at Drouot – on 10 June, precisely – with a French record of €55,764 for a “Jeune femme vêtue de blanc, d’une tunique plissée et décolletée à manches brodées, et d’un voile transparent”, obtained a brand new record of €62,500 for the beauty shown in the photo. The miniature is dated 1805. The following year, he painted a portrait of Napoleon, when Chaussard noted in *Le Pausanias français*: ‘The miraculous talent of this artist is already well known; he has surpassed himself with this portrait of the Emperor.’ He uses the pointillist technique with such mastery that it is virtually imperceptible, to the extent that some commentators even think he abandoned it. He became the official painter to the imperial court, his 1808 portrait of Napoleon being used as an alternative to the one by Isabey, the work to which it is always compared, to decorate presentation boxes. His luck held during the French Restoration, when he was appointed painter in ordinary to the King in September 1814.

Sylvain Alliod

Jean-Baptiste Jacques Augustin
(1759-1832), “Portrait de jeune femme”, 1805,
watercolour and gouache on ivory, 6.3 x 8.3 cm.

FRENCH RECORD FOR THE ARTIST



USEFUL INFO

Where ?	Paris - Drouot
When ?	6 June
Who ?	Binoche et Giquello auction house. Mr. Boré
How much ?	€62,500

RESULTS

Portrait of **Gustave Le Gray**

A box containing fifteen quarter-plate daguerreotypes was attributed to two pioneers of photography, Auguste Mestral and Gustave Le Gray. The collection totalled €375,000 and raised interest from various institutions. The Musée d'Orsay pre-empted a "Portrait d'Auguste Mestral" at €33,749; the Bibliothèque Nationale de France bought a "Groupe sur une terrasse dont Auguste Mestral" (group on a terrace including Auguste Mestral) for €32,499 and a "Groupe avec Auguste Mestral, jouant aux dominos sur une terrasse" (group with Auguste Mestral playing dominos on a terrace) for €31,249. However, the top price, €137,496, went to this "Portrait présumé de Gustave Le Gray posant sur une chambre daguerrienne" (portrait assumed to be of Gustave Le Gray posing with a daguerreotype box camera). Meanwhile a "Portrait d'Auguste Mestral et un ami" (portrait of Auguste Mestral and a friend) garnered €35,000. With the anonymous photos, the highest bid, €26,250, went to a "Portrait de femme"



€137,496 Attributed to Auguste Mestral (1812-1884) and Gustave Le Gray (1820-1884), "Portrait présumé de Gustave Le Gray posant sur une chambre daguerrienne", c. 1847, quarter-plate daguerreotype.

USEFUL INFO

Where ?	Paris - Palais d'Iéna
When ?	6 June
Who ?	Pierre Bergé & Associés auction house
How much ?	€375,000

These daguerreotypes were some of Le Gray's first known works, produced between 1847 and 1848. He seems to have been getting his hand in by taking portraits of his close circle, including Mestral. We know little about the latter, who began working with daguerreotypes at the same period as Le Gray. **Sylvain Alliod**

RESULTS

By Emmanuel **Frémiet**

This bronze vase by Emmanuel Frémiet had remained in the family of its first owner, Étienne-Marie-Charles de Pomereu d'Aligre, 7th Marquis d'Aligre (1813-1889). No other work signed by Frémiet is known. Another smaller model of this vase, with no signature, has been through the sale room; this was cast by Graux-Marly. Until 1872, the sculptor had cast his works himself, after which Charles More became his caster, with Susse also producing a number of his creations. This vase could thus have been cast by Frémiet himself, as the sculptor then sold the model to Graux-Marly. The artist was mainly known as an equestrian and animal sculptor, but also produced decorative and furnishing objects. The Marquis d'Aligre, meanwhile, so enjoyed the pleasures of hunting with hounds at his Château des Vaux that he made hunting the dominant theme in its interior design. The herd of deer on this vase is a typical example. To celebrate the thousandth stag killed on the estate, a statue of one was raised opposite the main courtyard. S. A.

USEFUL INFO

Where ?	Paris - Drouot-Richelieu
When ?	6 juin
Who ?	Thierry de Maigret. Mme Sevestre-Barbé, M. de Louvencourt
How much ?	€111,528

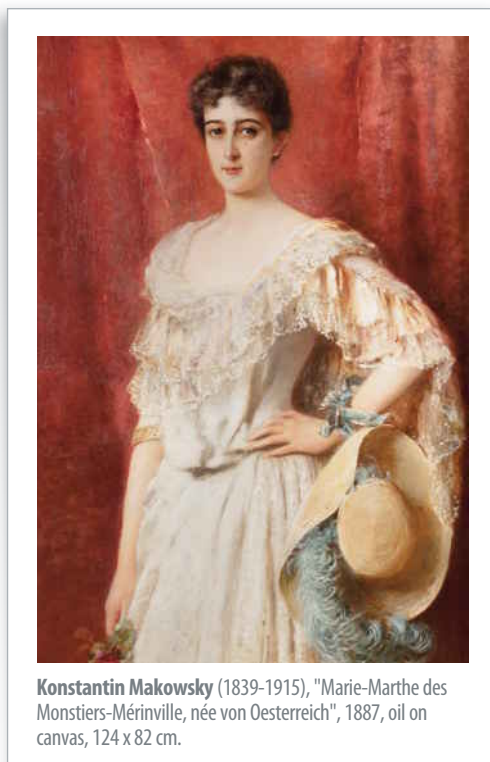


Emmanuel Frémiet
(1824-1910), "Harde de cerfs, 1866", vase in patinated bronze, h. 175 cm.

RESULTS

Makovsky the society artist

Until now, this portrait had remained in the possession of the model's descendants. With a high estimate of €60,000, it was finally pushed up to €161,096. Its creator, Konstantin Makovsky, was a Russian painter whose historical and mythological paintings have sometimes topped a million dollars. Born in Moscow, he entered the school of painting, sculpture and architecture there in 1851, rapidly becoming its best pupil and walking off with all the prizes. However, bending to his mother's wishes, he then left for France to study music. On his return to Russia, he entered St Petersburg imperial academy of arts in 1858, thus embarking upon the royal route to official recognition. But the young man rapidly rebelled against the academic system, and left the academy to form a cooperative of artists whose interest lay in subjects from everyday life. In the 1870s, a journey to Egypt and Serbia refocused his interest on pictorial concerns of



Konstantin Makovsky (1839-1915), "Marie-Marthe des Monstiers-Mérinville, née von Oesterreich", 1887, oil on canvas, 124 x 82 cm.

USEFUL INFO

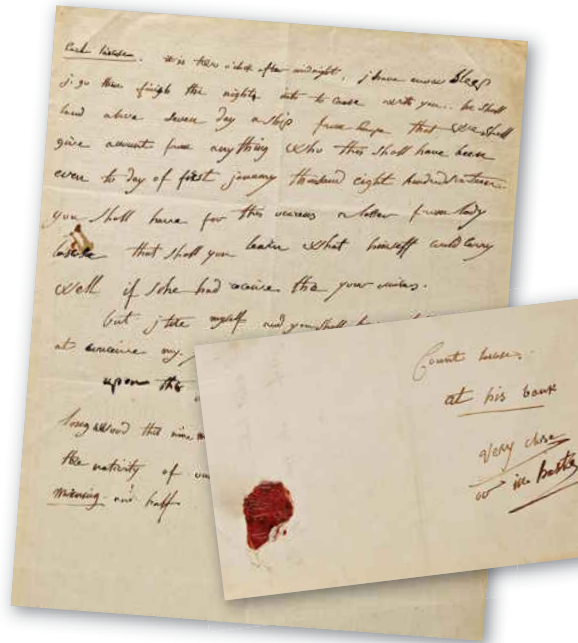
Where ?	Paris - Drouot
When ?	8 June
Who ?	Delorme, Collin du Bocage auction house. Mr. Chanoit
How much ?	€161,096

form and colour. During the 1880s Makovsky became a history painter and a sought-after portraitist. At the 1889 Universal Exposition in Paris, he was awarded a gold medal for his "Death of Ivan the Terrible". This vicomtesse was painted two years before. **Sylvain Alliod**

RESULTS

Napoleon in the original

Make no mistake: imperial auctions are conquered by arms and the pen! While it may be no literary gem, Napoleon's prose represents immense historical value, as witness yet another outstanding result: the €325,000 obtained on 10 June in Fontainebleau by his letter to his faithful companion in St Helena, Emmanuel de Las Cases (Osenat auction house). What makes it so special is that it is written in Shakespeare's tongue: a rarity if ever there was one, as we know of only three missives – including this one – providing evidence of the Emperor's efforts to learn the language of his jailers. More than 200 bidders registered to battle for this historic souvenir by telephone or absentee bid. No fewer than 1,000 long-distance bids were submitted – with only one winner: a private Paris institution frequently present at Fontainebleau sales, the Musée des Lettres et Manuscrits. €150,000 went to a pair of flintlock pistols made by Boutet for a senior officer, still in their original case with their accessories. The director/artist of the Versailles factory had fitted these mahogany-veneered weapons, produced between 1815 and 1818, with folding inlaid handles. A plaque in Cyrillic bearing the initials "PT" makes it possible to attribute them to the Russian General Pyotr Tolstoy, who was sent to the embassy in Paris to oversee the respect of the Treaty of Tilsit, signed in 1807. Military prestige was to the fore once more with a cap of the First Polish Regiment of Lancers of the Imperial Guard, which went for €65,000. The crimson velvet cap edged with astrakan sports a cockade surmounted with a Byzantine cross. A rare model going by the name of "confederatka", it is attributed



€325,000 Napoleon I, handwritten letter in English to Emmanuel de Las Cases, Longwood [on the island of Saint Helena], 9 March 1816, 3/4 p. in folio on English paper watermarked "Curteis & son 1805"; handwritten address on the back.

to Major Jerzmanowsky. This courageous soldier fought alongside the French as from 1800, taking part in the most famous battles, and accompanied the Emperor right to the end, at the head of the squadron that escorted him to the Island of Elba...

Sophie Reyssat

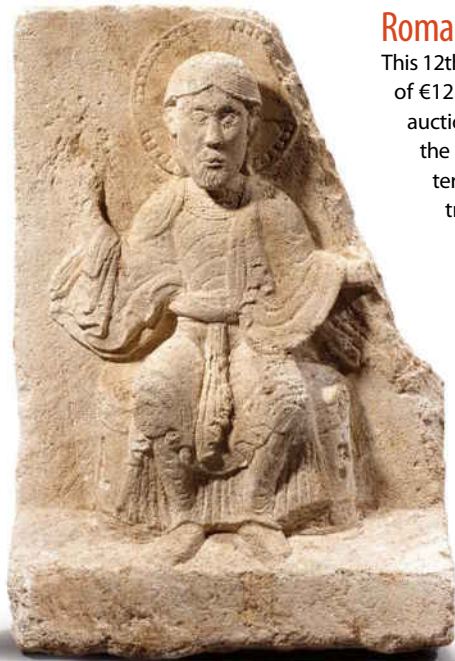
NEWS IN BRIEF



Heading for Marseille

This manuscript atlas from 1648 was a fine discovery, rewarded by a bid of €422,165, double its estimate, on 6 June at the Palais d'Iéna in Paris (Pierre Bergé & Associés). The cartographer from Marseille who produced it, Honoré Boyer, was unknown up till then. It seems that he was an amateur who drew from Spanish, Portuguese and Italian works for large nautical maps of Europe, the Mediterranean and America, as witness the place names

used. The dilettante cartographer composed eight maps on vellum, beautifully coloured, decorated and highlighted with gold. The banner featuring in the corners of the decorative friezes surrounding them was used by François Ollive in a map of Provence of 1662. In the 17th century, Marseille was a major centre for the production of navigational maps, and Ollive its most famous cartographer.



Romanesque Christ

This 12th century Romanesque Christ from Provence consecrated a bid of €121,980, at triple its estimate, on 8 June at Paris-Drouot (Piasa auction house). The limestone in which it was carved comes from the "Burgadilian" marine formations in the Rhone basin. Its characteristics locate its provenance as the Pujaut quarry a few kilometres north of Villeneuve-lès-Avignon. Naturally, this stone was used for several edifices in the neighbouring area. This tympanum fragment could have come from a small church, or from a large tympanum with two registers, as can be seen at Sainte Foy in Conques or Saint-Chamand. The refined modelling and details of this Christ are reminiscent of a number of sculptures from Toulouse.

German ivory

The Baroque spirit imbuing this 17th century German Saint Sebastian in ivory took it up to €127,500 on 8 June at Paris-Drouot (Marc-Arthur Kohn auction house). The sculpture can be compared with the work of ivory sculptor Johann Conrad Schenck; the Linz Museum now has a particularly expressive Saint Sebastian attributed to him. We also owe this artist an ivory bas-relief from 1655 showing the martyrdom of the saint, now in the Kunsthistorisches Museum in Vienna. Baroque German ivory sculptors, seeking to express vehement passion, found the perfect subject in Saint Sebastian, which was treated by quite a few of them. George Petel was particularly noteworthy: one of his ivories, produced in Augsburg in around 1630, is now in the Munich Bayerischen Nationalmuseum. Finally, we should emphasise the tour de force achieved by the creator of this statuette, who carved it from a single piece of ivory. Sylvain Alliod





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O.J. Perrin, Hermès, Boucheron, Tiffany...



RESULTS

Rothschild pedigree

With a high estimate of €120,000, these vestals finally fetched €197,640. The result shows how well prices for Classical French sculpture continue to perform, as this pair was knocked down on 17 June 1997 at Drouot for the equivalent of €18,680 at today's prices. This pair of statuettes once belonged to the former collection of Gustave and Robert de Rothschild. During his first stay in Rome between 1662 and 1771, Clodion began to take an interest in the theme of the Vestals. He went on to produce a whole series, where each example in terracotta showed differences, and some models had points in common. This vestal carrying an athénienne (a tripod stand) is crowned with a wreath of roses, similar to that of a girl carrying rose garlands now in the Cleveland Museum, while the same athénienne with ram's heads is found at the feet of a vestal making a sacrifice: a group from 1768 now in the Carnegie Museum of Art, Pittsburgh. The figures here date from



Claude Michel, known as Clodion (1738-1814), "Vestales", pair of terracotta statuettes, h. 43.5 cm.

the 1780s. At that point, the sculptor was spending part of his time creating Antique-style statuettes, assisted by his brothers. The Neoclassical vogue was then at its height, and Clodion provides a graceful, attractive interpretation of it. S.A.

USEFUL INFO

Where ?	Paris - Drouot
When ?	8 June
Who ?	Audap & Mirabaud auction house. Mr. Lacroix
How much ?	€197,640

RESULTS

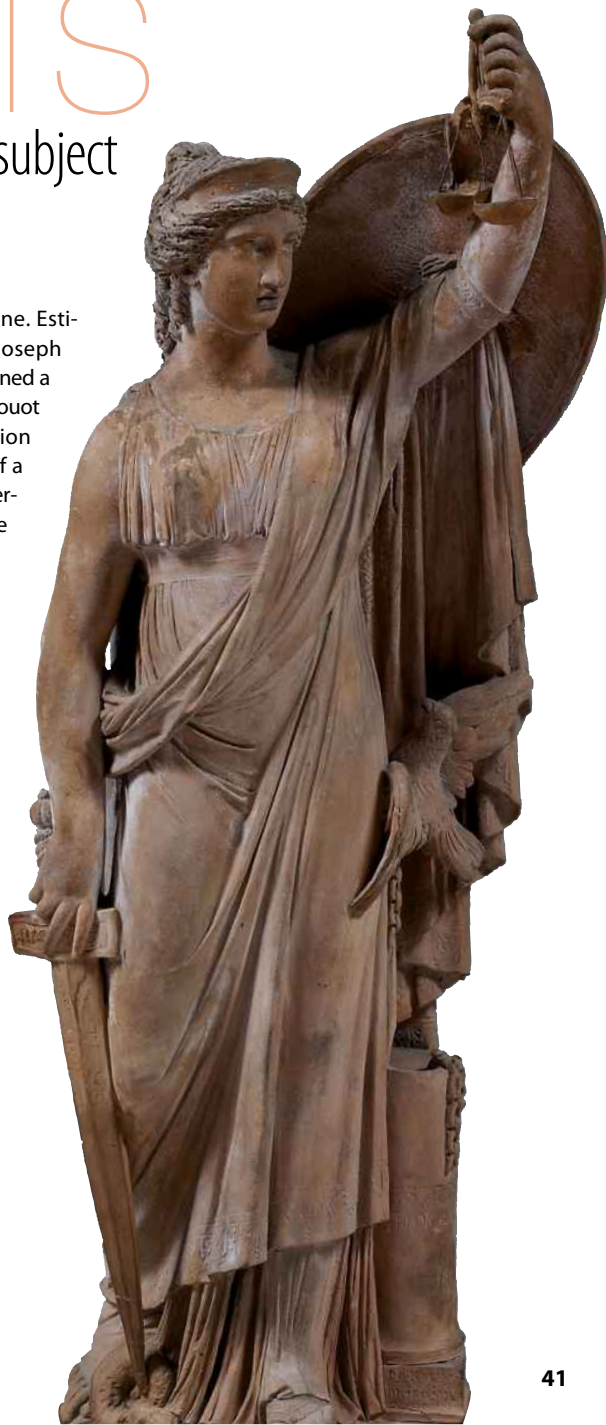
A revolutionary subject

Sculpture is undeniably popular this June. Estimated at €20,000, this terracotta by Joseph Chinard induced a lively battle, and obtained a French record for the sculptor at Paris-Drouot on 13 June (Beaussant-Lefèvre auction house). Its edifying subject, "Innocence in the form of a dove taking refuge in the bosom of Justice", is underlined by four inscriptions traced in the substance: the sword hilt bearing the word "Justice", the blade "Tremble, ye guilty" and the base "I restore its original purity to virtue. And I immolate its savage oppressor under its gaze." The column shaft meanwhile sheds light on the subject: "By a prisoner, 25 pluviôse"... When Chinard modelled this statuette, he was languishing in a jail in Lyon, accused during the Reign of Terror of having moderate and counter-revolutionary tendencies, despite the zeal he had shown since returning from Rome at the end of 1792. It appears that he intended this work for André Corchand, one of the most formidable members of the Revolutionary Committee, before which Chinard was due to appear on 22 February 1794. He was acquitted. This information was communicated by the expert G. B. Lasquin at the sale of the Marius Paulme collection on 15 May 1929 in Paris, which included this statuette.

Sylvain Alliod

€297,408 Joseph Chinard (1756-1813),
"L'Innocence sous la forme d'une colombe se réfugiant
dans le sein de la Justice", terracotta, h. 44 cm.

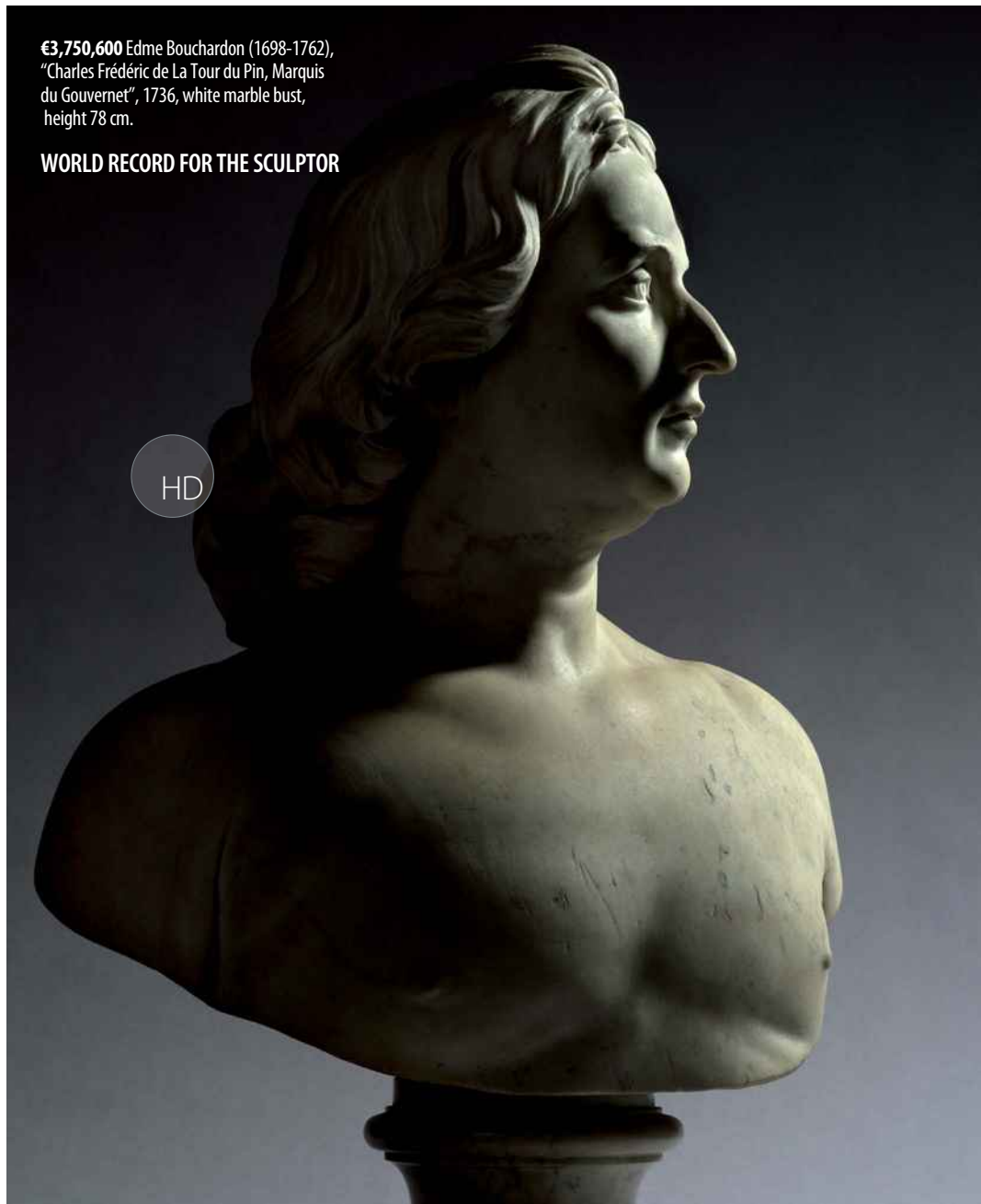
FRENCH RECORD FOR THE ARTIST



€3,750,600 Edme Bouchardon (1698-1762),
"Charles Frédéric de La Tour du Pin, Marquis
du Gouvernet", 1736, white marble bust,
height 78 cm.

WORLD RECORD FOR THE SCULPTOR

HD



RESULTS

Pedigrees and **fine Classical taste**

More than half the total of this classic sale was accounted for by a marble bust by Edme Bouchardon of Charles-Frédéric de la Tour du Pin, Marquis du Gouvernet. It was pre-empted at €3,750,600 by the Louvre Museum. This was, of course, a world record for the sculptor, considerably greater than the last record of 1.4 million Swedish kroner (roughly €272,000 at today's value) attained on 26 April 1990 by the marble bust of a young woman from 1758 (Beijers Auktioner). This result also represents the pinnacle for French 18th century sculpture. It seems that a 1779 marble bust of Benjamin Franklin by Jean-Antoine Houdon had gained the previous top price, €2,917,500 (about €2,850,000 in current value) on 5 December 1996 in New York. The performance of the bust here is even more remarkable because we know little about the Marquis, unlike Franklin, who was an illustrious figure in American history. As the Governor of Montélimar, Charles-Frédéric de la Tour du Pin commissioned his bust from the artist in 1734. Bouchardon completed it in 1736, and it was subsequently exhibited at the Salon of 1738. The Jacquemart André Museum has a version in terra cotta, though the one in plaster mentioned in the archives has not been located. This particular bust has undeniable aesthetic qualities and is a remarkable example of the type of antique-style portrait developed by Bouchardon after his stay in Rome between 1723 and 1732. This was quite a challenge, because the spirit of the time was far more inclined to Baroque brilliancy than a reassertion of the Classical ideal. Bouchardon gives his model with naked torso all the grandeur of an antique hero. The sculptor got his hand in during his stay in Rome with nine busts,

USEFUL INFO

Where ?	Paris - Drouot
When ?	11 June
Who ?	Aguttes auction house. Mr. L'Herrou, cabinets Dillée, Turquin
How much ?	€5,650,000

including one commissioned by Pope Clement XII and one by Baron Stosch as a Roman emperor. This bust will be joining one of the young wife of the director of the Académie de France in Rome, Madame Vleughels. Dated 1732, it was the last Bouchardon executed in the Eternal City. Talking of pre-emptions, we can note the one made at €147,890 by the Archives Nationales de France for a pair of bergère armchairs stamped by Mathieu Baue. They represent a milestone in the art of seat-making and the development of the Louis XVI style. Commissioned in around 1766-1768 by Marc René de Voyer de Paulmy d'Argenson for the main drawing room in his Paris mansion, the 'Hôtel de Voyer' or Chancellerie d'Orléans, they were made according to drawings by the architect Charles de Wailly (1730-1793) and under his supervision. The Hôtel de Voyer, altered on a number of occasions, possessed sumptuous decorations, some of which were saved after its demolition in 1923. They are currently awaiting reassembly in a warehouse in Asnières.

Sylvain Alliod

RESULTS

Belmiro Barbosa de Almeida's hat trick

A Brazilian painter, Belmiro Barbosa de Almeida, clocked up a huge success at auction with paintings of very French subjects. At Paris-Drouot on 13 June, three works totalled €168,779 (Ader auction house), all of them taking up the top three positions in the artist's global career (source: Artnet). His world record was obtained with €75,591 for the picture in the photo, an oil on cardboard from 1921, "Parque do Castello do Duque de Luynes, Dampierre"; €55,750 went to a squared-up oil on canvas, 'Paysage de Dampierre', and €37,420 to another oil on canvas from

1921, "Les Maronniers". Barbaso de Almeida was a multi-faceted artist (also adept at caricatures and sculpture) who embraced the stylistic variations of his time, ranging from academism to pointillism, all evident in these paintings, which seem to be brilliant exceptions to his work as a whole. In 1921, he was in Dampierre to enjoy the charms of gardens at the chateau of the Ducs de Luynes. We find multiple influences in his work: De Nittis, James Tissot, Alfred Steven, and of course Seurat – particularly evident here. He first visited Europe in 1888. In Paris, he frequented the studio of the academic painter Jules Lefèvre.

Sylvain Alliod



€75,591 Belmiro Barbosa de Almeida (1858-1935), "Parque do Castello de Duque de Luynes, Dampierre", 1921, oil on cardboard, 54 x 72 cm.

WORLD RECORD FOR THE ARTIST



Jean Etienne Marie PORTALIS (1746-1807)

November 24, 2012


PORTALIS archives

A major collection of documents on the French Consulate and First Empire. Original manuscripts, autograph letters, historical souvenirs, etc. Rare manuscript: «De l'usage et de l'abus de l'esprit philosophique durant le XVIIIème siècle» («On the use and abuse of the philosophical spirit during the 18th century»), 1798. Hitherto unpublished manuscript, «Des sociétés politiques en général» (Political societies in general); reports and treatises on religion, divorce and marriage. Correspondence from 1801 to 1805 with his son.

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RESULTS

The avant-garde spirit

This sale dedicated to the decorative arts of the 20th century, mainly from the inter-war period, made €2,272,467. It put back on the auction scene the 29 pieces from the Chateau de Gourdon collections that remained unsold at the major sale in March 2011. As the games table made by Jean Dunand for Madeleine Vionnet found no takers, the top bids went to more modernist pieces. The creations by Eckart Muthésius for Manik Bagh, the Indian palace designed for the Maharajah, were particularly popular. The console shelf in the photo, which once furnished the library of the residence, fetched €445,200. The same sobriety is found in a pair of wall lights by Muthésius, also in polished alpaca silver, which made €323,600. This model used to light the Maharajah's office, which was furnished by Émile-Jacques Ruhlmann. With their mechanical style, they consist of a dense open disc which houses the light



€445,200 Eckart Muthésius (1904-1989), wall console shelf, alpaca silver-plated uprights with red painted edges, glass plate, circa 1930. Console: 75.7 x 200 x 30 cm, shelf: 28.5 x 200 x 30 cm.

USEFUL INFO

Where ?	Paris - Hotel Marcel-Dassault
When ?	12 June
Who ?	Artcuriel Briest-Poulain F. Tajan auction house
How much ?	€2,272,467

source, held by two straight arms attached to a rectangular patinated wall-mount. They were made by Max Krüger. The third six-figure bid of the sale, €298,800, went to the suspended work "Aeroplane" by Eileen Gray, circa 1930, now requested as a loan by the Beaubourg Museum for an exhibition dedicated to the designer in early 2013. The two-neon light system is inserted between two horizontal opaline glass plates – the lower one white, the upper one blue – all held by a metallic structure.

Sylvain Alliod

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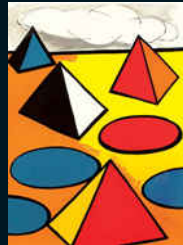
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RESULTS

An Imperial album from **Qianlong period**



China, the speciality of the month, was represented in truly splendid style by this imperial album from the Qianlong period. Estimated at €200,000, it was the subject of a fierce battle that finally ended at €7,806,960. This was the highest bid registered in France since the beginning of the year. It was also the highest registered at Drouot since 2007. As we know, this work was extraordinarily rare. Bearing the number 5, it was one of a series of eight or twelve similar albums produced at the emperor's request, with the aim of listing all the ethnic groups in his huge empire. It is entitled "Zhigongtu", meaning "tribe carrier". Together with this example, no more than three albums in the series still exist, one being in the Imperial Museum of Beijing and another in a private collection. This copy, consisting of 38 double pages

USEFUL INFO

Where ?	Paris - Drouot
When ?	12 June
Who ?	Christophe Joron-Derem auction house, Ms. Papillon d'Alton, Msrs. Ansas, Delalande
How much ?	€7,806,960

inserted between two wooden covers, shows 34 mainly Tibetan ethnic types from the outer reaches of present-day Gansu and Qinghai. The texts, in Chinese and Manchu, situate each tribe geographically and administratively, and retrace the history of their relationship with the Qing Empire. The first two double pages bear three imperial stamps: "Wufuwudaitang guxi tianzi bao" [Great seal of a Son of Heaven having achieved a rare longevity from time immemorial, in the room of the five happinesses for five generations], "Bazheng maonian zhi bao" [Great seal of the Eight signs for the choice of a successor by an octogenarian] and lastly the stamp of the Garden of Perfect Brightness, better known as the garden of the Summer Palace, pillaged and destroyed by Anglo-French troops in 1860. These seals enable us to establish that the album was produced before 1790, the date of Qianlong's eightieth birthday. We can fine-tune the date it was produced thanks to pages 4 and 5, which each feature two heptasyllabic octets, one by Guanbao, admitted as doctor in 1737 and the then Minister of Protocol, the other by Jiefu, from the class of 1733, who was later Vice Minister of the Civil Service. We can thus reasonably assume that it was created in around 1745. This album belonged to one of the first Parisian specialists in Asian art, F. Langweil, active between 1900 and 1920. The antiquarian had given it to his son, who stowed it away in a corner of his garage and forgot about it. The damp atmosphere there caused stains to appear on around thirty of the pages: a conservation defect that was naturally reflected in the estimate. The condition statement was drawn up by Camille Schmidt, the Far Eastern graphic art works restorer accredited by the national museums. She indicates that the "value of the album would be considerably increased by appropriate restoration designed to reduce the presence of stains caused by micro-organisms, and by being remounted in an album format identical to the original". The album is in fact partially dismantled and the order of the leaves is not the same as the original. She also stresses the need to restore the silk damask, indicative of the work's history. The mounting is characteristic of imperial work produced in the reign of Qianlong, with the use of a yellow fabric, originally gold, and a stylised phoenix motif.

Sylvain Alliod



RESULTS

Qianlong six-necked vase

A sian art, in this case almost entirely Chinese, was lavishly celebrated by reaching a total of €10,688,875 (75.3% by lots; 90.2% by value), with one bid of over a million, and sixteen with six figures. A private American collector bought this spectacular six-necked vase bearing the mark of the Qianlong period (1736-1795) for €1,207,150. Its estimate was no more than €70,000. Consisting of a vase with a central baluster surrounded by five smaller ones, it is in blue and white porcelain decorated with lotus flowers and leafy foliage. It comes from the family of Jean Antoine Ernest Constans (1833-1913), whose various posts included that of Governor General of Indochina in 1887. As well as a genuine technical tour de force, this vase is also very rare, as the majority of other specimens are in monochrome, whereas this one is in blue and white. Painting also made quite a bang in this sale, one example seeing a truly dramatic rise in the bidding to €564,750, after being estimated at a mere €3,000. This was a panel from the 18th/19th century on



€1,207,150 Blue and white porcelain six-necked vase, Liukongping, China, Qing dynasty, four-character Qianlong seal mark and period (1736-1795), 17 cm.

USEFUL INFO

Where ?	Paris - Galerie Charpentier
When ?	13 June
Who ?	Sotheby's France auction house
How much ?	€10,688,875

kesi-woven silk, painted in the style of the Song Dynasty, showing a flight of butterflies above trees and rocks. Mounted as a roll, it bears a decorated colophon with the title "infinite longevity and eternal spring". Jade pieces were dominated by the €840,750 obtained for a spinach-green imperial table screen, engraved on one side with a poem by the Emperor entitled "Memories of the room with clouds of ink", the other featuring fine engraved decoration embellished with bats flying among stylised clouds.

S. A.

NEWS IN BRIEF

Tibeto-Chinese sculpture

This Paris sale dedicated to Asian art garnered €6,969,250 (Christie's France). Nine bids topped the €100,000 mark, the highest prices being carried off by China. There were two bids of €505,000, including one for a zoomorphic pouring vessel from the Song dynasty (690-1279), in bronze inlaid with gold, silver and turquoises, which went to an American enthusiast. This object reflected the Northern Song's interest in archaic bronzes, which was connected with the revival of Confucianism. The second bid crowned, at double its estimate, a spectacular Tibeto-Chinese statue of Syamatra in gold-lacquered wood (H. 100 cm). She is shown sitting in the lalitasana posture, her right hand in the gesture of varada mudra, her left hand in that of vitarka mudra, holding an open lotus flower. As we know, many Buddhist monasteries were founded under the Kangxi Emperor, necessitating the execution of works with both Tibetan and Chinese stylistic characteristics.

Sylvain Alliod



In Paris, on 14 June, Asian art was credited with €2,972,150, the top bids going to China (Drouot - Piasa). There was a surprise in store with the €1,144,300 fetched by a spectacular box from the Qianlong period (1736-1795) after an estimate of €60,000/80,000. Made of ivory and tortoiseshell with a gilt bronze mount, its top is decorated with a silk painting of children playing, which hugs the form of the box's three interlinked circles. The ivory compartments pull out to the side. It was produced for the foreign market.

RESULTS

Bonnard at home

This painting by Pierre Bonnard stayed within its estimate bracket. Executed in 1926, it shows the artist's wife, Marthe Boursin, also known as Marthe de Méligny or Melliny (1869-1942). The couple only married in 1925, but Bonnard painted her for the first time in 1894. She was his only model. The atmosphere in the Bonnard household was not as frenetic as the prevailing spirit of the time. Marthe as muse remained as unchanging as the other elements evincing a decided permanence. The mahogany-coloured wooden walls, the barred backs of the chairs and the white China table service with its yellow borders are similarly present in "La Salle à manger de Vernon" of 1916, now in the Metropolitan Museum in New York, and "La Nappe blanche" now in the Wuppertal Museum in Germany. Marthe's hidden face is an equally



Pierre Bonnard (1867-1947), "Marthe à la nappe blanche", 1926, oil on canvas, 69 x 54 cm.

common motif for Bonnard, for whom his wife's face remained "a constant source of mystery", according to Evelyn Benesch in the catalogue of an exhibition that recently ended at the Bayeler Foundation in Basel.

S. A.

USEFUL INFO

Where ?	Paris-Drouot
When ?	13 June
Who ?	Mathias, Baron - Ribeyre & Associés, Farrando - Lemoine auction houses. Mr Chanoit
How much ?	€644,384

RESULTS

Shamaye object

This sale devoted to tribal arts totalling on 11 June 2,969,375 (63% by lot, 72% by value) registered three world records. At €211,000, the first went to a Shamaye object in the form of a Kota-Shamaye reliquary figure (see illustration). The second concerned a pahu drum on legs from the Marquesas Islands, which, estimated at €5,000, finally fetched €205,000. It was acquired between 1882 and 1891 by Dr. Alphonse Long. Its iconography – a pair of anthropomorphic legs – seems to be unique for the Marquesas. These islands were also involved in the third record, this time for a ceremonial dish from the archipelago. Sporting the same pedigree as the drum, it went up to €67,000. This has the form of a dugout canoe, and is covered in engravings and sculptures. Africa garnered the two top bids in the sale. €493,000, above the estimate, went to a Yoruba horseman (Nigeria) in patinated wood that once belonged to the Félix Fénéon collection. This sculpture is considered one of the most important in the equestrian output of the Yoruba. Reproduced in no



€211,000 Kota-Shamaye reliquary figure, Gabon , H. 43 cm.

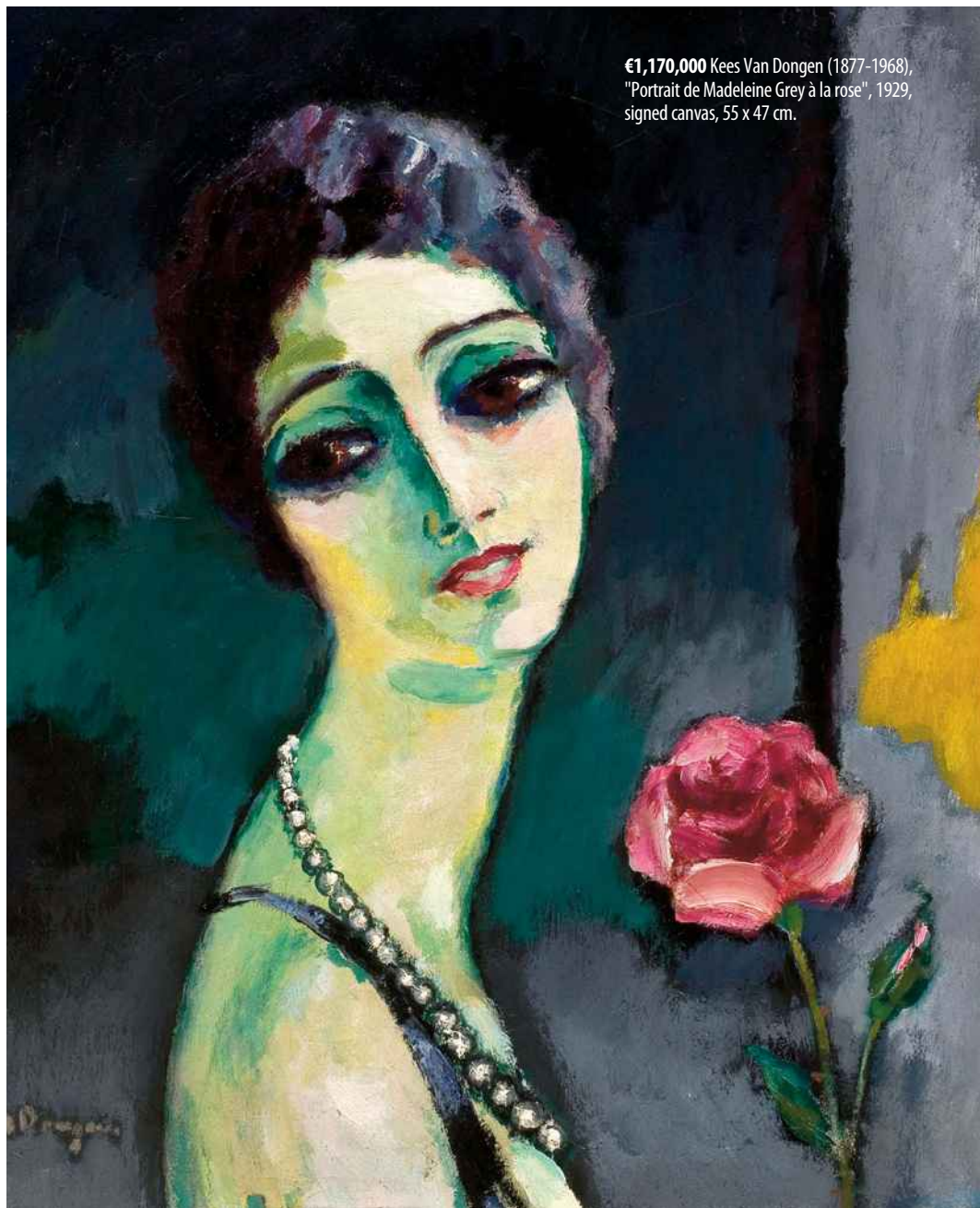
WORLD RECORD FOR A KOTA-SHAMAYE RELIQUARY FIGURE

HD

fewer than 13 publications, it featured in five exhibitions in Paris and New York. The sculptor was clearly familiar with the equipment of Yoruba horsemen. At €373,000, the estimate was tripled for a nkonde nail fetish statuette (Democratic Republic of Congo), which had featured in the collection of Emil Maetzel in Hamburg before 1920. This magico-religious effigy has a raised arm that used to hold an assegai. **Sylvain Alliod**

USEFUL INFO

Where ?	Paris
When ?	11 juin
Who ?	Christie's France auction house
How much ?	€2,969,375



€1,170,000 Kees Van Dongen (1877-1968),
"Portrait de Madeleine Grey à la rose", 1929,
signed canvas, 55 x 47 cm.

RESULTS

A festival for the **Clément** collection

The sale of paintings from the collection of film director René Clément (1913-1996) was a real success. After decorating his apartment in Monaco, the thirteen paintings went on to treble their estimates by totalling €2,342,000. Presented as the showpiece of this collection, this "Portrait de Madeleine Grey à la rose", estimated at €250,000, certainly whetted the appetites of collectors. During his second visit to Egypt, Kees van Dongen met Madeleine Grey (1896-1979), the brilliant French soprano, in a cabaret hall in Alexandria. After a keen battle between seven prospective buyers of different nationalities, the auction came down to a fierce duel between two bidders in the room. The vibrant soprano was finally taken into the arms of a Parisian collector, to the sound of applause from the room. A Cézanne-style landscape by Maurice de Vlaminck was the second star of the sale. Having moved to Rueil-Malmaison in 1905, the painter would often depict views of the banks of the Seine, as with this painting from circa 1909. The composition, evincing a rigour



€347,000 Maurice de Vlaminck (1876-1958), "Sur la Seine", circa 1909, oil on canvas, 60 x 73 cm.

loosely adapted from Cubism, was sold for €347,000 after an estimate of around €150,000. The intense use of blue, green, white and black lends a certain mysterious, romantic air to the landscape. Once hanging above the bed in the Cléments' bedroom, a sublime pastel by Renoir, "Jeune Fille à la charlotte", achieved €248,000. This was finally carried off by a French buyer despite competition from a New York gallery. We finish on a musical note with the result achieved by a gouache on paper by Raoul Dufy, dated 1938. Sold for €37,000, it depicts "Venise, la piazzetta et les gondoles". Magnificently orchestrated, it evokes beautiful scenes in the City of Canals travelled by Mr Ripley in Clément's film "Purple Noon". When painting inspires the cinema...

Chantal Humbert

USEFUL INFO

Where ?	Cheverny
When ?	10 June
Who ?	Rouillac auction house
How much ?	€2,342,000

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RESULTS

Orientalism on paper catches fire . . .

At Paris, on 18 June, this programme devoted to Islamic art and Orientalism totalled €3,895,550, with fifteen five-figure bids, and five at six figures, including five world records. Works on paper were particularly successful, starting with those of Anton-Ignaz Melling, which totalled €1,568,750 in three lots (Gros & Delettrez auction house). At €750,000, the artist registered a world record in watercolour and gouache. This was closely followed at €687,500 by another watercolour and gouache in the same format, "View of the Bosphorus from Kandilly". The estimates for these two works had been around €80,000. The third watercolour and gouache by Melling, a "Little Bend (or reservoir) in the Forest of Belgrade, near Istanbul" from 1797, was also battled for up to €131,250 after a high estimate of

€45,000. Paintings were not to be outdone, with the highest bid, €875,000, going to an oil on canvas by Étienne Dinet, "Quatre amoureux sur la dune éclairée par un feu d'Alfa". The painter also garnered €484,500 with another oil on canvas, "Trois jeunes filles dans l'oued". Paintings registered two world records (source: Artnet) at €62,500. The first went for five times its estimate for Émile Marie Beaume with a large oil on canvas from around 1925-1935, on a subject from the Thousand and One Nights, "Le Calife Haroun al Rachid partant à la chasse". The second concerned Maurice Bompard with an oil on canvas from 1889-1890, "L'Oasis de Chetma, près de Biskra". This painting, exhibited at the Salon des Artistes Français in 1890 and the Universal Exposition in Chicago of 1893, is considered the artist's masterpiece.

S. A.



€750,000

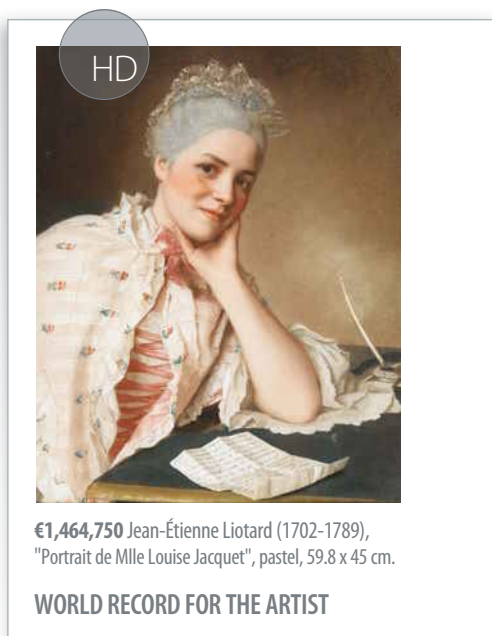
Anton-Ignaz Melling (1763-1831), "Caiques in front of the square and barracks of Topkane", watercolour and gouache, 48 x 90 cm.

WORLD RECORD FOR THE ARTIST

RESULTS

By Jean-Étienne **Liotard**

In his "Voyage dans le midi de la France en 1769", François Tronchin recalls seeing "at the home of Dlle Jaquet, singer, her very fine portrait by Liotard". A view that 250 years on was still unanimous, as a battle for the pastel in question took it up to €1,464,750, when it went to an American collector, and landed Jean-Étienne Liotard a new world record. This "Portrait de mademoiselle Louise Jacquet" seated at a writing table in front of a letter was executed during the Geneva-born artist's second stay in Paris, and was exhibited at the Académie de Saint-Luc in 1752. With its slightly larger format and the fact that it stages a scene, it stands out from Liotard's standard works. In 1749, Liotard produced portraits of the French royal family face on, with no hands. As we can see from various phrases, the letter in front of the young woman is from an admirer. Louise Jacquet, who notably sang in Jean-Philippe Rameau's "Platée", herself, gave the pastel to the ancestors of the sellers. On the market for the first time, it also evinces great freshness: an important aspect for a pastel. We stay with the 18th century for another record:



€1,464,750 Jean-Étienne Liotard (1702-1789), "Portrait de Mlle Louise Jacquet", pastel, 59.8 x 45 cm.

WORLD RECORD FOR THE ARTIST

USEFUL INFO

Where ?	Paris
When ?	21 June
Who ?	Sotheby's France auction house
How much ?	€7,183,600

a French one this time, for François Boucher, whose oil on canvas "Le Peintre de paysage" garnered €876,750, crushing its estimate. It was bought by the British trade. The subject and style are a long way from the light, sugary compositions that had made the artist so popular. Here he shows a colourful vision of a modest country family studio. Together with its matching piece, now lost, "Le Sculpteur dans son atelier", it was engraved by Marie-Madeleine Ignonet in May 1752. It previously belonged to a number of major collections, including those of Khalil-Bey and Edmond de Rothschild. **Sylvain Alliod**

RESULTS

Jan Brueghel bids of over a million

This sale of Old Masters and 19th century paintings was marked by two bids of over a million for Jan Brueghel the Elder. €1,274,600, triple the estimate, went to a small oil on copper of a "Village market".

This can be compared with a work on panel from 1613, now in the Arnot Art Museum in Elmira, which was admired by Klaus Ertz for the perfection of its composition, Brueghel seeming to have included "the largest possible number of people, animals and buildings that could co-exist in a simple village street". In association with Hans Rottenhammer, Brueghel the Elder garnered €1,241,000 with an oil on copper of 1602 showing Venice. Rottenhammer met first Paul Brill, then Brueghel, during a stay in Rome from 1594 to 1595. Brueghel's return to Antwerp in 1596 in no way impeded their collabora-



€1,274,600 Jan Brueghel the Elder (1568-1625), "A village market", oil on copper, 25.8 x 35.5 cm.

USEFUL INFO

Where ?	Paris
When ?	21 June
Who ?	Christie's France auction house
How much ?	€4,592,325

tion, as they would send their panels from one studio to the other, with Brueghel taking care of the landscapes and Rottenhammer the figures. The perfection of execution and the quality of the materials used in the copper painting here, particularly lapis-lazuli, suggest that it was produced for an important patron, probably Rodolf II of Habsburg, for whom Rottenhammer was the agent in Venice. In the post-mortem sale of the Duc de Praslin in 1793, 114 mainly Flemish and Dutch paintings were dispersed. The description of number 72 matches the composition here.

S. A.

RESULTS

Moderns with a hint of Orientalism

This sale of 19th century Modern and Orientalist paintings totalled €2,015,934. Three bids topped €100,000, and 23 lined up five figures. €362,500, exceeding the estimate, went to Vera Rockline's oil on canvas of Tiflis (the former name of Tbilisi), c. 1919. This painting successfully synthesises the influences of Paul Cézanne and Alexandra Exter, marking the accomplished nature of the artist's early works. We stay in Russian vein with the €65,000 (more than doubling the estimate) fetched by an oil on canvas, "Automne à Bagatelle, Paris". Meanwhile, the Orientalist section of the sale totalled €743,000. A gouache with gold and silver highlights depicting two nude black women lying on red fabric by Jacques Majorelle, "Repos sous la lune", went for €137,500. One of the



€362,500 Vera Rockline (1896-1934), "View of Tiflis", c. 1919, oil on canvas, 89 x 65 cm.

USEFUL INFO

Where ?	Paris - Drouot Richelieu
When ?	20 June
Who ?	Claude Aguttes auction house
How much ?	€2,015,934

painter's black beauties was again in the spotlight at €75,000 with a mixed media with gold highlights on paper of around 1931-1935, "La Récolte de dattes, Marrakech". We end with Edy Legrand and the €97,500 garnered by his oil on Isorel, "Campement".

Sylvain Alliod

RESULTS

A french record for **Friedrich Nerly**

Dominated by painting, this Paris sale on 19 June totalled €2,274,436 (Artcurial - Briest - Poulain - F. Tajan auction house). There were thirty-one five-figure and six four-figure bids. Shining at the summit was an oil on canvas by Friedrich Nerly (1807-1878), "View of the Grand Canal near the Rialto Bridge, Venice" (76 x 110 cm), which at €435,155 came close to the world record established by another view of

Venice in Germany (Van Ham Kunstauktionen) on 21 April 2007. However, the painting here set a French record for the artist. Nerly arrived in Venice in 1837, and stayed there until his death. He set up his studio in the huge Palazzo Pisani in the Campo Santo Stefano, converted into the city's municipal conservatory in 1897. The painting here depicts with great accuracy the Grand Canal coming up to the Rialto Bridge from St Mark's Square. **Sylvain Alliod**



RESULTS

Alchemist's lair by **Teniers**



€516,000 David Teniers le Jeune (1610-1690), "L'intérieur d'un alchimiste", oil on canvas signed "David Teniers Fec.57", 58 x 73 cm.

In Roubaix on 18 June, this picturesque painting, expected to make around €250,000, was fiercely fought over by enthusiasts, museums and the international trade up to €516,000 (May & Associés auction house). This was its first time on the market, and it came with a fine pedigree. It originally belonged to Abraham Bredius (1855-1946), a collector and art historian specialising in the Northern schools. Bought at the beginning of the 19th century by the

Amsterdam gallery Goudstikker, the "Interior of a Laboratory with an Alchemist at work" then entered the Charles Huet collection. Having remained in the family to the present day, this painting, certified by Margaret Klinge, is by David Teniers the Younger, a very long-lived genre painter who made Rembrandt's chiaroscuro his own. It is perfectly suited to this studious interior depicting toil in a workshop, orchestrated with almost religious solemnity.

Chantal Humbert

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The screenshot shows a web browser window displaying the La Gazette Drouot website. The page is titled "La Gazette Drouot - L'hebdo des ventes aux enchères" and shows a catalog of items for sale. The items are listed as follows:

- Lot 79**
- Olivier Mourgué (1939 -)
Airborne éditeur. Chauffeuse modèle "Djinn". Châssis en tube d'acier centré, rembourrage en mousse de polyuréthane recouverte de tissu rouge. Dessin de 1965. Édition Airborne vers 1970. Dim. - 65 x 70 x 64 cm. (Bibliographie : 1000 Chairs, Fiell (Charlotte et Peter), 1997, modèle similaire reproduit p. 391).
1 000 / 1 200 €
- Lot 80**
- Olivier Mourgué (1939 -)
Airborne éditeur. Rare sofa à accoudoirs modèle "Djinn". Châssis en tube d'acier centré, rembourrage en mousse de polyuréthane recouverte de tissu rouge. Dessin de 1965. Édition Airborne vers 1970. Dim. - 65 x 124 x 64 cm. (Bibliographie : 1000 Chairs, Fiell (Charlotte et Peter), 1997, variante sans accoudoirs reproduit p. 391).
2 500 / 3 000 €
- Lot 81**
- Jacques-Henri Varichon (1945 -)
Alpha International éditeur. Fauteuil modèle "Galaxy". Pièce de tissu suspendue sur une structure de tubes d'acier et câbles auto tendus. Dessin de 1969. Édition Alpha International vers 1970. Dim. - 70 x 80 x 115 cm (Bibliographie : Steiner l'Aventure Du Design, Favardin (Patrick), ed. Norma, modèle similaire reproduit p. 165).
4 000 / 5 000 €

The page also includes a navigation bar with "CATALOGUES", "AFFICHAGE MODE", "LIVRE", "LISTE", "LOT", "RECHERCHER", "ORDRES D'ACHAT", and "VERSION PDF". A vertical watermark "GAZETTE-DROUOT.COM" is visible on the left side of the page.

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Fabio FABBII



Ring set with a square-cut fancy yellow diamond of 14.29 carats (GIA report), flanked on either side by a trapeze-cut diamond.



Clock "La chasse" in golden bronze representing Diana the huntress on a chariot pulled by two stags. End of 20th.

RESULTS

The Order of St. Andrew triumphs

As we have seen with each successive sale, imperial Russian orders are keenly sought after. So when the complete insignia of the very top order, that of St. Andrew, turned up, remarkable for both the date of its creation (30 August 1698 by Peter the Great) and its place in the hierarchy, it was likely to

make a splash. And it did just that! The set here was acquired by a Russian buyer for €1,734,880. It belongs to a model in use at the end of the 18th or early 19th century. As well as the jewel and plaque, it also includes a spectacular collar around 1.5 metres long in chased enamelled gold, where nine crowned two-headed eagles with open wings alternate with seven



€1,734,880 Russian Empire,
Saint-Petersburg, 1797. Insignia
of the Order of St. Andrew.

€371,760 Russian Empire, produced in Russia in the early 19th century: insignia of the Order of Saint Alexander Nevsky

radiating star-shaped medallions bearing the cross of St. Andrew and seven shields bearing the crowned monogram of Peter I. All the eagle medallions have the St Petersburg stamp on the back with the date, 1797. This collar still has its original case. After the reform of 1856, the number of links in this type of collar fell from 23 to 17. Older chains are also recognizable from the slender form of the eagles, which we find in this jewel. This example also stands out from the rare known examples by Pannach, purveyor to the Chapter of Russian Orders from 1821 to 1835, through the form of the St. George's shield on the eagle medallions, the model and enamelling of the links with Peter I's initial, and various other details. Its age makes it virtually unique. In addition, it has a highly select pedigree: Armand-Emmanuel-Septimanie de Vignerot du Plessis, fifth Duc de Richelieu (1766-1822) and grandson of the Marshal. In 1803, Alexander I appointed him governor of the city of Odessa and the "New Russia", i.e. the southern territories won back from the Turks. In 1818 the Tsar made him a Knight of St. Andrew, St. Alexander Nevsky and St. Anne.

Sylvain Alliod



St. Alexander Nevsky

Here we find a presumed provenance: that of Armand-Emmanuel-Septimanie de Vignerot du Plessis, fifth Duc de Richelieu (1766-1822), who has already worked wonders with the complete insignia of the Russian order of knighthood, the Order of St. Andrew. In 1818, Alexander I, highly satisfied with the Duc's work in Odessa between 1803 and 1814, made him Knight of St. Andrew, St. Alexander Nevsky and St. Anne. The probable recipient of these pieces did not often wear them, which accounts for their remarkable state of preservation. By a decree of 1816, the jewels of the Order of Alexander Nevsky were replaced by enamelled models. Before that, they had been ornamented with *pâte de verre*. The jewel here has been executed with particular care.

USEFUL INFO

Where ? Paris - Drouot

When ? 20 June

Who ? Libert Damien SVV. M. Farhi

How much ? €2,106,640

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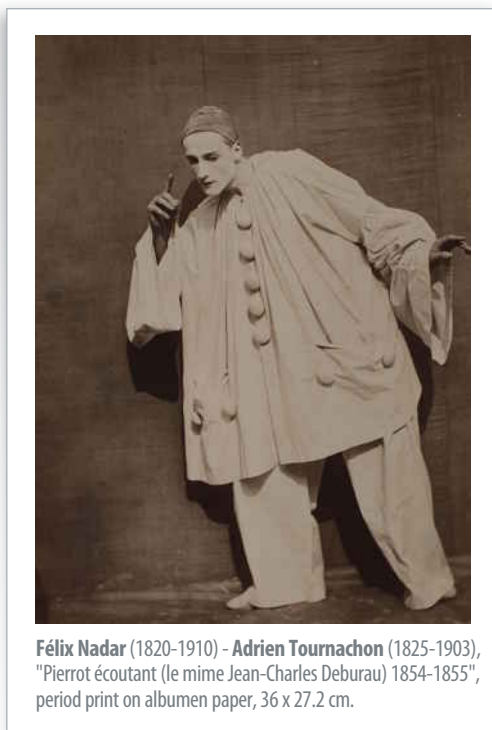
The screenshot displays the Drouot website interface. At the top, there is a navigation bar with the following elements: 'RETOUR CALENDRIER', 'Dimanche 12 septembre 2008 à 14h00', 'CATALOGUE', and 'VISION 360'. Below the navigation bar, the page title is 'Salle 1 Drouot-Richelieu 9, rue Drouot - Paris 09 +33 (0)1 48 00 20 01' and the category is 'ART d'ASIE (Céramique de la Chine, Japon, Vietnam...)'. A warning message states: 'Les références de photos (PH1, PH2...) ne correspondent ni aux numéros de lots ni à l'ordre de passage dans la vente.' Below this, there is a grid of 28 thumbnail images, each labeled with a reference number from PH2 to PH28. To the right of the grid is a large 360-degree virtual tour window showing an auction hall with glass display cases and red walls. The tour window includes navigation arrows and a 'REVER LA 2008' label.

AUCTION HALL TOURS
DROUOT.COM

RESULTS

Deburau ancestor of mime artist Marceau

After regaling Parisian audiences with its melodramas, the Boulevard du Temple turned into the Boulevard du Crime during the French Restoration. Frédéric Lemaître adopted Robert Macaire's rags and tatters, while Baptiste Deburau dressed up as Pierrot, making a great success of sensational numbers at the Funambules. (He was magnificently portrayed by Jean Louis Barrault in the film "Les Enfants du Paradis".) On the death of Baptiste Deburau in 1846, his son Charles took over the inspired character of Pedrolino from the Commedia dell'Arte, donning the silhouette of the pitiful dreamy lover suffering in silence with equal brilliance. In 1855, the photographer Nadar and his younger brother Adrien asked Charles Deburau to pose for a series of character head shots, the idea being to promote their photographic studio at the Universal Exposition. They were so successful that the prints were awarded a gold medal.



Félix Nadar (1820-1910) - Adrien Tournachon (1825-1903), "Pierrot écoutant (le mime Jean-Charles Deburau) 1854-1855", period print on albumen paper, 36 x 27.2 cm.

USEFUL INFO

Where ?	Vendôme
When ?	22 June
Who ?	Rouillac auction house. Mr. Y Di Maria
How much ?	€57,600

One of them, this Pierrot écoutant, estimated at around €10,000, was assiduously courted by the public present in the room and on several telephone lines. At €30,000, five bidders were still in the running. Finally a major American collector from Westport, Connecticut, carried it off at five times its estimate. **Chantal Humbert**

NEWS IN BRIEF



Fine surprises in a Brussels sale

This sale in Brussels (Horta) on 18 June featured a classic, well-filled programme providing a taste of most specialities in the market. A watercolour by Dufy, "La promenade au Bois" went up to €16,000, less than a technical mixed media by Christo, a preparatory sketch for his project on the Arkansas River in Colorado (€22,000), while an Alechinsky from 2005, "A feu doux", found a buyer at €32,000. "Deux jeunes filles" from the Far East created a surprise at €47,000, suggesting that the anonymity under which the picture was presented was not the case for the bidders. X. N.

Composition by Rudolf Bauer

The vibrant, unusual world of modern and contemporary art was celebrated in magnificent style on 5 and 6 June at the Van Ham auction house in Cologne. The sale included a number of outstanding idiosyncratic pieces by German artists, where the star was undoubtedly Rudolf Bauer's "Light Circle": a superb abstract oil on canvas whose precise, angular, regular shape combines satisfyingly with its bold and brilliant colouring. The price it acquired, €450,000, reflected the quality of the piece, and was one of the top three results ever achieved by the artist at auction. International artists were also in the limelight. There was a sizeable result of €128,000 for Roy Liechtenstein's "Two Nudes" from 1994, a striking pop-art interpretation of the classical nude motif, and part of an acclaimed collection of similarly styled works entitled 'Nudes Series', remarkable for their fascinating exploration of the contrast between precise geometric shapes and lines and the natural curves of the female form. A number of striking Warhol pieces also appeared in the sale, making a predictably good impression on bidders; a coloured screen print of Mick Jagger from 1975 fetched €30,000, while an example of a popular Warhol theme, "Cologne Cathedral", went for €27,500 after an estimate of just €13,000. Overall, this wide-ranging sale was a resounding success. Bingo! John Price

RESULTS

A cargo of **bottles of Champagne**

This was undoubtedly the most unusual sale of the season; not only because it consisted of a mere 28 lots (sold at 89%), or because of its modest total of €109,280. The most important thing here was the story behind it, which was about a boat that sank in the Baltic in the 19th century. The wreck of this boat – discovered fairly recently – contained some treasure... in the form of bottles of champagne, several still being drinkable. The government of the Aland Islands, an archipelago forming a region of Finland, which owned the discovered cargo, decided to proceed with its sale but this time distilling it – and we use the word advisedly! The success achieved the year before by an initial sale encouraged them to repeat the operation, this time with a wider audience. After an invitation to tender, Artcurial was chosen to oversee this second auction. Eleven bottles from the wreck went up for sale, and on top of that, the Maison Veuve Cliquot added 17 lots of rare vintage wines hitherto stashed away in its wine stores. The auction, which took place at Mariehamn, the capital



USEFUL INFO

Where ?	Mariehamn
When ?	8 June
Who ?	Artcurial auction house
How much ?	€109,280

of the Aland Isles, attracted locals as well as foreign buyers; in addition, the auctioneer had received several purchase orders from Internet bidders participating in the sale, which accounted for the successes registered. The bottles that had been submerged in the Baltic were sold for between €10,000 and €15,000 each, the best price of €15,000 going to a bottle of Veuve Cliquot; a bottle of Juglar, a winemaker that closed in the mid-19th century, attained €14,000 while another of Heidsieck made €11,500. At the end of the session, there was one burning question: the wine was drawn, but was anyone going to drink it?

Xavier Narbaits

RESULTS

Old Masters paintings

The art market is not only nourished by records! As often happens, one third of the overall result was taken up by three works: a "Madonna and Child enthroned with six angels" attributed to the Pseudo Dalmasio Degli Scannabecchi, which went for \$794,500, at double its estimate; a "Saint Leonardo of Assisi" by Niccolo Antonio Colantonio, which multiplied its own by seven when it achieved \$554,500, and a "Still Life of Flowers and Fruit" by Paul Theodor Van Brussel, knocked down for \$374,500 – partly thanks to its provenance, including the Hope collections, those of Alfred de Rothschild, the one belonging to the Vicomte Leverhulme, and finally the Art Institute of Chicago, the current vendor. At \$242,500 there was a wider choice, as you could choose between "Faith and Charity", a pair of panels by Andrea di Nicolo, "Saint Odilia and Saint Ursula", two more panels (generously) attributed to Hans Holbein the Elder, and "La Baronne Darruile, née L. Barbier-Walbonne" by Pierre-Paul Prud'hon, a painting sold in 1905 in Paris at the dispersion of the Henri Michel-Lévy collections.

USEFUL INFO

Where ?	New York
When ?	6 June
Who ?	Sotheby's auction house
How much ?	\$5.2 M



\$794,500 The Pseudo Dalmasio Degli Scannabecchi, "Madonna and Child Enthroned with Six Angels", tempera on panel, gold ground, 45 x 36.1 cm.

We cannot leave French painting without saluting the minuscule painting "Le Royaume de l'Amour" by Jean-Antoine Watteau, which at \$206,500 beat by a fistful of dollars an Adoration of the Shepherds by the school of Ercole de' Roberti, which belonged to Bernard Berenson (\$194,500). All providing plenty of evidence that the market for intermediate quality works is very much alive and kicking!

X. N.

RESULTS

For King Louis-Philippe...

Even the most seemingly classic sales can sometimes offer up a few surprises: such as these Sèvres porcelain vases of the type known as "Arabe Feuchère", delivered by King Louis-Philippe's manufacturer in 1844 and offered by the monarch during that same year to the painter Paul Huet. They then disappeared for many years until reappearing in the United States in 1965 where they were bought in a sale. The catalogue clearly shows that these objects were given a relatively modest estimated value (around \$60,000), which was way below the actual sale price: \$902,500! With the same royal origin, though probably 'penalised' for its slightly sickly décor, another pair of Sèvres vases went for \$84,100, which was nevertheless well above its estimated price. The sale also celebrated another manufacturer of porcelain with a modern service from Copenhagen comprising of 115 pieces that sold for \$182,500, beating the \$12,000 for a Boulle cupboard from the beginning of the Louis XV era by Charles Lebesgue.



\$902,500 A pair of Sevres (Louis-Philippe) Porcelain vases arabe/arabe Feuchere, 2e grandeur, 1843-1844, bleu stencilled monogram decorating marks for 1844, h. 48.8 cm.

The D. Aaron Gallery bought this piece for \$170,000. So all in all it was a good sale, even if it didn't contained many objects likely to interest of true collectors; but this good for the spirit of the time, which compensated somewhat.

Xavier Narbaitz

USEFUL INFO

Where ?	New York
When ?	7 June
Who ?	Christie's auction house
How much ?	€4,322,700

NEWS IN BRIEF

Boulevard Clichy by **Anders Zorn**

You could certainly say that Anders Zorn was one of the most famous Swedish painters of the 19th century. The artist already enjoyed an international reputation during his lifetime. Through his art, this humbly-born man became a well-known figure esteemed by cosmopolitan high society. But this status did not prevent him in 1896 from leaving the hurly-burly of the European capitals, where he had lived until then, to return to Mora, the town of his childhood, where he focused on painting the indoor scenes with their light colours that brought him so much success. Before returning to his roots, Zorn, like many Scandinavian painters of his generation, was drawn to Paris, at that time the capital of the arts and the avant-garde, and in fact lived there for eight long years, in an apartment at 71 Boulevard de Clichy. Here, in 1892, he painted this delightful "Réveil" in watercolour, his preferred medium, which here enabled him to express the immaculate white of the dress with infinite subtlety. Coming from the collection of industrialist and banker Louis Fraenckel, who probably bought it directly from the artist, this small format achieved third place in Zorn's sale performances. On 12 June in Stockholm (Bukowskis auction house), a buyer pushed the bidding up to SEK15,290,000, double the estimate. S.P.-D.



RESULTS

Shooting star...

Those with a nose for the art market will have recognised this "Blue Star" by the Spanish painter Joan Miró. Firstly, because the 1927 painting has been in the spotlight on several occasions at top international institutions, including the Musée d'Art Moderne in Paris in 1964 and more recently the Kunsthaus Museum in Zurich, which exhibited the Nahmad collection until January 2012. And secondly, because the picture is hardly a stranger to the sale rooms. On 21 December 2007 in Paris, at the high-profile sale of ten pictures from the former André Lefèvre collection, it obtained the tidy sum of €11,586,520 (Aguttes): light years from the FF130,000 (around €165,000 at today's value) achieved by the painting forty-two years previously at the historical dispersions of the banker and collector staged in 1964 to 1965 at the Palais Galliera in Paris. The flagship piece of Miró's work, "Blue Star" is the most perfect expression of the monochromes produced by the Spanish artist in the Twenties, and, very simply, a masterpiece. The artist consi-



£23,561,250 Joan Miró (1893-1983), "Blue Star", 1927, oil on canvas, 115.5 x 89 cm.

WORLD RECORD FOR THE ARTIST

dered this iconic painting the very embodiment of his famous "dream painting" series, where the Surrealist stages a dreamlike world nourished by poetic and sexual allusions. On 19 June, "Blue Star" returned to the London market under the aegis of Sotheby's. As with its previous appearances, it shot through the firmament, scooping up a new world record for the artist at £23,561,250.

Stéphanie Perris-Delmas

USEFUL INFO

Where ?	London
When ?	19 June
Who ?	Sotheby's auction house
How much ?	£23,561,250

RESULTS

Picasso and Magritte in the lead

In the eternal rivalry pitting the two great auction houses, this sale gave an advantage to Christie's. This was due to the freshness on the market of the works for sale, and the (highly relative) rigour of their estimates. It was also due to the willingness of the buyers, perhaps learning from other investments: at least six of the ten most expensive works went to private collectors, starting with the one that created the only real surprise of the sale. This was a remarkable Magritte from 1928, "Les Jours gigantesques", which was hoped to fetch around £1million; but this was a long way from the final sum, after a battle between no fewer than ten bidders, when the painting soared up to £7.2 M! This was immediately followed by two other Magrittes: "Shéhérazade", from 1947, which went for £2.95 M to a European collector, and the later (1961) "Monde des images", which fetched £4.85 M – both paintings doubling their estimates. However, the Surrealist painter yielded first place to Picasso, whose "Femme assise", a painting from 1949, delighted the



René Magritte (1898-1967), "Les Jours gigantesques", 1928, oil on canvas, 72.4 x 54 cm.

USEFUL INFO

Where ?	London
When ?	20 June
Who ?	Christie's auction house
How much ?	£92,52 M

American trade at £8.55 M, while the 1962 "Femme au chien", where we can recognise the Afghan hound the artist owned at the time, found a buyer at £6.98 M. All in all, then, this was an excellent sale, where painting more than ever played its role as a sound investment in these troubled economic times...

Xavier Narbaits

RESULTS

World record for **Jehangir Sabavala**

At the London sale of modern and contemporary South Asian art, the painter Jehangir Sabavala achieved a world record with this 1968 painting, "Vespers I". In less than ten years, the work of this Indian artist, who studied at the top art schools in London and Paris, has constantly risen in value. This now ousts the previous record of June 2010 held by an acrylic on canvas from 2002, knocked down for \$374,900 (Saffronart). This result is explained by the place the painting holds in Jehangir Sabavala's work. It's no accident if it adorned the cover of the monograph devoted to the artist by Ranjit Hoskote, "The Crucible of Painting: The Art of Jehangir Sabavala", published in Bombay 2005. The iconic "Vespers I" bears witness to the new direction taken by the artist at the end of the Sixties. Somewhat abandoning the strict inheritance of the Cubists and his mentor André Lhote, Jehangir Sabavala created visionary landscapes, making play with ghostly, almost abstract figures and



Jehangir Sabavala (India, 1922-2011), "Vespers I", oil on canvas, dated '68', 121 x 91 cm.

WORLD RECORD FOR THE ARTIST

USEFUL INFO

Where ?	London
When ?	7 June
Who ?	Bonhams auction house
How much ?	£253,650

forms. Here nuns are celebrating vespers in front of caves. The seclusion of the monastic life fascinated Jehangir Sabavala, who also compared the solitude of working in his studio with an act of meditation.

Stéphanie Perris-Delmas





MAGAZINE

EVENT

The many-layered life of **Gustav Klimt**

Vienna is celebrating its master of Art Nouveau 150 years after his birth. It will be a jubilee featuring exhibitions of some eight hundred works, which unveil the riddles of a destiny. History often prefers contrast to subtlety, certainties to paradoxes and acts to intentions. But legend readily accommodates half-tones, doubt, silence and mystery. Gustav Klimt seems to possess the twofold ability of belonging to one just

as much as the other. Withdrawing into a protective silence with no thought for scandal, he let his work speak for itself. And even though he is now one of the world's best-known artists, the power of his secrets is still intact. Four of the ten Viennese museums dedicating exhibitions to him have decided to separate history from legend. In the light of the latest research, backed up by documents, objects unearthed in their reserves and works that have recently entered their collections, the Leopold, Vienna, Albertina and Belvedere Museums now present the man and the artist in a new light. Sweeping aside a large number of preconceived ideas on the way, they probe the mysteries of the man whose openness to the decorative arts, and synthetic spirit combined with his aspirations and commitment, made it possible to renew the representation of the figure and the landscape by opening the way to a modern style, which was taken up after him by the Bauhaus movement and throughout 20th century.

A private, hidden Klimt at the Leopold Museum

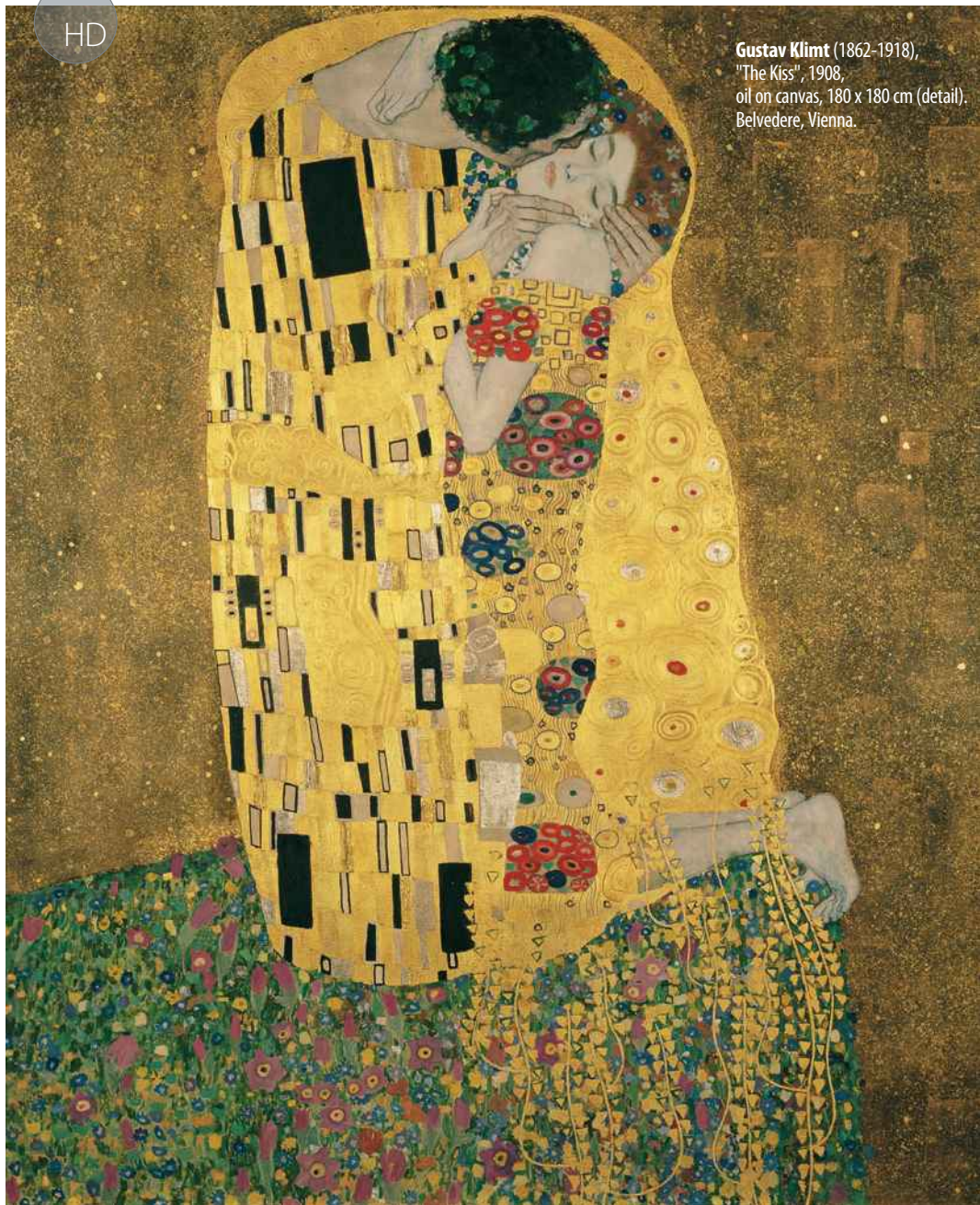
While he was alive, Gustav Klimt constantly cultivated the silent, constructed image of an artist withdrawn into a trusted close circle, as though in quarantine from the outside world. "I'm not a terribly interesting person," he said. "Anyone who wants to know anything about me only has to look carefully at my pictures and try to glean from them who I am and what I want." His sayings are as few and far between as his

Emilie Flöge and Gustav Klimt, c.1910, photograph attributed to Richard Teschner or Emma Teschner Private collection.

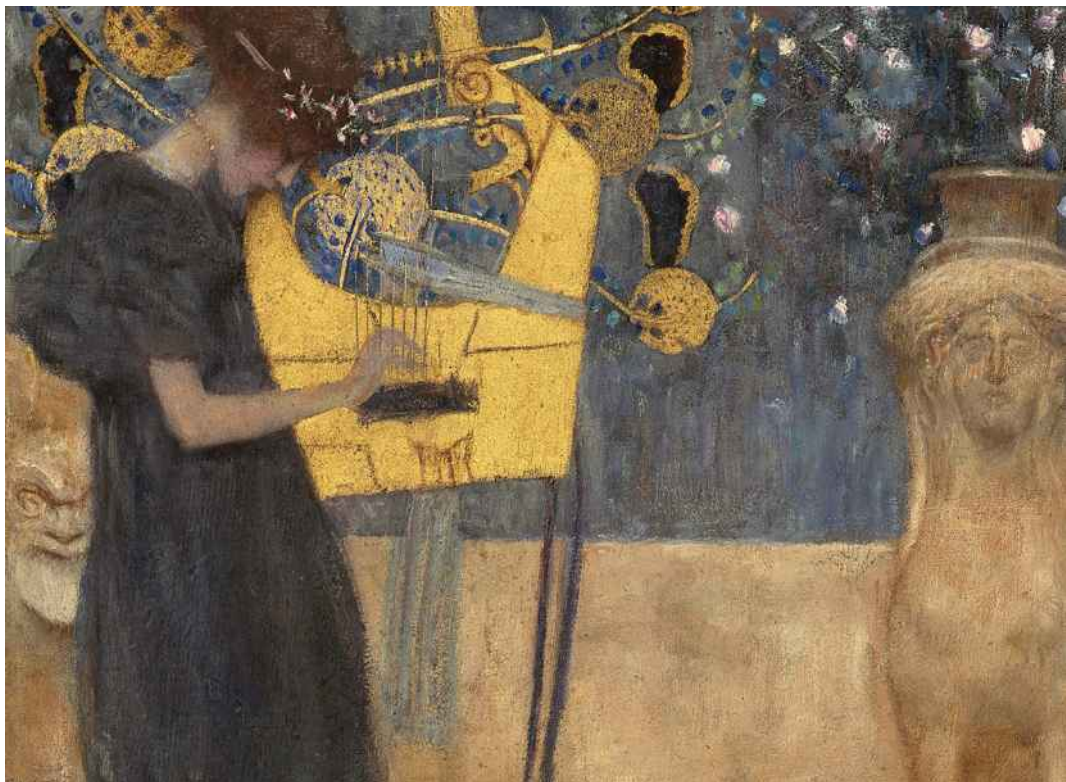


HD

Gustav Klimt (1862-1918),
"The Kiss", 1908,
oil on canvas, 180 x 180 cm (detail).
Belvedere, Vienna.



© Belvedere, Vienna, photo Ian Ehm



© Munich, Bayerische Staatsgemäldesammlungen Neue Pinakothek

Gustav Klimt, "Music", 1895, 27.5 x 35.5 cm.

writings. As he sealed his artistic approach with no theory or treatise, he is suspected of "not having thought his art through". And yet his rare public pronouncements and some four hundred letters and postcards, exchanged mainly with his companion Emilie Flöge, throw up a number of clues, revealing unknown facets of a simple, somewhat inarticulate man who, scalded by the censure of his times, probably chose to protect his existence, his work and his freedom. "Given some twenty quotations of his, and through the evidence of his paintings and traces of his daily life, we establish a dialogue between the man and his work," says Tobias G. Natter, organiser of the exhibition "Klimt persönlich" ("Klimt in person") and curator of the Leopold Museum. Here, thirteen paintings and a hundred drawings, mainly from the collec-

tion of ophthalmologist Rudolph Leopold, who died in 2010, are displayed alongside the artist's letters, photographs and objects he kept by him, shedding light on the ordinary, quiet life of the man and artist in a reconstructed version of the studio where he spent peaceful holidays on the shores of Lake Attersee.

A skilful game of hide-and-seek

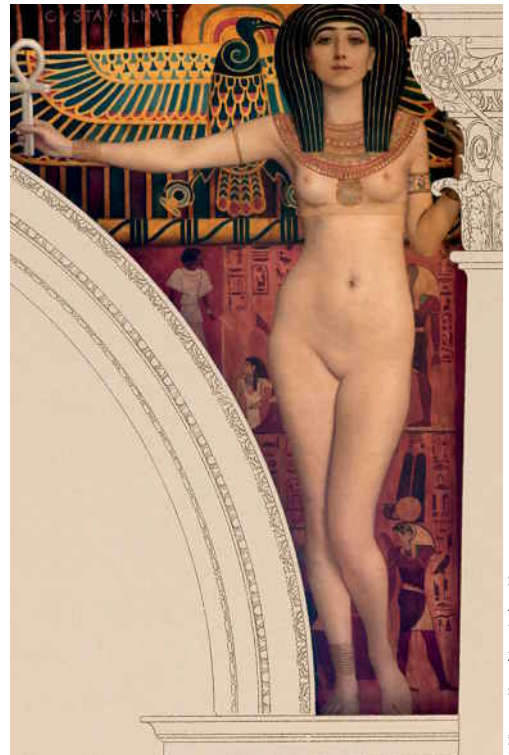
If Klimt, as his life advanced, turned the conventions of the Academy upside down as he did with moral codes, it was in hardworking and discreet privacy. A confirmed bachelor who was the lover of some of his models, he struck up an intense relationship in around 1890 with the fashion designer Emilie Flöge: a relationship whose true nature he never revealed, which

mingled an undefined, powerful bond of friendship with a collaborative complicity full of influences and exchanges. Emilie dressed the high society women whose portraits Klimt painted. She invented a unisex silhouette in the Arts and Crafts style: a dress shirt, a kind of straight tunic that concealed forms in favour of movement and the freedom of the body. He, with the humility of a craftsman, painted portraits and landscapes, only hinting at his vision of a diaphanous world full of metaphor. Inside his studio, hidden at the bottom of a wooded garden, reigned another mystery, disclosed by the sculptor Heinrich Natter: "He was surrounded by feminine creatures of a mysterious nudity, who, while he stood silent before his easel, came and went in his studio, lolling here and there, lazing around and blossoming as the day went by, ever ready to obey a sign from the master commanding them to freeze as soon as he spotted a particular attitude or movement..." As an Epicurean pleasure-seeker far from prying eyes, Klimt found, in his haven of inspiration and study, halfway between studio and gynaeceum, a freedom of the senses enabling him to capture the feminine intimacy of his models in their naked truth, just as Lautrec or Degas were exploring it in brothels at the time. Rumour credited him with a dozen illegitimate descendants as well as the three natural children he recognised and supported. His nonchalance seems to have appealed to Rodin, in 1902. At an exhibition of the Secession, the sculptor exclaimed enthusiastically, "I've never felt anything like what I feel here with you. Your Beethoven fresco, so tragic and joyful all at once; your magnificent, unforgettable exhibition, and now this garden, these women, this music. And all around you, in you, this joyous, child-like gaiety. What on earth can it be?" Klimt inclined his head and replied, "Austria!" With this succinct riposte, apart from its humour, Klimt may have been suggesting a profound intention, as ever in half-tones, to explore and express the entire essence of humanity, its time and its territory, uncompromisingly deriding the hypocrisy of a world of men and the decay of a society. Beyond its aspiration to a luxurious lifestyle, as captivating as a Utopia of happiness, this "Austria" also had its doubts, contradictions and rejections. With this word, as with his skilfully applied dabs of paint and strata

making play with luminescent materials, Klimt conceals as much as he reveals. Colour and line combine in a personal palimpsest. The effects obtained mingle the figure with the decor, blending geometry with space, serving an ideal of harmony that has the force of a reality observed with lucidity and pessimism as much as with hope and fantasy.

From the mystery to the absolute; from the inward gaze to a spatial synthesis

To observe the world through his little lorgnette, Klimt invented himself a viewfinder – a simple hole made in a piece of cardboard, which he replaced with a eyelet surrounded with ivory reminiscent of a camera lens – with which he "extracted" and fixed his reality. As witness the fifty-four landscapes that make up a



Gustav Klimt, "Egyptian art", 1890/91.

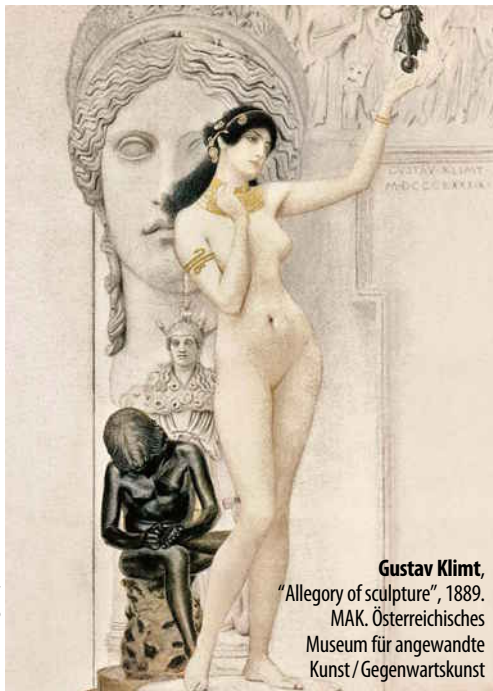
© Vienna, Kunsthistorisches Museum

quarter of his painted works. All of them, begun on the shores of Lake Attersee, where he stayed in the summer with Emilie Flöge, are governed by the same principle: a rigorous frame with a vague focus, open to the infinite, with no sky or horizon. His relationship with space belonged to his inner vision. For him, elsewhere was here. He was no traveller. The slightest journey terrified him. He would only emerge from his refuge in Vienna for an essential discovery or an obligation, such as the frescoes and mosaics of Ravenna, which he visited twice, or the rigours of Brussels, where he was brought by his rich patron Adolphe Stoclet. In 1909, he went on a trip to Western Europe with Carl Moll, his colleague and fellow combatant in the Secessionist movement, and visited Spain and France. Velázquez and El Greco nourished a naturalistic bent which he hastened to evoke in a postcard to his friend, the architect Josef Hoffmann. In Paris, where Cubism was emerging, he was fascinated by the modernism of Matisse. And this is where the myth of a Klimt who did

not know how to think his art through undoubtedly falls down. The development of his work, in conjunction with his personal life, seems to express not so much the obsession of an Austrian painter confined to ornamentation as the shared and open-minded obsession of modern European artists, driven by a constant quest that transformed their existence into work, aspired to peace, and lauded sensuality as a source of fragile and ever-vulnerable happiness.

"Klimt persönlich - Klimt in person", Leopold Museum, Museum Quarter, Museumsplatz 1/5 1, 1070 Vienna - Until 27 August. www.leopoldmuseum.org

"Face to Face with Klimt" Kunsthistorisches Museum, Burggring, Maria Theresien Platz, 5 1010 Vienna - Until 6 January 2013. www.khm.at



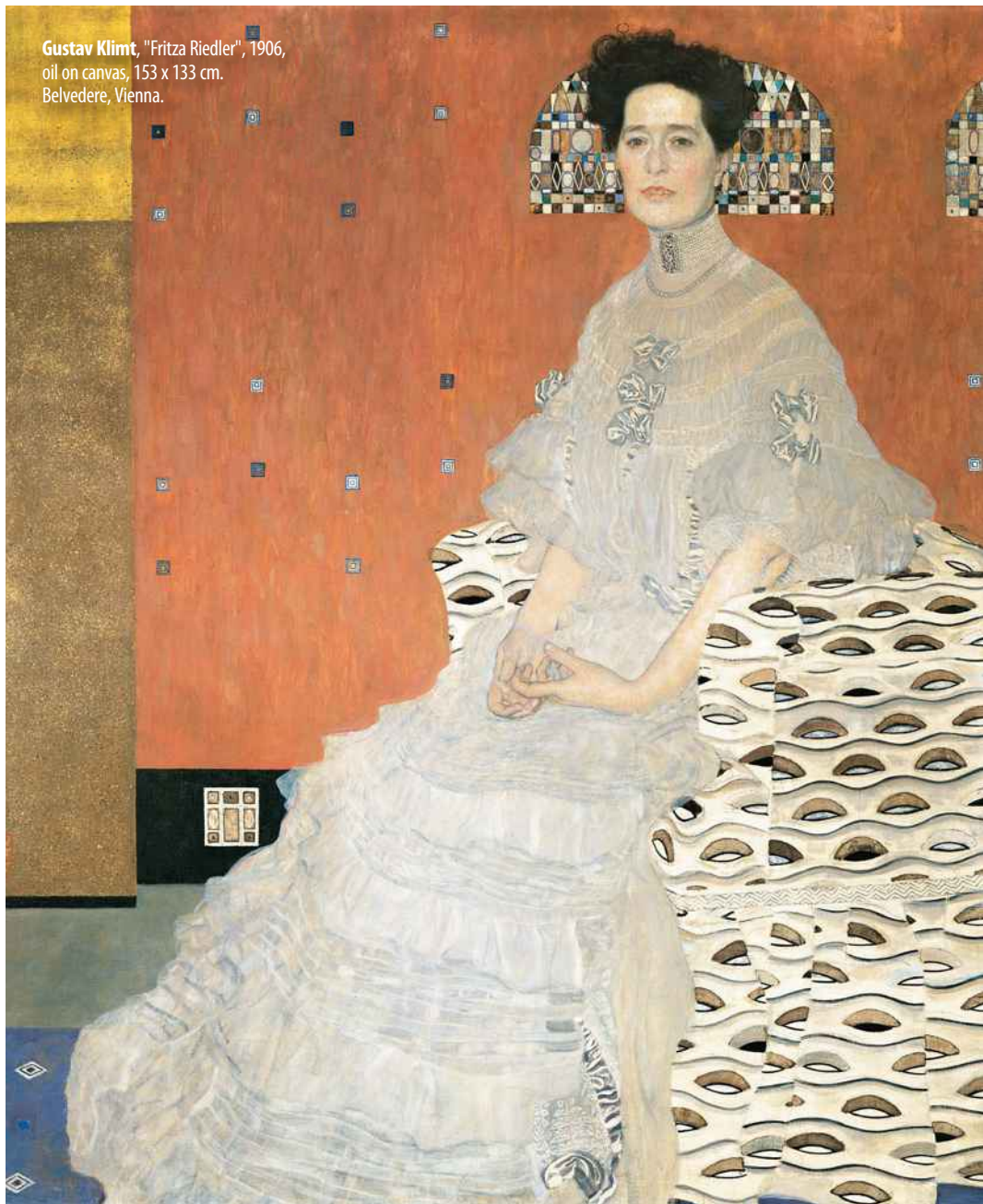
Gustav Klimt,
"Allegory of sculpture", 1889.
MAK. Österreichisches
Museum für angewandte
Kunst/Gegenwartskunst

© MAK/Georg Mayer

Drawing as an underlying theme From the Vienna Museum to the Albertina

As a tireless sketcher of instants and concepts, Klimt positively drank up influences. Through the Secession, he found his independence and asserted a style evident today from the collection of 400 drawings in the Vienna Museum, exhibited in its entirety on this rare occasion. Sketches made for the faculty and preparatory pieces for the Secession (1897-1905) provide an uninterrupted reading of his development. On its side, in its exhibition ending on 10 June, the Albertina palace, which possesses 170 drawings, had explored his treatment of figures: women, the main theme in his work, which he probes in soul-searching depth, whose chaste or immodest bodies he unveils in his erotic drawings. These two collections cast light on Klimt's splits, and his synthesis, impregnated with Japanese or sometimes Gothic influences, all mingled with the European accents of the Arts and Crafts movement. "Klimt produced relatively few paintings (around 200, throughout his career) but would draw every day, intensely, and untiringly. A study of his graphic work is a never-ending story," says Marian Bisanz-Prakken, curator at the Albertina Museum. The department

Gustav Klimt, "Fritza Riedler", 1906,
oil on canvas, 153 x 133 cm.
Belvedere, Vienna.



© Belvedere, Vienna

dedicated to him possesses some major examples. She adds, "During my research, I discovered 350 completely unknown drawings, thanks to various people who immigrated to America during the Thirties. These now bring up to date the large catalogue raisonné of four thousand drawings built up during the Fifties by Alice Strobl." Thus, in the tribute paid to him by the city that treated him so badly and often misjudged him, step by

step, museum by museum, we can follow an artistic journey that embraces the organic and all the energy of life in a monomaniac stylisation that is ever more allusive and refined.

"Klimt Collection", Vienna Museum - Karlsplatz, 1040, Vienna
- Until 16 September. www.wienmuseum.at

Towards a subliminal discourse, at the Belvedere

As the painter of women who were diaphanous, deadly, absent or sensual, at one with space and ornament, which like a psychological mirror reflect an essence both worldly and eternal, did Klimt, in his cryptic way, scatter his work with signs and codes that we still haven't discovered? This is the approach adopted by the exhibition presented at the Belvedere Museum, which endeavours to decipher the artist's underlying discourse through its large collection (twenty-four works), now enriched by two major bequests, "Sunflower", 1907, and "Family" (1909-1910), from the art collector Peter Parzer, who recently passed away. With here an anthropomorphic flower, synthesising all his portraits and constellated with myriad touches of gold, there a family where all that emerge from the darkness are pale sleeping faces, or this "Kiss", delivering in its abandonment an erotic charge of rare intensity, Klimt tirelessly cultivated his Epicurean mystery, as though he simply wanted to hand over the keys to his work at the price of a magical appropriation. The paradoxical art of a simple, earthly creator, with a distinct feeling for arts and crafts, moving towards Art Nouveau in the conquest of line and pure space, handling philosophical themes without any intellectual pretensions, nourishing a language, devoted to the universal, which Gustav Klimt patiently devised, constructed and transmitted, and with which the whole of Vienna identifies today.

"Masterpieces in focus", Lower Belvedere, Prinz-Eugen-Straße
27 1030 Vienna - 12 July 2012 to 6 January 2013.

www.belvedere.at

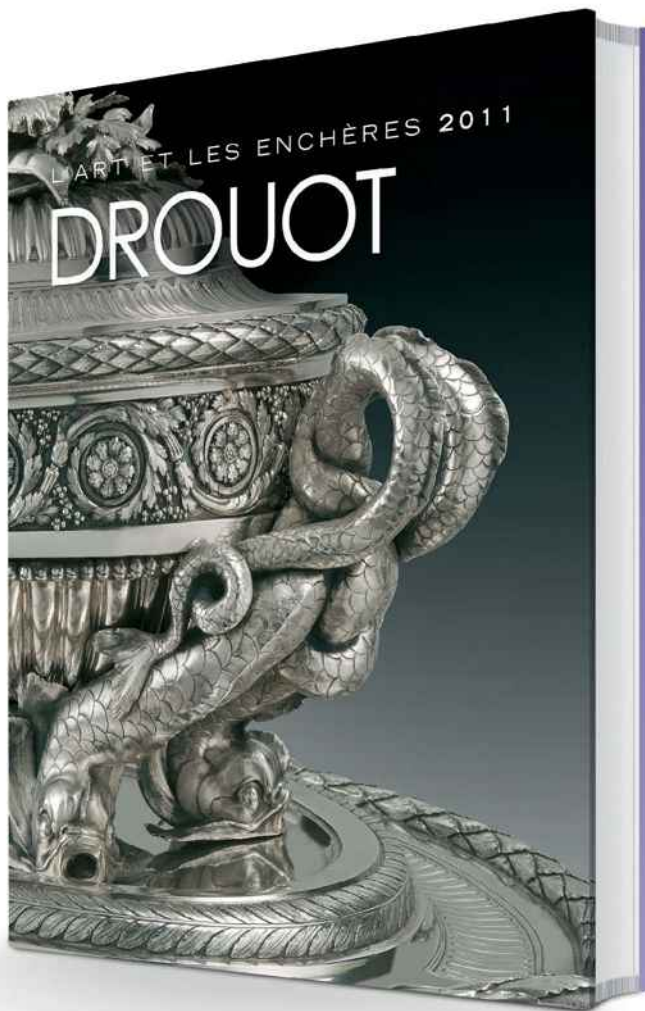
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Christophe Averty



© Belvedere, Vienna

Gustav Klimt, "Judith I", 1901, oil on canvas, 84 x 42 cm.



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ART FAIR

DOCUMENTA (13) 100 days of Kassel

Together with the Venice Biennial, it is the most eagerly-awaited non-commercial meeting in the world of contemporary art. Inaugurated in 1955, the event takes place every five years in central Germany, in the city that gave it its name. Even if nothing is for sale, Kassel is where discoveries are made that often can't be ignored in the art market. This was the case, for instance, with Gerhard Richter, Jeff Wall, Jeff Koons, Matthew Barney and Ai Weiwei. Apart from a number of critics who subsequently note the over-representation of artists from the top galleries, this effect is understood without having to spell it out, or hardly mentioned at all. As for the collectors who come here because they are interested, and possibly more, they do not even talk about it, although they freely admit it in private. In addition, it is the custom at Kassel to keep quiet about the artists in the lists, as every curator in charge ought traditionally to do up to the day of the preview.

In short, these open secrets – which are no longer secrets for anyone! – are all part of the magic of DOCUMENTA, which is always written with a lower-case "d". As the event lasts for a hundred days, some have also nicknamed it "the 100-day museum". More seriously, in 1955 Arnold Bode, an architect, painter and art teacher, created this five-yearly get-together in the little town of Kassel, near the former camp at Breitenau, which was almost entirely destroyed by Allied bombing. After the horrors of the Nazi regime, the event sought to reconcile German society with artistic culture. In the aftermath of the war, the first event was devoted to

abstraction, particularly painting between 1920 and 1930, condemned by the Nazis as degenerate art. And although in the beginning it only focused on modern art essentially from Europe, DOCUMENTA gradually opened out to contemporary and above all international creation. From 9 June to 16 September this year, 193 artists from fifty-five countries throughout the world – although their nationalities are never indicated here – come together in Kassel, around serious disciplines like sculpture, performance, installations, research, painting, photography, video, writing and archiving. There are also numerous conferences and seminars, and debates on art, politics, literature, science, including physics and chemistry and organic farming. And yet there is no specific theme, and no particular visual this year. Apart from its historical epigraph, "Collapse and Recovery", which its artistic director Carolyn Christov-Bakargiev has taken over on her own behalf, DOCUMENTA (13) addresses four subjects across the board freely and in substance: politics, feminism, ecology and knowledge. The whole event is spread over the entire town, using its monuments, museums, buildings, parks, squares and all its exhibition spaces.

Adrián Villar Rojas, "Return the World", 2012, Installation Mixed media. Variable dimensions.
Commissioned by DOCUMENTA (13)
and co-produced by kurimanzutto, Mexico City.

HD



© Courtesy of the artist Photo: Nils Klinger



© Nils Klinger

Tacita Dean, "Fatigues", 2012, Chalk on blackboard, 6 panels, Courtesy of the artist; Frith Street Gallery, London; Marian Goodman Gallery, New York, Paris. Commissioned and co-produced by dOCUMENTA (13).

dOCUMENTA: the thirteenth of its kind

Born in America of Italo-Bulgarian parents, Carolyn Christov-Bakargiev was firstly curator at the PS1 (the contemporary art annexe of the MoMa in New York) from 1999 to 2001. The author of the first complete anthology on Arte Povera, published by Phaidon, she was again head curator at the Castello de Rivoli in Turin between 2002 and 2008, before taking over as acting director in 2009. Having also directed the 16th Sydney Biennial in 2008, she was appointed the following year as director of the new dOCUMENTA, which she immediately envisaged as an experimental space, a platform where "our conception of life in contempo-

rary times is challenged". Succeeding various illustrious predecessors, including Harald Szeemann (1972), Manfred Schneckenburger (1977), Rudi Fuchs (1982), Jan Hoet (1992), Catherine David (1997), Okwui Enwezor (2002) and Roger Buergel (2007), the artistic director for 2012 has avoided any superfluous gloss from the outset, fostering a more direct relationship with the public and the works present. Rather than the "capitalism of knowledge" which she denounces as a false and artificial pretext for capturing beauty, she prefers to take a strong stand on behalf of "what I don't know", somewhere between

scepticism and confusion, advocating resistance, utopian ideals and withdrawal in a world that is rushing to its ecological, political and social doom, as she believes. 'dOCUMENTA is dedicated to a creative quest, to all imaginary forms able to take shape in the material, the substance of things in a living way, not with aspects subordinated to the usual epistemology or the more ordinary theories of art,' as she said in her opening speech. 'There are areas where the principle is still inseparable from the sensual, from energy, from interactions between science and art – in short, from all the old and contemporary skills. Inspired by a holistic, not logocentric vision, dOCUMENTA (13) thus shares and recognises practices of knowledge in the animate and inanimate things of this world, including human beings. All this in view of exploring how our different forms of knowledge can condition our active re-invention of the world.' With 100 completely new works commissioned for the occasion, and an overall budget of €26.5 M (half the expenditure being covered by ticketing, catalogue sales and partnerships, the other half being provided by the Kassel city council to the tune of €4.4 M, the same amount by the Land of Hesse and the remaining €4 M by the State), dOCUMENTA, which originally took place in the single building of the Fridericianum Museum, has gradually spread out to the Orangerie, Bellevue Palace, the Neuegalerie and the dOCUMENTA hall built in 1992 for the ninth event. All in all, it involves some 250 people working in around twenty other spaces, like the platforms of the main railway station, the Ottoneum natural science museum, the Grand City Hessenland Hotel, the Kaskade Kino (the former Fifties cinema on the Königsplatz), the abandoned Huguenot house, an old bakery, a disused bunker and a former psychiatric hospital. On top of this, 2,300 international journalists and the 800,000 expected visitors need to be hosted. You should plan to spend two or three days on site for a comprehensive tour of an unusual circuit. What should you be sure to see?

Giuseppe Penone, "Ideas of Stone",
bronze and stone, 2004/2010.



© Roman Mensing





© Anders Sume Berg

Yan Lei, "Limited Art Project", 2011–12, 360 paintings, oil and acrylic on canvas, variable dimensions Courtesy of the Galleria Continua, San Gimignano - Beijing - Le Moulin; Tang Contemporary Art, Beijing. Commissioned and produced by dOCUMENTA (13), with the support of Galleria Continua, San Gimignano - Beijing - Le Moulin; Tang Contemporary Art, Beijing.

It's really difficult to be selective, because the quality of the works can be sublime. At the Fridericianum, we discover, after Ryan Gander and his somewhat clumsy currents of air, pieces of the museum in Beirut damaged by the civil war, a filmed document on the demonstrations in Tahrir Square directed by Ahmed BIASONY, killed by a sniper in the same place... And then we have a small female sculpture that once belonged to Hitler, and photos by Vandy Rattana of the lakes dug out by bombings during the Vietnam war... On the first floor, you really, really should not miss an installation with very powerful symbolic significance by Kader Attia, "The Repair from Occident to Extra-Occidental cultures" (*illustrated*), where the artist juxtaposes disfigured faces from the 1914-1918 war with African masks, against a background of post-Colonialist images and showcases filled with shells and cartridge cases from the Great War. While the disfigured faces were carved from wood in Africa, the African masks were sculpted in Europe in black Carrara marble... And then there is the huge 125-hectare Karlsau Park in front of the Baroque castle of the Orangerie, with its central canal and two diagonal walkways, where Giuseppe Penone has planted an "Idea di Pietra", with its rock hanging from the top of a bronze tree. Further on, Song Dong presents a mountain of scrap and rubble covered with earth and plants. Near the large pond, Janet Cardiff invites you to listen to a soundtrack broadcast by 30 loudspeakers in the green surroundings, featuring children's games and laughter, aeroplanes, war and silence... But that's just the beginning!

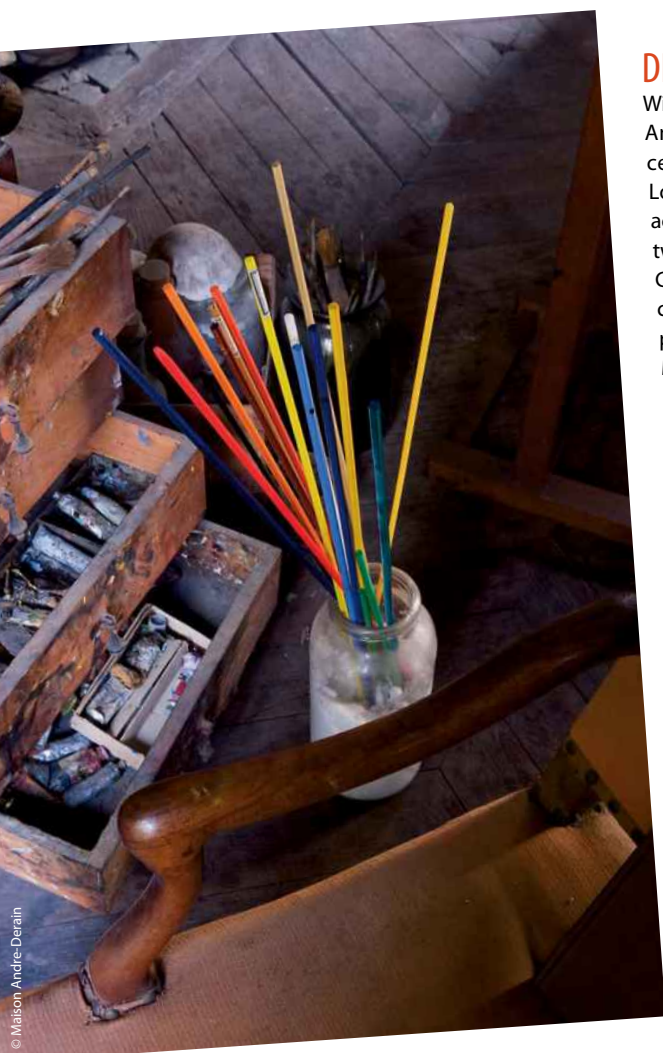
Renaud Siegmann

dOCUMENTA (13), until 16 September 2012, Kassel.
www.d13.documenta.de

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EXPLORING

Some of charming **artists' houses in France...**



DERAIN - A FAUVIST IN CHAMBOURCY

With its pediment and Mansart-style dormer windows, André Derain's former residence, an elegant 18th century building once belonging to a minister of Louis XVI, makes an impressive picture. The painter acquired the property in July 1935, and lived there for twenty years until his death in 1954. The artist's niece, Genevieve Taillade, sold it to Doctor Badault, its current owner. He decided to revive the place and prolong the memory of that splendid period for Modern Art, when La Roseraie played host to major names like Balthus, Giacometti and Serge Lifar. Once he achieved success, Derain became used to a certain social standing, living in turn at a house built with Braque near the Parc Montsouris in Paris, the Château Paruzeau and a fine residence at Chailly-en-Brière. In 1935, the artist sold everything, having set his heart on Chambourcy in Yvelines, west of the capital. The autumn Salon of 1905 was a long way away, as was a long list of scandals. Derain was at his peak, having won the prestigious Carnegie Prize in 1928. He set up the workshop for his large formats in the rotunda. The place has been preserved as it was. Easels, brushes, tools, palettes, colours, work clothes, headgear – everything is still in place. Among the most unusual objects are stage set models for 'Le Barbier de Séville', designed a year before his death in 1953.

André Derain's House, 64, Grande-Rue,
78240 Chambourcy, L'association La Roseraie.
www.maisonderain.free.fr

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FOUJITA'S LAST WORK

At the foot of the terrace, a Japanese maple tree reminds us of the distant origins of the man who transformed this modest country house in the remote Chevreuse valley and which was a meeting point of Western and Far Eastern cultures. Léonard Foujita discovered the building at the end of the Fifties. Having achieved much success after a life of travel between Latin America, France, England and Asia, the artist now sought a more peaceful existence. He bought the house in 1960, without completely abandoning his Paris studio in Rue Campagne-Première. He spent the remaining eight years of his life here, contemplating his verdant haven from his windows. His last wife and fellow compatriot Kimiyo, who died in 2009, preserved it intact before donating it to the Essonne departmental council in 1991. Here we are not totally in France, nor totally in the Land of the Rising Sun. At the top we find a strikingly unusual workshop, still full of life, which does not have a large glass roof but extends into balconies where the artist loved to paint in the sun. Above the fireplace, Foujita, then aged 80, made sketches in tempera for the frescos in the Chapelle de Notre-Dame-de-la-Paix in Reims.

Foujita's House-Atelier, 7, route de Gif,
91190 Villiers-le-Bâcle.

THE NABIS' CHAPEL AT SAINT-GERMAIN

In a previous life, this building was a royal hospital, built at the end of the 17th century by the Marquise of Montespan on the hill of Saint-Germain-en-Laye in the Yvelines. Maurice Denis moved into "Le Prieuré" in 1915. The theorist of the Nabi movement lived here until his death, creating the main body of his works in the workshop he had built on his arrival, while entertaining an endless stream of pupils and friends. A self-portrait in front of Le Prieuré from 1921 shows the painter at his easel at the foot of the building's light-filled façade. This departmental museum and its enchanting garden dotted with bronzes have been open to the public for the last thirty years. It contains not only a considerable collection of works by Maurice Denis, donated by the painter's family, but also many by his fellow colleagues from the late 19th century avant-garde Nabi movement.

Maurice Denis' Museum-Garden, 2 bis, rue
Maurice Denis, 78000 Saint-Germain-en-Laye.
www.musee-mauricedenis.fr





© Vue des ateliers de la Fondation Arp. JP. Pichon, Droits Fondation Arp

RODIN - THE LAIR OF A GENIUS

"I took the nine o'clock train to Meudon this morning. First of all there's a long row of chestnut trees in coarse gravel. A little openwork wooden gate. Then another. You turn the corner at the little red and yellow house and you find yourself in front of a wonder: a garden of stone and plaster works," wrote Rilke in 1902. During our visit, the bright spring sunlight sought to dissipate the mysteries and the shadows of the Villa des Brillants, captured by Steichen in his night photographs of Rodin's Balzac. The tranquility of the place, with its view stretching right to the Seine – from his bed, Rodin could make out the capital he had conquered after a hard fight – would make you think that this modern Michelangelo lived the life of a hermit. This was far from the case. In around 1900, fifty people worked there, including his secretary Rilke, workers, casters and sculptor's assistants. Hence the layout of the place endlessly altered since its purchase in 1895. Far more than Paris, where the ground floor of the Hôtel Biron served essentially as a space for exhibition and sales, Meudon was a temple of creation. As we know, in 1901 he built the bright Alma pavilion, the one in the Universal Exhibition (since replaced by a similar building more compliant with safety standards) – to house a collection of his works, which he could thus contemplate at his leisure.

Rodin Museum, 19, avenue Auguste-Rodin, 92190 Meudon,
www.musee-rodin.fr



ART IS ARP!

In this district on the edge of the Meudon Forest, where architects have recently had a field day, Jean Arp and Sophie Taeuber's 'house-studio' is hardly the most spectacular. Seen from the street, it has a discreet façade in the kind of millstone you find in villas in the Ile-de-France region. However, attention is drawn to its unusual cubic form and flat roof. Arp was encouraged to

move to this corner of the Parisian suburbs by his friends and neighbours, Nelly and Théo van Doesburg. His lawn became the scene of exuberant lunches with Max Ernst, Robert and Sonia Delaunay, Tristan Tzara, Paul Eluard and a host of other Dada and Surrealist companions. Today it is a sculpture garden, where the visitor, provided with gloves, can caress the bronzes' soft, organic forms – a highly sensual approach proving that Arp's art, halfway between abstraction and representation, cannot be pinned down to simplistic classifications. At the end of the lawn stand two workshops bathed in light: Arp's plaster kingdom, where he worked with his assistants right to the end of his life. They house around one hundred plaster works and thirty-two reliefs, now owned by the State.

Arp's Foundation, 21, Rue des Châtaigniers, 92140 Clamart.
www.fondationarp.org



© musée Rodin - Photographie : Jean de Calan



Salon de Jean Cocteau © Ph. Patrick Boucher. Maison Jean Cocteau à Milly-la-Forêt

COCTEAU: THE RESURRECTION

Jean could no longer work in Rue Montpensier. There were just too many visitors, telephone calls and knocks at the door for me and for him. He longed for a house. Paul found one in Milly-la-Forêt. And all three of us fell in love with it straight away, for its style, its porch, its little towers, its presbytery air, its moats, its kitchen garden, the wood and the forest of Fontainebleau just a stone's throw away," writes Jean Marais in "Histoires de ma vie", published in 1975. The poet bought the house with Jean Marais in 1947, then later bought Marais' share from him for six million (old) francs, choosing to live there with Edouard Dermit. After the poet's death, the latter carefully preserved the works and objects left by his companion. "Out of the 3,000 works left to Dermit by Cocteau, today in the possession of his son Stéphane, 500 of the best examples have been declared inalienable and remain in the house," says Stéphane Chomant, general secretary of the Maison Jean Cocteau. This unique place, where the creator of "La Belle et la Bête" spent the last seventeen years of his life, is now open to the public. Just how many theatrical pieces, films and drawings were born in this fertile retreat? Numerous masterpieces are sprinkled around the place. As well as exceptional graphic works by Cocteau from every period – one being the superb 'Sommeil hollywoodien' from 1953 – you can also discover portraits by Picasso, Warhol, Modigliani, Buffet, Blanche and Man Ray. The Saint-Blaise-des-Simples chapel, on the edge of the town, houses Cocteau's grave.

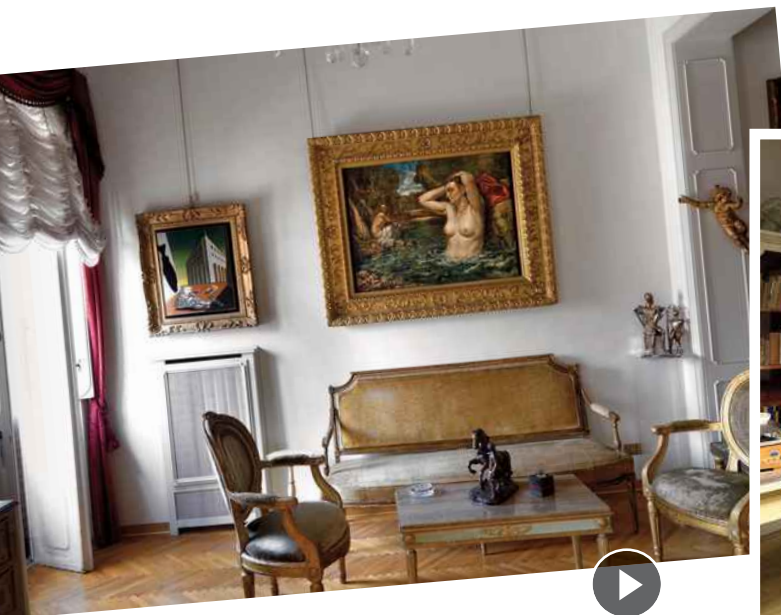
Jean Cocteau's House, 15, rue du Lau, 91490 Milly-la-Forêt.

www.jeancocteau.net

Alexandre Crochet

EXPLORING

... and in **Roma, London, Ostende**



© Massimo Listri, Florence 2012

PIAZZA DI SPAGNA, AT GIORGIO DE CHIRICO'S HOME

Because "Rome is at the centre of the world and the Piazza di Spagna is in the centre of the Rome, my wife and I would indeed be living in the centre of the world", wrote Giorgio De Chirico in his "Memoirs". In 1948, after paying several visits to Europe, the painter settled in the Eternal City, choosing the celebrated square of the Barcaccia Fountain to live and work. The painter, then aged 60, was to remain in this magnificent apartment overlooking the Villa Medici and the Trinità dei Monti until he died in 1978. Isabelle Pakszwer De Chirico lived there for the next twelve years. In 1998, the apartment became the museum/house for the Surrealist painter who invented metaphysical painting. The artist's studio on the second floor, still containing his equipment, overlooks the large gallery where Fifties and Louis XVI furniture rubs shoulders with sculptures, Persian carpets and numerous works by the artist, especially those dating from the Neo-metamorphic period, when De Chirico returned to his first love at the end of the Sixties ...

31 Piazza di Spagna 00187 Roma.

www.fondazionedechirico.com

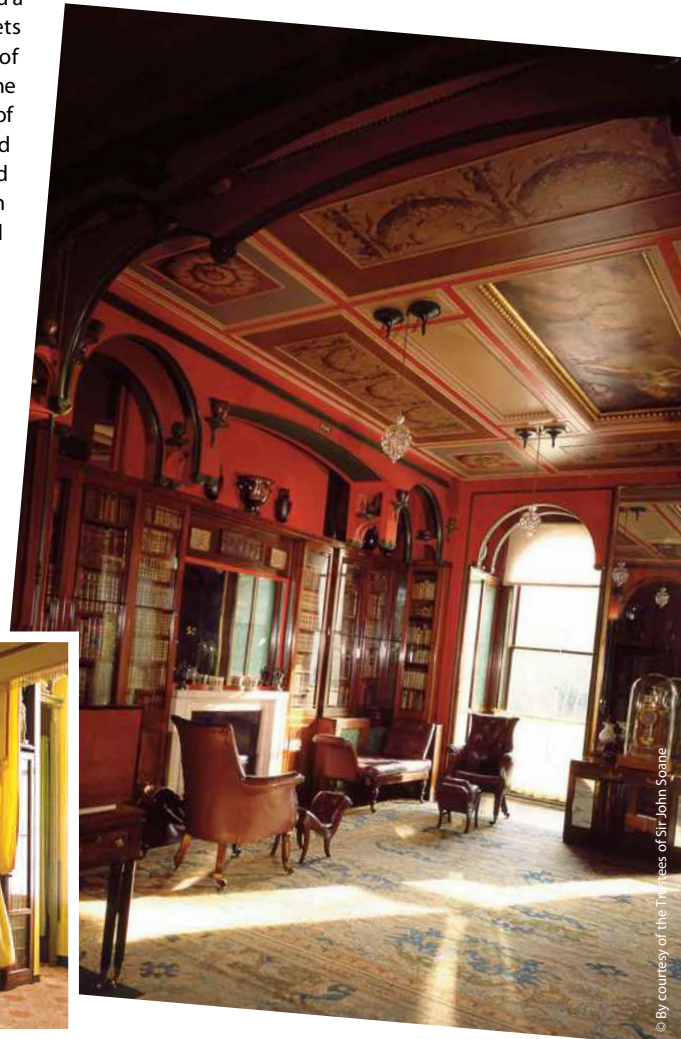


AT 13 LINCOLN'S INN FIELDS, LONDON

Ah, London and its museums! The inimitable British Museum, the teeming Victoria & Albert, the so-modern Tate – all of them visited by thousands crowding in every day from around the world. And yet there is one place in the British capital known to very few, and which is alone worth the trip. This venue immerses the curious in the London of George IV. Between Covent Garden and Saint Paul's, facing London's largest square, at 12 Lincoln's Inn Fields, we find the house of Sir John Soane and his wife. This was where the celebrated architect of the Bank of England set up his business. He bought no. 13 and then no. 14 in turn, each time reconstructing a new building. From 1806, Soane taught at the prestigious Royal Academy with his friend, the painter William Turner, with whom he shared a real passion for light and its effects. He was also a compulsive collector who gathered together a huge collection, which he made available to his students. As well as books and models, it contained a large number of sculptures, paintings and objets d'art bought at London sales. His acquisition of the tomb of Egyptian pharaoh Seti I was one of the most celebrated, together with Hogarth's series of paintings entitled "The Rake's Progress", and pictures by famous artists like Canaletto and Piranesi. But above and beyond his collection with its extraordinary mixture, the museum is a total work of art in itself: a genuine architectural caprice straight from Sir John's fertile mind, and a place that encapsulates all the eclecticism of the Regency better than any other.

Sir John Soane's Museum, 13 Lincoln's Inn Fields,
London, WC2A 3BP.

www.soane.org



© By courtesy of the Trustees of Sir John Soane

IN OSTEND AT JAMES ENSOR'S HOME

The "Queen of beaches" cradled the childhood of the painter James Ensor. Ostend, the little fishing village that became a fashionable holiday resort in the 19th century, welcomes a large number of tourists. At the bathing resort, an Englishman called James Frederic made the acquaintance of a young woman from the local bourgeoisie, Marie Catherine Haegheman. The couple made a living selling souvenirs including shells, stuffed fish and masks for the famous Ostend carnival – all treasures that peopled the imagination of their young son, the future Expressionist painter James Ensor, master of social satire and fantasy. The family shop stood in the Rue de Flandre, not far from number 27, which now houses the James Ensor Museum. In 1917, the painter inherited the building from his uncle, and spent the last thirty years of his life there. By composing an interior with a distinctly Surrealist touch full of the sundry trinkets that enchanted the artist's childhood and appeared in his work, the museum has recreated the world of James Ensor. As to his paintings, you will have to visit the collections of the Royal Museums of Fine Arts of Belgium, while the celebrated "L'Entrée du Christ à Bruxelles" is now to be found on the other side of the Atlantic, in the Getty Museum of Los Angeles.

Stéphanie Perris-Delmas



Ensor's House, 27 Rue de Flandre, 8400 Ostende.
www.visitoostende.be



© James & Co. + photo Steven Decroos

ALSO WORTH DISCOVERING...

THE REMBRANDT HOUSE MUSEUM, AMSTERDAM

In 1911, Rembrandt's house museum in Amsterdam, where the painter lived from 1639 to 1658, began to exhibit the Dutch master's etchings in the very place where they were created. The collection, which has continued to swell over the years, now presents the main part of his engraved work, together with paintings by his contemporaries, including Pieter Lastman, Rembrandt's teacher. The whole collection is exhibited in rooms reconstructed with period items.

Jodenbreestraat 4 1011, NK Amsterdam.
www.rembrandthuis.nl

SOROLLA MUSEUM

Welcome to the home of the painter of light, Joaquín Sorolla y Bastida, at 37 General Martínez Campos, Madrid: his house that is now a museum. Here you can discover the works of the Spanish artist, which cast light on his entire career with the finest of his paintings and drawings, donated to the State by his widow and son. His portraits and landscapes, particularly those set along beaches, show the highly modern spirit of this figure from the second half of the 19th century.

General Martínez Campos 37, 28010 Madrid.
www.museosorolla.mcu.es

BRUSSELS, RUE ESSEGHEM

Brussels devotes no fewer than two museums to René Magritte. To discover the masterpieces of the Belgian Surrealist painter, you need to go to the



© Musée René Magritte, Jette (Bruxelles)

Place Royale, which houses the finest collection of his works. Rue Essegheem endeavours to show the private side of the man and artist, in his living environment with his furniture and personal belongings. Here at number 135, in the apartment in the northern suburbs of Brussels where he lived with his wife Georgette, he painted a number of his masterpieces and entertained his Surrealist friends. Open to the public since 1999, the museum receives an ever-growing number of visitors: hence the plan for a future extension designed to exhibit the rich collection of the Belgian school of painting.

René Magritte Museum, rue Essegheem 135, 1090 Brussels.
www.magrittemuseum.be

THE GAUDÍ HOUSE MUSEUM

In the heart of Barcelona, the Guell Park contains the house where the architect of the celebrated Sagrada Família lived for some twenty years. In 1963 it became the Antoni Gaudí Museum. Here, in this building designed by his friend and assistant Francesc Berenguer i Mestres, you can find a collection of furniture and objects bearing witness to the life and work of the Catalan architect.

Carretera del Carmel 23, 08024 Barcelona.
www.casamuseugaudi.org

INTERVIEW

Joana Vasconcelos contemporary Baroque

Born in Paris, Joana Vasconcelos now lives and works in Lisbon. While she likes to define herself humorously and provocatively as "a curiosity in the world of art", the Portuguese artist has been staging one exhibition after another around the world for the last ten years. They include one in the Arsenal at the Venice Biennial in 2005, where she caused a sensation with her monumental five-metre high chandelier made of 25,000 hygienic tampons, "A Noiva" [The Bride, Ed.]; one with José Berardo in 2010 at his modern art museum in Lisbon, and another with François Pinault the following year at the Palazzo Grazi, "The World Belongs to You"... Now here she is again, at the Château de Versailles and its gardens all through the summer from 19 June to 30 September. After Jeff Koons (2008), Xavier Veilhan (2009), Takashi Murakami (2010) and Bernar Venet (2011), she is the first woman artist to take over the Sun King's realm. Simultaneously full of contrasts, intensely intimate, dreamlike and popular, her work leaves nobody indifferent. Here it includes sculptures and hyper-colourful textiles produced especially for the occasion, including a 23 m² tapestry, together with other pieces with the typical "Vasconcelos" stamp and the playful yet exalted style of an art with all the delicacy of lace.

La Gazette Drouot: What did the 2005 Venice Biennial change for you?

Joana Vasconcelos: Everything: it was the starting point of my career, which I had never prepared for or planned. Before that, I was nobody: just an artist like any other. Thanks to the curator, Rosa Martinez, who

installed my work "The Bride" in the Arsenal, I took a huge stride forward. The day of the preview, I literally had a wall of journalists in front of me. At the time, I knew nothing about the world of art outside Portugal, which is nowhere on the global map. In Venice, I understood the forces at work, the potential of a piece, the influence of the public, and media pressure.

Did your invitation to Versailles come about by chance?

Absolutely; I have no strategy. I move diagonally in the world of art, following impulses I barely comprehend myself, and they end up by succeeding. Basically, it's a very Portuguese thing: setting off on an adventure to learn about something you don't yet understand. That's a very natural tendency with us, even though Portugal no longer has the sea-going tradition or the means it possessed in the 15th century, for instance. But this poetic idea of "elsewhere" is still very present in our spirit.

What were your first impressions of Versailles?

Obviously, I was very struck by the prestige and history of the place; it's like Venice in that way. At Versailles, you find questions and answers that concern the whole world. When you are there, you feel you could have everything and lose everything; you could achieve anything or nothing: you're at the frontier of the possible and impossible. Versailles is an extraordinary symbol of a Europe that reflects our own era, on a razor's edge. In discovering this space, I understood that my work fitted it like a glove. The Hall of Mirrors is as powerful as the Turbine Hall at the

HD

Joana Vasconcelos at Versailles.



© Miguel Domingos/Courtesy Atelier Joana Vasconcelos

Tate Britain, or even more so. Versailles is the perfect setting for me: a kind of conceptual ideal for my highly theatrical work.

How do you conceive your works?

The exercise of art involves a plastic language of objects, images, ideas and points of view. To move forward, you need a project that give you time to think about the faults that need correcting and the adjustments necessary to the pieces in progress. I have no desire to produce just another object, to see whether or not it works. I don't think I have the right to add a piece without meaning to a world where there is already no longer enough room. Even if each work is the result of a precise formalisation, I make sure I don't drift into design, reproducing my ideas in the form of mass-produced objects. I'm not interested in producing objects for consumption. If I feel that a piece can generate space (I'm talking about a mental space, in people's thinking), then I'll do it. If it's to fill a void, there's no point.

What stages does a project go through?

I start by drawing it in my office, then it goes to the architecture department, then to production; we plan a budget for the factory, we exhibit the piece produced in the show-room, and our media manager writes a text. Everything is done in-house, including the photos, and everything goes out from here, to galleries, exhibitions and the press. But there's nothing industrial about it. It's a craft, because I insist on being present at each stage of production, so that I'm in charge of everything. If I lose my touch, I lose the thread, I lose control of the project and thus of the work. That would be unthinkable.

Do you use methods like Jeff Koons or Damien Hirst?

Absolutely not: it's a method that has been used already by Rembrandt and Velasquez, and many others. Industrialisation meant that artists were freed from techniques. Instead of big studios, they preferred to subcontract their work. It was a natural development, where occasional integrations were made using methods conceived like engineering. Later, in his Factory, Andy Warhol used industry based on the prin-



Luis Vasconcelos / © Unidade Infinita projectos



Lilicoptère, 2012, Bell 47 helicopter, ostrich feathers, Swarovski crystals, gold leaf, industrial coating, dyed leather, upholstery embossed with fine gold, Arraiolos rugs, walnut wood, wood grain painting, passementerie, 300 x 274 x 1265 cm.



© Photo Château de Versailles/DMF, Lisbon/Courtesy of the Joana Vasconcelos workshop

"Red Independent Heart", 2005, Translucent red plastic cutlery, painted iron, metal chain, motor, sound installation Songs performed by Amália Rodrigues. Authorized by IPLAY - Som e Imagem / (P) Valentim de Carvalho, 371 x 220 x 75 cm. Museu Coleção Berardo, Lisbon Salon de la paix - Château de Versailles Photomontage.

ciple of serial creations. I myself use very few machines, but a great many hands, i.e. technicians with specific areas of expertise in their respective disciplines. Instead of being mechanical, I am manual. Instead of being post-modern, I am classical. My creative concerns are contemporary, but I use traditional methods to carry them out.

What is your response to critics who compare your work with that of Louise Bourgeois, but in a more "fun" vein?

When I exhibit in Brazil, they say I'm the "Portuguese Niki de Saint Phalle". In France, I'm the "Portuguese Louise Bourgeois". All right: these are two artists who have considerably influenced me. But I also like Bruce Nauman and Richard Serra, with whom I have nothing in common. The same goes for Ernesto Neto, who was a revelation. With Louise Bourgeois, it's different. I discovered her work in New York for the first time, when I was confronted by her huge cages filled with accessories. I instantly understood what the piece had demanded for her to create it. I wondered why I grasped her approach so well, when my work is so different from hers, even though with her, certain things are to do with femininity, the house, the object and other aspects very similar to my own personality. After that, I discovered other things about myself through other artists. There are always worlds where you say to yourself: "What would I add to that?"... It involves making links with other areas of knowledge. It's a form of the poetry I was talking about earlier, which traverses space and time, and which has no body or limits. Like the relationships that can arise between them, all artists are the consequences of this interaction. In the end, an artist is never an associated product, but the result of a wide range of influences.

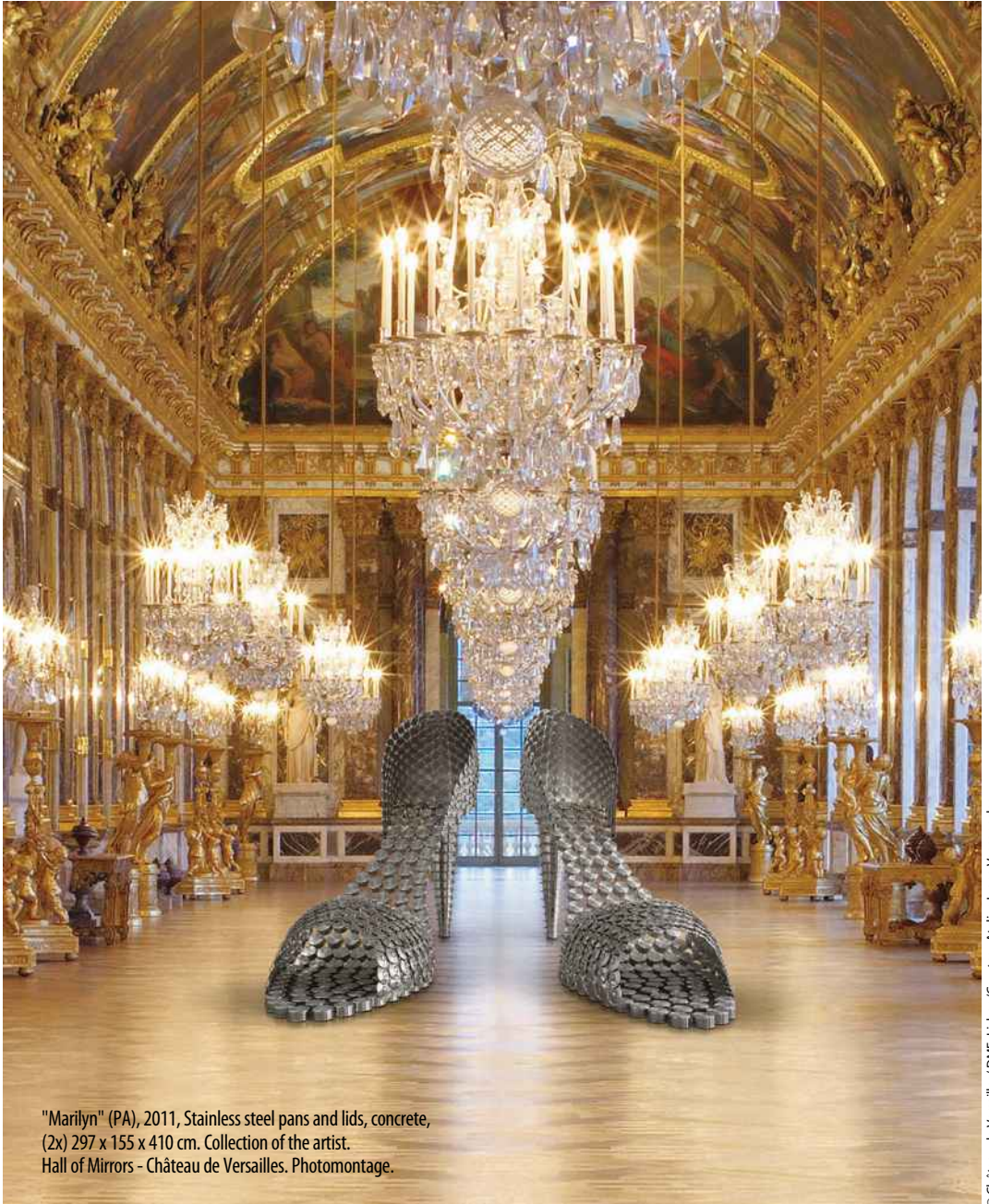
Why do your creations flirt so readily with fashion, design and architecture?

Because creation today is no longer the prerogative of artists alone. In the past, there were the artists, and the others. Now creators are found in all areas: fashion, design, architecture, dance, music, films, etc. And we live in an era of consumption: we can't turn our backs on it because it's a reality, even if a contradictory one. This is the underlying theme in my work, which is impregnated by our truly Baroque world. Today, nobody really knows what reality they are experiencing, so we all invent a different reality for ourselves each day. The contemporary era is the new Baroque. **Interview by Renaud Siegmann**

Chateau de Versailles, until 30 September.

www.en.chateauversailles.fr





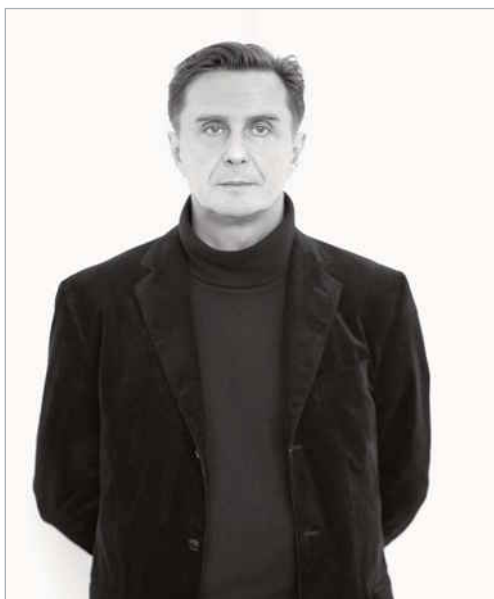
"Marilyn" (PA), 2011, Stainless steel pans and lids, concrete,
(2x) 297 x 155 x 410 cm. Collection of the artist.
Hall of Mirrors - Château de Versailles. Photomontage.

MEETING

Philippe Ramette poet on a razor edge

So what exactly was Philippe Ramette dreaming about when he was sleeping peacefully on his sofa and forgot our appointment? His next project? Embarrassed but ever-courteous, this dreamy, eternally meditative artist born in 1961, whose works are found in the top collections within and outside France, welcomed us to his Paris studio after his exhibition at the Galerie Xippas* - without his suit! Ramette attended the Ecole des Beaux-arts in Mâcon in 1985, then the one in Nice (Villa Arson), the following year. "I

drew a lot, but was a terrible student, and could never believe I could possibly get into the Beaux-Arts: a world I knew nothing about." He stopped painting once he became aware "that there were other things besides brushes". "I then realised intuitively that my work was more to do with sculpture and volume." None of his paintings have survived, apart from a few ashes which he incorporated into his evocative work "Les Cendres de Dieu" (*the ashes of God*) (1988). "This period of crisis lasted a year, during which Christian Bernard the director of the Villa Arson, and my teacher Noël Dolla accepted my drawing work alone," he says. Since then, his artistic process has evinced (almost) unchanging recurrences. The artist starts off with an idea: a mental project he outlines in a very precise, analytical drawing, rather like a strip cartoon. His many studies often consist of human silhouettes staged in particular situations, generally accompanied by comments and suggestive titles like "Canon à paroles" (*word cannon*) (2001), "Crise de désinvolture" (*crisis of nonchalance*) (2003) or "Les Limites de la modernité" (*the limits of modernity*) (2012). Then he makes "pseudo-scientific, Neo-Romantic" objects, according to Christian Bernard, "which you could have imagined in a private collection". His wood, metal and fabric objects indeed seem worthy of a showcase in the Musée de l'Homme during the 19th century. "I wanted their materials to distance them from the idea of modernity. They are timeless. And the physical qualities of wood enable me to go back over my mistakes," he says, revealingly. Thirdly, Ramette tests their viability himself. To do this, he uses the photographic process to immortalise them in situ at a precise instant, though the use of this technique came later in his career. The photo prints provide



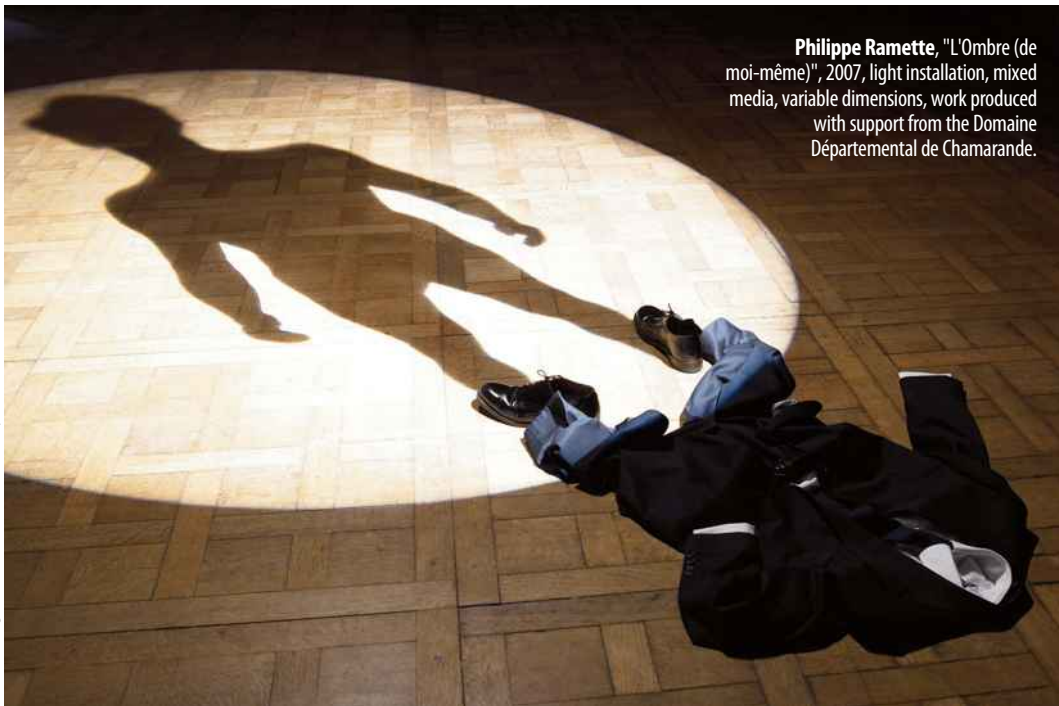
© Frédéric Lantermier

Philippe Ramette (b. 1961), "Portrait".

Philippe Ramette, "Crise de désinvolture", 2003,
colour photo, 150 x 120 cm.



© Philippe Ramette. Courtesy of Galerie Xippas Adagp Paris 2012 © Marc Domage



Philippe Ramette, "L'Ombre (de moi-même)", 2007, light installation, mixed media, variable dimensions, work produced with support from the Domaine Départemental de Chamarrande.

resounding proof and "reports" as to the practicability of his objects. The common denominator in all his work is the almost constant presence of his body as a territory of action. "I really enjoy staging myself, because this contributes to my own enrichment." Whether photographed with objects, hovering in "L'Ombre de moi-même" (*the shadow of myself*) (2007), where he uses an aesthetic, enigmatic staging to show the shadow of his invisible body standing in a circle of light emanating from his clothes lying on the ground, or suggested through "Espaces à manipulation" (*manipulation spaces*) (1996), or "Harnais" (*harness*) (1994), which defines its form, his figure appears everywhere.

TO SEE

Museum of Modern Art of Buenos Aires (MAMBA), Argentina,
18 October to 9 December. www.museodeartemoderno.buenosaires.gov.ar

An ingenious inventor and inveterate thinker, Ramette always goes one step further. With "Crise de désinvolution" (2000), "Promenades irrationnelles" (*irrational strolls*), "Inversions de pesanteur" (*inversions of gravity*) (2003), and "Explorations rationnelles des fonds sous-marins" (*rational explorations of the ocean deeps*) (2006), he experiments with permutated points of view and physical states that are definitively shifted: he climbs up and fixes himself on a sitting room wall, lies down on the ocean floor as though in the sun, or reads a newspaper there... nothing could be more logical, in short! Through "Balcon II" (*Balcony 2*), carried out in Hong Kong Bay in 2001, the author, equipped with prostheses concealed beneath his clothing, achieves a staggering performance of displaced perspective with no digital trickery. "It was hard," he admits, "because the balcony sank the first time, but we were helped by some lucky chances: the wave wasn't expected, and for a brief instant there was a light from the sky." His crea-

TO READ

"Philippe Ramette. Inventaire irrationnel", Galerie Xippas Paris, Editions Courtes et Longues, Paris, 2010.

tions feature derision and humour, sometimes with gentle naivety and a genuine sense of the absurd or fantastical, but they also deal with more serious subjects. In "Modules à structurer les foules" (*modules for organising crowds*) (1995), "Karaoké pour dictateur potentiel" (*karaoké for a potential dictator*) (2002) and many other works, Ramette proposes more committed visions about the individual's relationship with the group, or points the finger at the fragility of life, personal freedom in "Prison portable" (1994), and the fundamental values of humanity. This artist in his impeccable suit-and-tie is certainly anxious, but remains optimistic by nature. He keeps his word and holds us to ours, puts his finger subtly on the inconsistencies in our society, and breathes poetry into a world sometimes cruelly lacking in it. When you ask which is the most iconic piece in his work, he immediately says "Objet à voir le monde en détail" (*object for seeing the world in detail*) (1990), a rectangular device you hold up to the eyes, with a central hole that enables you to pinpoint a detail in the landscape. "It's a Zen contemplation project," he smiles. If this seems trivial "in principle", it is still laden with meaning: do we know how to see? What do we really see? Taking inspiration from discussions between friends, rumours overheard in the street, exhibitions, literature and films, this dandy with his Buster Keaton look, living constantly on a razor edge, has already had three major, revelatory exhibitions in his life: one entitled "Gardons nos illusions", at the Musée d'Art Moderne et Contemporain (MAMCO) in Geneva in 2008; another echoing the first in the Centre Régional d'Art Contemporain (CRAC) in Sète in 2011, and one in the Galerie Xippas in March this year. The latter marked a telling development in his career, with a display of ghost-like sculptures of himself, sometimes merging into the surrounding space and making play with one of his leitmotifs: the pedestal. In 2011, he collaborated with choreographer Fanny de Chaillé

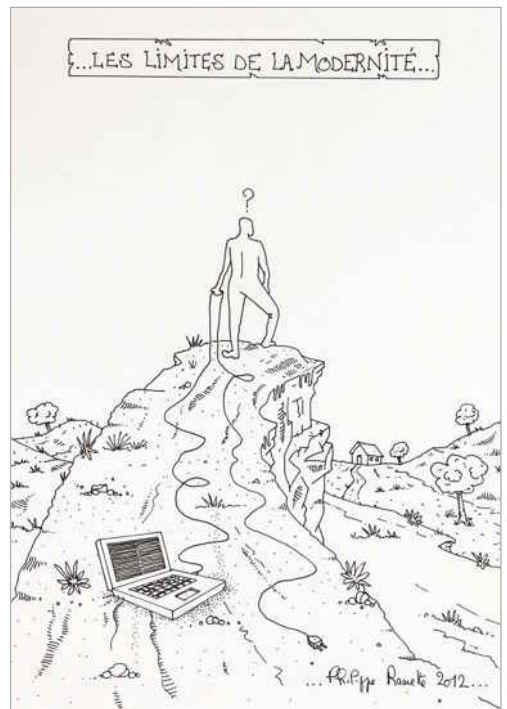
on a show-performance "Passage à l'acte", where the dancers "played" his works. Though also admitting his fondness for his "Éloge de la paresse" (*in praise of sloth*) (2000), Ramette is anything but a dilettante. With a pronounced taste for physical effort, stagings that involve performance and sometimes elaborate preparations, and a sense of distance, anticipation and great delicacy, he likes to make us see that our imagination can adapt to the real world, and even serve it. In the end, his powerful narrative work urges us to know ourselves better – through him, and it suffices to believe in this fiction deeply, as he does.

Virginie Chuimer

Galerie Xippas, 108 rue Vieille-du-Temple, Paris III^e,

www.xippas.com

W



Philippe Ramette, "Les Limites de la modernité", 2012, ink on paper, 42 x 29.7 cm.

© Philippe Ramette. Courtesy of Galerie Xippas Adapp Paris 2012

DESIGN

Todd and Fitch a weightless duo...

A visit to the Todd & Fitch workshop helps to understand the complex production of their work: the fruit of much colourful creative toing-and-froing. Their name makes them sound like a financial rating agency. Nevertheless, the only value Todd & Fitch truly rate lies in the vibrant designs they build at their vast workshop in Lille. The appearance of the two artists is definitely deceptive, because despite their English

surnames, they are actually French. They sacrificed their real names on the altar of branding; to be frank, Todd & Fitch cuts more ice than Tartempion & Barbanchu! However, their choice was not simply arbitrary, as they both took the names of one of their forebears. Another mysterious aspect of the duo is their carefully concealed past... Nicolas Todd says that he "changed direction just in time"; as for Damien Fitch, you can sense the weight of legal studies behind his impeccable appearance. Basically, you can see that they were pretty dissatisfied before getting onto the right track. They have worked together for nine years, but the Todd & Fitch trademark has only existed for five. During a trial and error period, they met gallery owner Flore de Brantes at the Miami Art Fair. Enchanted by the two elegant design and architecture enthusiasts, she followed her nose and gave them a commercial platform. Since then, collectors' walls all over the world have been sporting works by Todd & Fitch. But what inspired them to produce these monochrome and multicoloured discs with shapes made almost weightless by the lighting? The answer is their well-known fascination with the latter. Nicolas admits that he has always been captivated by Christmas lights: "It's magical, all those little things that light up, that you can play with. You can do what you want with them, or hide them... And a Christmas tree all lit up is a total dream." Nicolas says that he used to use Christmas lights to light up model houses when he was a child. These two were clearly meant to be together... Nicolas goes on to explain that he didn't know how to paint or draw ("Thank God!" says his partner), but still felt compelled by the need to create, so had to find an original form of expression. It was Damien who had the

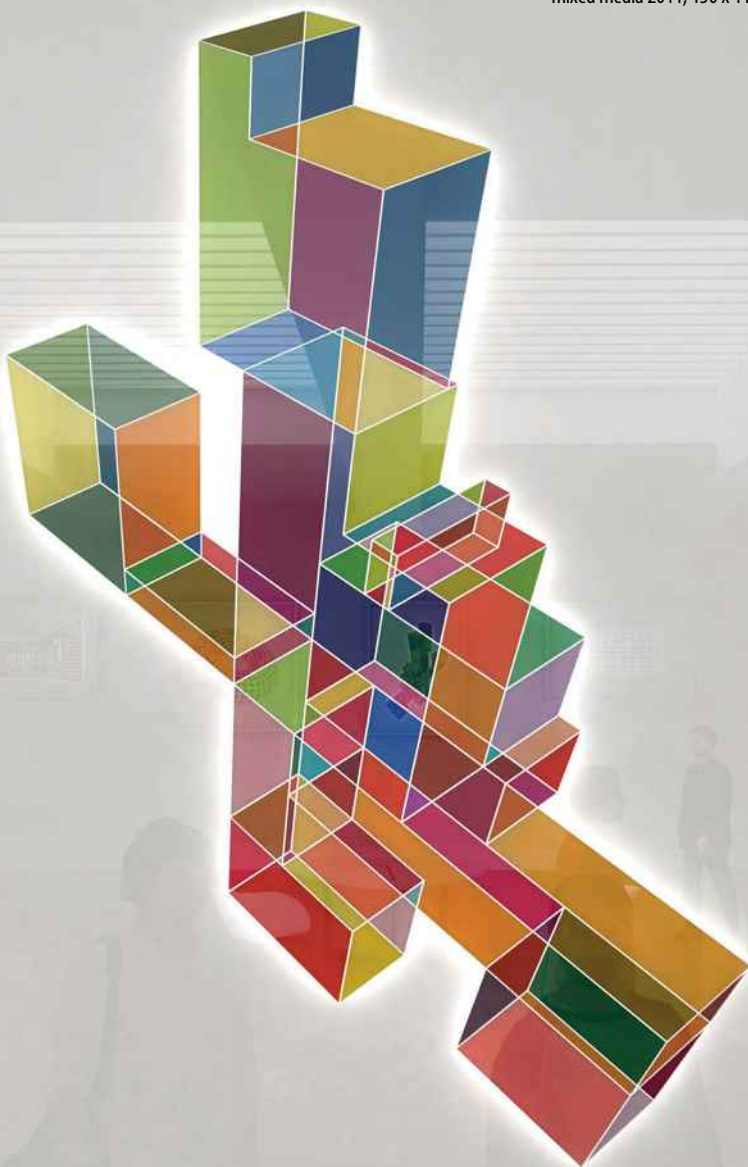


Nicolas Todd and Damien Fitch
at work in their workshop in Lille.

© Todd & Fitch Courtesy of Galerie Flore, Brussels

HD

Todd & Fitch, "Kaufmann",
mixed media 2011, 150 x 110 cm.



© Todd & Fitch Courtesy of Galerie Flore, Brussels



Todd & Fitch, "Universe is expanding and the bubble burst", 2009, 185 x 185 cm.

© Todd & Fitch Courtesy of Galerie Flore, Brussels

idea of the boxes: "The fact of showcasing any kind of shape and lighting it makes it seem precious." Their repertory ranges from the figurative – a flag, Mickey Mouse, a death's head – to geometric abstract motifs. "To begin with, our creations were intentionally illuminated. Now the light has a specific purpose: to create a realistic 3D digital image," explains Damien. No doubt the impression of strangeness generated by a Todd & Fitch work lies partly in this intention – images that are not images, as the discs form a volume in the box, their size and layout accentuating the effects of perspective. It is, in fact, a new kind of optical illusion intended to confuse the viewer's perception by "realising" – in the

sense of making real – an image designed on a computer. Lighting plays a key role in this illusion because it neutralises the shadows the circles project onto the background. To fine-tune this effect, the artists have recently installed a double lighting system in their works, enabling them to regulate the "temperature" of the lighting – hot or cold – and adapt it to the ambient lighting of the room, whether natural or artificial, day or night. Three interpretations in a single work – subdued, with white lighting, or with slightly more yellow lighting – each time giving a different result, itself influenced by the brightness of the room.

Light and 3D

Their first works used small incandescent bulbs that each lit up a disc: quite a feat considering that every work contained hundreds of discs. Their longevity, as well as the heat they produced, posed problems, later resolved through the use of LED strips. The light has to illuminate the discs evenly, which makes the creation of a piece rather like the work of a goldsmith – added to which the two partners are extremely demanding and meticulous. The creative process is long, lasting about three months. It requires much preparation on software, initially in three dimensions, then in two. The project is then converted into production plans. A paint gun is used to cover the Plexiglas in several coats to make it opaque. With the discs, the back of them is white, so that it will reflect the light. "Starting with fifteen base colours, we then develop about three hundred different shades," explains Nicolas, who carries out the production process and "loves to tinker". The boxes are made by a cabinetmaker, but the duo tries to do as many of the tasks as they can by themselves. They have even invested in a laser-cutting table to increase their production speed, currently limited to fifteen works per year. "We are constantly exploring and seeking, whilst enjoying ourselves, all with a view to achieving a flawless object with that surprising effect of relief," says Damien. "I often say that we aren't a duo but two halves forming a single artist with forty-eight hours in his day." They begin by exchanging ideas via e-mail before starting on endless discussions: "We have different centres of interest, which makes our partner-

ship very rich. Often it divides us, but these conversations are useful. We provide our own criticism. It's very practical and speeds up the creative process." They also both have the right to veto, which would block the release of a piece from the workshop if it were thought to have imperfections. Their productions are unique, with an idea worked in five variations at most, adopting different points of view. Light is a strong symbol associated with divine as well as temporal power, and embodies the idea of revelation. Because it is a condition necessary for the stimulation of the eye, light has always been the instrument of the visual arts, from

Caravaggio to James Turrell. Today, now controllable through the invention of electricity, it is the preferred "material" for artists reflecting upon their artistic medium, and upon perception itself. Like a 21st century Prometheus, Todd & Fitch have made it their own, stealing it from the gods of industry to reveal an enhanced digital image as perfect as it is playful.

Sylvain Alliod

Todd & Fitch, on show continuously at the Flore Gallery
40, rue de la Vallée, Brussels.

www.galerieflore.com

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Todd & Fitch, "Loops", 2011 or 2012, Plexiglas, paint and LED lighting system.

© Todd & Fitch Courtesy of Galerie Flore, Brussels

INTERVIEW

Jean-Honoré **Fragonard**

Paris, one evening in 1806. The 74-year old artist, brimming with energy, welcomes us to his little apartment.

Fragonard: Tell me your business, and be quick about it – I'm dropping off!

La Gazette Drouot: Although a court artist, you never really bowed to the yoke of Classical painting. Well you certainly don't mince your words! Classical painting a "yoke"? For someone like me, yes. But for others, it's their whole life. Imagine the trouble you'd cause if you wrote that. Let's choose our words a little more carefully, if you please - I don't want to ruffle anyone. So, I'd prefer you to say that I never let myself be inhibited by my subjects. I love frivolity and superficiality too much for that! I'm neither a moralist nor a painter of reality. I turned away from those well-worn paths for a genre more favourable to flights of fancy than the exact truth. (With a mischievous twinkle) You know, if I wanted, I could paint your portrait blindfold.

Be my guest!

By Jove, what kind of Narcissus have they sent me! (Finding it hard to stop laughing) No, I'm teasing, but it's true that to be present at the birth of a work is a fascinating experience. When the artist lets you, of course. As far as I'm concerned, that's not a problem. When I get down to work, I enter a magical, fairy-tale world. I take each of my brushes in turn, I hesitate, I put them down, I take up others. And that must show in the final result, because some of my enemies say that I don't paint with a sure hand. But they are quite wrong: I paint without arrogance, that's all. And that's a very different matter, believe me. Being indecisive or cautious is not a defect: it's knowing how to be humble. I hate dominating pain-

tings, because they seem to hate the viewer themselves. And I find colours that are too sure of themselves aggressive. (Pointing to a number of paintings hanging on the wall.) While mine are airy vapours that have borrowed something from the rainbow, don't you think?

To hear you, you'd think you had only found success with your genre paintings. But in fact you have painted some great mythological scenes!

Ah, I deny nothing, my young friend. I'm just telling you about the things that give me the most satisfaction when I look back on them. Mythology is all very well to establish a style and impress juries. But my real delight is risqué moments behind closed doors, country scenes, portraits of philosophers. I also believe I have far more in common with literary men than with history painters. Was Voltaire caustic? So am I. Was Diderot shrewd? Me too. I don't just put brushstrokes onto a canvas: I have my own form of writing. And I'm good at reading other people's, because the Assemblée Nationale appointed me curator at the Louvre about ten years ago. (Grinding his teeth) Before getting rid of me last year...

What happened to make you lose that enviable position?

Time passes. And it seems that I no longer represent the artistic ideals of our age. The aftermath of the Revolution was very hard for me. And the honorary posts they gave me didn't change anything. Little by little, I stopped painting. David was my son's teacher (Alexandre-Evariste - Ed.) and I really tried to adapt to the new austere aesthetic that he introduced – but in vain. After all the fuss I used to cause, a great silence grew around my name. (Dreamily) One day, when they are old and

€300,750 Marguerite Gérard (1761 - 1837),
"Portrait of Jean-Honoré Fragonard", oil on panel,
21.8 x 16.1 cm. Paris, 22 June 2010, Sotheby's France.





covered in medals, the young opportunists ennobled by Napoleon will revel in their past glory. Before he left us, Greuze (who died in 1805 – Ed.) and I would look at each other and wonder where and how all that had gone. Thank God, there wasn't just the Salon for artists like me. I always had private clients for sensual subjects, but not just for those! There have always been enthusiasts even for paintings exploring more delicate sentiments.

What advice would you give young artists?

(Rubbing his temples) Oh, no one is more cautious than I am. But let's see... (thinking). I know that it's a good thing sometimes not to push prices up too much: the dealer has to make money and wait till he himself

has established a higher value, because then he is obliged to maintain it so as not to seem to have under-sold. But all that sort of carry-on is over for me.

Nostalgia hardy suits you. After all, you are the painter of merriment and joy!

You are very kind. It's true that I could have left Paris for milder climes. But you see, I've spent most of my life in the capital! I was born in Grasse, yes, but I've been a Parisian since the age of six. The call of Paris is absolutely irresistible! I have been obsessed with painting ever since I was very young. To such an extent that my parents, who were from a completely different world – my father was a glove maker – took me to



\$3,666,500 Jean-Honoré Fragonard (1732-1806), "Le Jour (Day)", "La Nuit (Night)", pair, oil on canvas, 81 x 148.5 cm. New York, 25 January 2012, Christie's.

see Boucher. But it was with Chardin that I really began to learn. The life of an apprentice is not always very exciting. Especially since Chardin sometimes fell into terrible rages, which drove me to approach Boucher a second time. I showed him some of my studies, and finally he agreed to take me on at his studio. I think I can even say that we became friends. He encouraged me to compete for the Prix de Rome. That man really had an instinct, far more than I had for myself, because they gave me the Grand Prix for painting! That enabled me to discover Italy, where I was taught by Carl van Loo. I became very close to Hubert Robert there. And three years later, I left the Académie de France in Rome on a long journey that took me to

Naples, Bologna and Venice. (Ecstatically) Ah, Tiepolo...! All the landscape elements you see in my painting come from that time. Not only the dazzling light, but also the light brushwork. And in addition, whenever I was dealing with large formats, I would make landscape an important feature, and incorporate a charming scene. The setting counts just as much as the jewel.

But nothing from the Netherlands, where you also travelled?

Oh yes, obviously! The sparking effect of Dutch light is like a pistol shot of chiaroscuro for me! But not Leonardo's, mind you! Rembrandt's: I'm still trying to work out the secret of those daring effects of light. And of course, that of Frans Hals, with his extraordinarily fluid brush strokes. But I'll stop there – I'm being absurd. (Pause) I've only ever learned one lesson: the one taught by Nature, who pushed me into life saying: "Get on with things as best you can".

Interview by Dimitri Joannides

"L'art d'aimer, de la séduction à la volupté. De Fragonard à nos jours", Palais Lumière, Évian - 16 June to 23 September.

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Everhard Jabach Back to Paris

Marcel Duchamp died in Neuilly-sur-Seine in 1968 – as a naturalised American. Yves Tanguy died in 1955 in the small town of Woodbury, Connecticut, - he, too, of American nationality.

It is not certain that everyone is aware of changes of nationality like these, although they are decisive as regards artists' identity and the nature of their work. In the case of Everhard Jabach (pronounced "JA-BACH", as in J. S. Bach), it is somewhat amusing that the French nearly always stress that he was a banker from Cologne, while German biographers emphasise his connections with Mazarin and his closeness to Colbert. Jabach even became one of the directors of the French East India Company, based on the Dutch model. In fact, France and Germany have always disputed the nationality of this very largely international figure, little known to the general public, but whose name evokes the greatest masterpieces now in the Louvre. Rather like Belgium and Germany each claiming, at the end of the 19th century, the status of mother country to the painter Rubens (born in Siegen in 1577, as has been proved, despite the recent and unexpected emergence of fresh controversy on the subject). Jabach, who was born in 1618 and died in 1695, and took French nationality in 1647 without renouncing his rights as a citizen of Cologne, possessed a collection of art works that was truly extraordinary. The names collected by this brilliant art lover included Leonardo da Vinci, Holbein, Antonis Mor, Jules Romain, Titian, Pontormo, Correggio, Bronzino, Veronese, Jacques Blanchard, Valentin, Claude Lorrain, Paul Bril, Hendrik van Steenwijck the Younger and Van Dyck (fig. 1): you can just imagine the works that filled his lavish Paris

residence in Rue Saint-Merri. This was where he received the sculptor Bernini during his visit in 1665, showing him so many drawings, notably by the Renaissance masters, that the genius of the Italian Baroque – a man little given to fits of giddiness, especially through a surplus of art – declared that he had seen more than he could bear (fig. 2). A meeting of this kind illustrates Paris's role as a genuine hub in Europe at the beginning of the Sun King's reign. At that time, Jabach's presence in the realm's capital city contributed in no small way to making France a great country of connoisseurs and art enthusiasts – a chamber of treasures whose dross and remnants now leave us full of wonder.

A few years after Bernini's visit to his house in Paris, Jabach sold a large part of his collection to Louis XIV (1671). This sale, perhaps the best-known of the transactions involving the impressive collections amassed by Jabach during his long life (and a life as an art lover begun before he was 20), was largely responsible for the rapid growth of France's royal collections. The Louvre is the heir to the riches acquired by the king. Amazingly enough, France possesses no portrait of this towering collector, to whom its collections owe so much. Charles Le Brun painted him with his family – a picture that was in Berlin before the Second World War. Hyacinthe Rigaud painted a portrait of him towards the end of Jabach's life; the painting is now in the museum of... Cologne. From Anthony Van Dyck, perhaps the greatest Flemish portraitist of the 17th

Sir Anthony Van Dyck (1599-1641),
"Portrait of Everhard Jabach", Antwerp, private collection.

HD



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Raffaello Sanzio, known as Raphael (1483-1520), "Head and shoulders of a woman, in three-quarters profile facing left, with folded arms", circa 1505-07, Pen and brown ink, traces of black chalk, 22.2 x 15.9 cm.

century, for whom sat so many musicians, sculptors, painters and patrons of the arts, two paintings of Jabach have come down to us. One is in the Hermitage in St Petersburg. The other, thanks to the generosity of a Belgian collector, has been on show since early May in the Flemish rooms of the Musée du Louvre. This loan, made at no charge by the current owner, enables visitors to see an outstanding portrait, and offers the Louvre another chance to recall its links with a great tradition. The portrait shows Jabach, then aged 18, before he settled in Paris. The young man, already a traveller and collector, met the Flemish painter in London. The friendly, almost familiar tone with which he is depicted gives a fine illustration of the promise of young people with high-minded concerns and a spirited, cosmopolitan intelligence. The air positively

vibrates around the figure, whose clothing, with its changing colours, is enlivened with touches of white on the collar and sleeves. Apparently almost neutral, the image is actually vibrant with various effects that establish the model's presence. Van Dyck imbues him with elegance and restraint, raising him by virtue of his style to the rank of an aristocrat at the English court. As always with great portraits, the history of the model, like that of the painter, gives the work a depth that is not obvious at first glance. In this case the painting assumes – as much as it symbolises – the energy of court life in Europe: having access to Van Dyck, portraitist of the King of England and his court, implies a range of powerful connections, especially on the part of a foreigner. Van Dyck was the most gifted pupil of Peter Paul Rubens, who knew Jabach well; he later executed a huge altarpiece for a church in Cologne commissioned by the German banker. Generally speaking, the importance of Germany in Rubens' career cannot be over-emphasised: he was born there, grew up in Cologne, a city he mentions several times in his correspondence, and spoke fluent German. The Louvre has several portraits by Van Dyck, as well as some major mythological paintings ("Venus and Vulcan", one of the most appealing) and religious pictures ("Saint Sebastian", where the strange contends with the morbid). Some are famous: they are like the precipitate of an epoch, a delicate and powerful summary of a civilisation – many would say the soul of a clan ("Portrait of Charles I of England"). And yet there is nothing like the "Portrait of Everhard Jabach". The artist was then in the last years of his professional life: the painting echoes this mastery, which embodies the reputation of Flemish painters throughout Europe as well as the consummate skill of Van Dyck. In the midst of the Rubens and Van Dycks of the Louvre, the "Portrait of Everhard Jabach", a picture now in private hands, seems to find its natural place. After nearly four centuries, the collector has come back to Paris.

Blaise Ducos

Curator, Painting Department, musée du Louvre

Anthony Van Dyck, "Portrait of Everhard Jabach", private collection, Richelieu wing, 2nd floor, room 21.

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EXHIBITIONS

An increasingly modern **El Greco**

For its reopening, the Museum Kunstpalast in Düsseldorf is once again featuring the work of El Greco, which it exhibited in 1912, this time comparing it with that of the German Expressionist painters. Who knew El Greco at the beginning of the 20th century in Germany, if not the historian Carl Justi, as he talks about him in his book "Diego Vélasquez and his century", published in 1888? For this critic, his figures "seem as though made of rubber, twelve feet tall, with no modelling, contours or perspective". In his opinion, the artist "probably had an

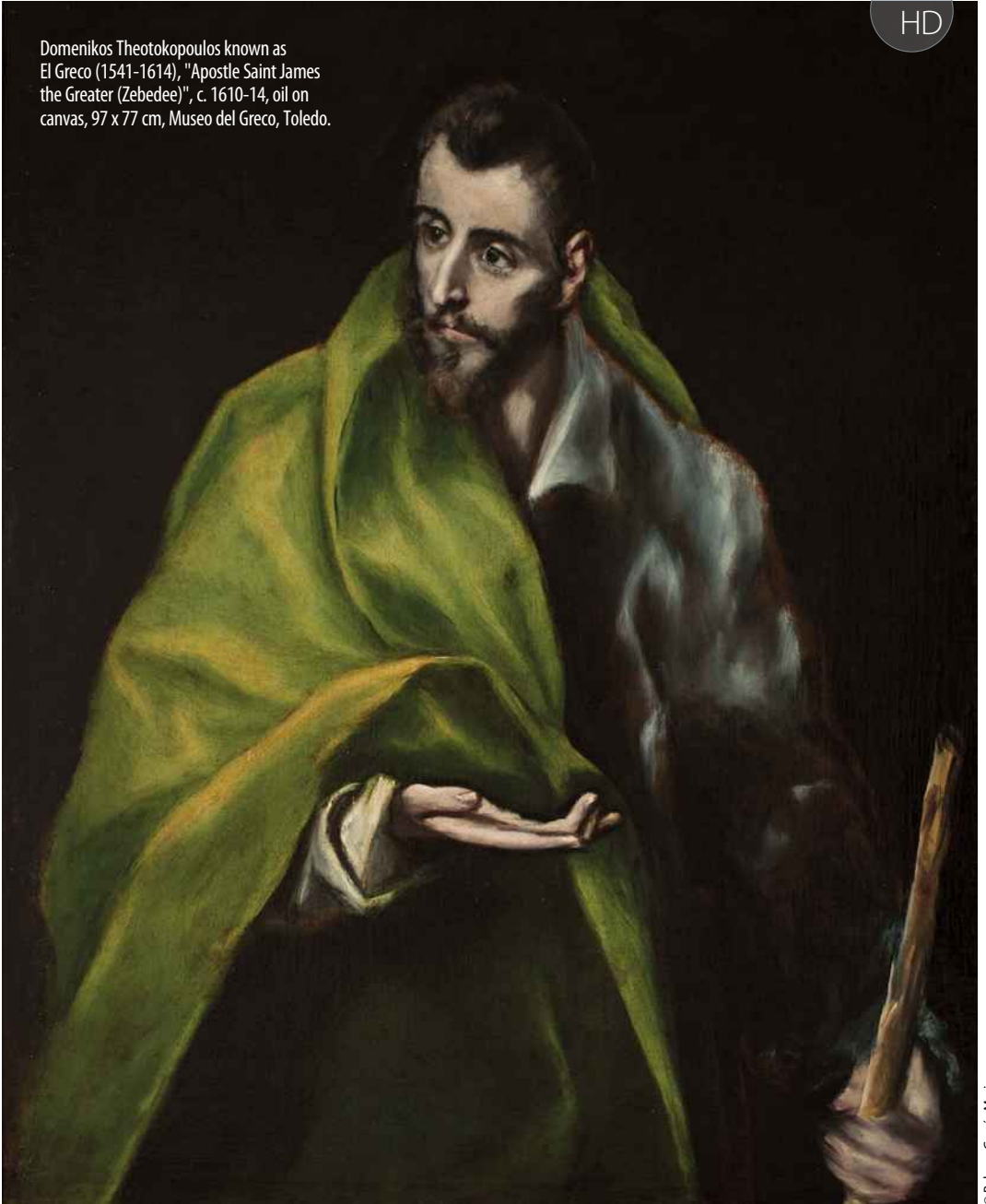
eye disorder." And this is undoubtedly the reason that Modernist painters were so enthusiastic about his painting, when they discovered it at two exhibitions dedicated to him in Munich and then Düsseldorf, in 1911 and 1912. More seriously, this interest could not have burgeoned without the work of a young art historian called August Liebmann Mayer (1885-1944). The son of a dealer in Darmstadt, after choosing Jusepe de Ribera as the subject of his thesis, he continued his studies in Spain, where he met the writers and artists of the Generación del 98 who introduced him to that forgotten artist El Greco. He returned to him with his "Introduction to the life and works of El Greco", published in Munich in 1908. At the same time, in France, Maurice Barrès revealed him to the French public with his "Greco ou le Secret de Tolède" (1910). El Greco became modern and Cézanne his thrifier, at least according to certain critics of the time, as the "father of modernity". A century later, for its reopening, the Düsseldorf Kunstpalast Museum is comparing El Greco with the Expressionist painters he influenced. As Germany only has two of the artist's paintings, the curator Beat Wismer succeeded in bringing together some forty others from European and American museums. They are compared with a hundred or so works, which to varying degrees echo his "exaggerated figures, spaces reduced to an extreme or extended infinitely, landscapes that seem like something in a dream, with breaks and contrasting scales, grey, pallid colours, etc." We might wonder,



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Max Beckmann (1884-1950), "The Descent from the Cross", 1917, oil on canvas, 151.2 x 128.9 cm, Museum of Modern Art.

Domenikos Theotokopoulos known as El Greco (1541-1614), "Apostle Saint James the Greater (Zebedee)", c. 1610-14, oil on canvas, 97 x 77 cm, Museo del Greco, Toledo.





Heinrich Nauen (1880-1940), "Lamentation" (Drove-Cycle), 1913, tempera on canvas, 210 x 320 cm.

indeed, how El Greco could become the catalyst for a new Avant-garde artistic movement at the beginning of the 20th century. The term "Expressionism", which appeared in the 1850s, was inseparable from the desire for "the transmutation of values" formulated by Nietzsche. Artists came together within a group called Die Brücke ("the bridge") – a name taken from the prologue of "Thus Spake Zarathustra" – with the intention of forging new links with certain forms of primitive expression, violent images, intense colours and unrefined drawing. These were the artists who launched Expressionism, though their ideas were not to gain ground until 1910, through Herwarth Walden's review *Der Sturm*. Artists like Ludwig Meidner, Jacob Steinhardt, Max Beckmann, of course, Wilhelm Lehmbruck, Oskar Kokoschka and Heinrich Nauen were obvious candidates for inclusion, to the detriment no doubt of many

other painters in whose work it would be vain to seek any of El Greco's influence. "At the start of our quest, we were looking far more at elongated figures, but then we realised that there was also a spiritual dimension to the work of these painters, so we widened the circle," explains the curator. A more rigorous selection would probably have given more force to this subjective confrontation. While the "Descent from the Cross" (1917) by Max Beckmann or "The Annunciation" (1911) by Oskar Kokoschka, or even the "Lamentation" (1913) by Heinrich Nauen, is objectively similar to the works of El Greco, the great majority barely sympathize with him.

Bertrand Galimard Flavigny

"El Greco and the Modernists", Stiftung Museum Kunstpalast, Ehrenhof 4-5, 40479 Düsseldorf, Germany - Until 12 August.

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NEWS IN BRIEF

Michael Werner's donation to the MAM

Because he remembered having seen a Jean Fautrier exhibition in 1962 at the Musée d'Art Moderne de la Ville de Paris which bowled him over, the German dealer and collector Michael Werner is now giving the museum 130 works from his collection. Its director Fabrice Hergott considers it "the greatest addition to our collections since the donation of Dr. Maurice Girardin in 1953". With this bequest, a wind from the North blows through the collections of the MAM. Established first in Germany, then in New York from 1990, the Werner Galleries have loyally exhibited artists who have acquired an international reputation thanks to Michael Werner, including Georg Baselitz, Marcel Broodthaers and Markus Lüpertz. This generous donation, which follows the one of 61 pictures by Giorgio de Chirico last year, not to mention a number of paintings by Bernard Buffet, makes the Paris Musée d'Art Moderne one of the best off in the capital. In October, the museum will be hosting an exhibition of the Werner collection bringing together around 800 works, including some gifted to the museum, with pieces by the painters and sculptors Chassac, Derain and Baselitz.

Stéphanie Perris-Delmas

Gaston Chassac, "Grande porte de bois peint", 1953, paint on wood.



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