

# Gazette Drouot

INTERNATIONAL

WHAT'S UP?

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WHAT'S UP

NUMBER 9

DECEMBER 2011



# BRAFA'12

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ART MARKET - ADVERTISING - MAGAZINE

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## EDITORIAL



**Stéphanie Perris-Delmas**  
EDITORIAL MANAGER

Not a day, not a week goes by without some new world record or the announcement of some explosive sale concerning a work of art! With the paintings of American artist Clyfford Still in New York, Chinese porcelains in London, masterworks in painting and furniture by the top cabinetmakers in Paris, prices are flying high in all the strong marketplaces. In this period of crisis, art more than ever remains a safe investment, undergoing a dramatic rise in inverse proportion to falling stocks on the Dow Jones and the CAC 40. Paris in particular is playing a fine game, with a number of key specialties: a bureau stamped by Montigny topping the million mark and a Virgin and Child from the former Marquet de Vasselot collection going for six million odd, not forgetting the new records set for photography and Classical sculpture. The snowball effect means that soaring prices – for high quality pieces – encourage the appearance of new dispersions. The 2011 season is thus ending on a high note, with excellent results already achieved and the promise of future success. The magnificent nude by Nicolas de Staël should warm the cockles of quite a few enthusiasts, like the jewellery of Elizabeth Taylor and the old weapons from the Karsten Klingbeil collection. The season isn't over yet: and profits look set to rise further still.

**Editorial Director** Olivier Lange | **Editor-in-chief** Gilles-François Picard | **Distribution Director** Dominique Videment | **Graphic Design** Sébastien Courau | **Editorial Manager** Stéphanie Perris-Delmas (perris@gazette-drouot.com) | **Layout-artist** Nadège Zegliil (zegliil@gazette-drouot.com) | **Sales Department** Karine Saison (saison@gazette-drouot.com) | **Internet Manager** Christopher Pourtalé | **Realization** Webpublication | **The following have participated in this issue:** Sylvain Alliod, Christophe Averty, Phoebe Canning, Alexandre Crochet, Anne Foster, Chantal Humbert, Dimitri Joannides, Xavier Narbaits, Zaha Redman, Sophie Reyssat, Renaud Siegmann. | **Translation and proofreading:** 4T Traduction & Interprétariat, a Telelingua Company 93181 Montreuil. **La Gazette Drouot** - 10, rue du Faubourg-Montmartre, 75009 Paris, France - Tél. : +33 (0)1 47 70 93 00 - [gazette@gazette-drouot.com](mailto:gazette@gazette-drouot.com). This issue of *La Gazette Drouot* is a publication of @uctionspress. All rights reserved. It is forbidden to place any of the information, advertisements or comments contained in this issue on a network or to reproduce same in any form, in whole or in part, without the prior consent of @uctionspress. © ADAGP, Paris 2011, for the works of its members.

PRICES INCLUDE BUYER'S PREMIUM



# VIDEOS

**Reports** from inside the sales



Sold for the benefit of the Ligue contre le cancer, the modern art collection of Léon Saltiel and his wife totalled **€3,042,360** on 16 November in Paris, Drouot Montaigne (Mathias, Baron - Ribeyre & Associés, Farrando - Lemoine auction house). An oil on canvas by Jean Dubuffet was sold for €471,162 and a watercolour and gouache by Pablo Picasso for €550,231.



VIDEOS ON THE INTERNET





# UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS

W

# UPCOMING

## Étienne Dinet at Bou-Saâda

This sale entirely dedicated to Orientalism consists of nearly 400 lots. Manuscripts, sculptures, carpets and weapons rub shoulders with numerous paintings, with a front line featuring works by Étienne Dinet, masterfully represented with no fewer than five paintings including some of the famous bathers so sought after by collectors. The Paris-born artist devoted his life to Southern Algeria, where he lived until his death after converting to Islam in 1913. His works are highly rated by enthusiasts. As may be remembered, in 2007, this same Paris firm raised the sum of €1,338,336 for Dinet's "Combat autour d'un sou" of 1889: a result that still holds second place in the artist's track record. The painting here, set in Bou-Saâda, where Dinet lived, dates from the previous year, at the end of his fourth stay in Africa. He was then dividing his time between Paris and Algeria, from which he drew most of his inspiration in the form of children's games, dances, women



Étienne Dinet (1861-1929), "Repos dans une rue de Bou-Saâda", 1888, oil on canvas, signed and dated Bou Saâda 1888, 65 x 81.5 cm. Estimate: €300,000 /400,000.

## USEFUL INFO

Where ?	Paris - Drouot-Richelieu- Rooms 1-7-9
When ?	12 and 13 December
Who ?	Gros & Delettrez auction house. Mr Chanoit
How much ?	€1,2M
See the catalogue : <a href="http://www.gazette-drouot.com">www.gazette-drouot.com</a>	

bathing and landscapes: an inexhaustible source. The artist had already carved himself a niche as the painter of North Africa. In 1889, at the Universal Exposition in Paris, his works were exhibited in the Algeria pavilion, thanks to Léonce Bénédicte, curator of the Musée du Luxembourg. This painting, formerly in the Benchikou collection, was painted around the same time as "Combat autour d'un sou" and is similar to it stylistically. In the foreground can be seen finely studied figures; further back, an architectural mass. The picture is, as ever, bathed in light, and features a subtle monochrome of white and ochre.

Stéphanie Perris-Delmas

# UPCOMING

## The Indian and the Buffalo

The Indians of the Plains depended on the buffalo to such an extent that they adapted their lifestyles around their migration. The animal also played a great part in their founding myths. The first buffalo, according to legend, was born in a cave somewhere in the North. It was a white buffalo, patron of all shamans. This war bonnet of a Cree medicine man reflects the surroundings. It is covered in horse hair dyed red, together with dyed American crow and greylag goose feathers. A buffalo horn, cut into equal halves, appears on each side. A headband of multi-coloured glass beads is surrounded by orange feathers and strips of blue fabric. At the back is a long train of blue felt, decorated with a mallard head, golden eagle feathers and little whitetail deer hooves, completed with an upside-down golden eagle claw. All these animal fetishes enhanced the powers of witchdoctors, prophets, advisors and the grand overseer of tribal rites.

Anne Foster

## USEFUL INFO

Where ?	Paris - Drouot-Richelieu - Room 2
When ?	9 December
Who ?	Binoche Giquello auction house. Mr. Blazy
How much ?	€7,000/9,000

See the catalogue : [www.gazette-drouot.com](http://www.gazette-drouot.com)



U.S.A, Cree Indians of the Buffalo Clan, late 19<sup>th</sup> century.  
Sorcerer's headdress, 1.120 cm.



# UPCOMING

## Yun Gee's time in Paris

**B**orn into a family of traders near Canton, the young Yun Gee used to hear his father telling stories of his travels to San Francisco, where he was spending more and more time. At 15 Yun Gee, deciding that it was his turn to leave for America, settled near San Francisco's Chinatown. He studied at the California School of Fine Arts and became friends with the artists and literary figures of the Avant-garde movement. In 1926 he was involved in the creation of two centres: the Modern Gallery (later the San Francisco Art Centre) and the Chinese Revolutionary Artists' Club. The following year, he travelled to Paris, where the patronage of Prince Achille Murat and his wife led him to rub shoulders with several famous artists. He exhibited at the Bernheim Jeune Gallery, and was a regular of the most sophisticated literary haunts, including the salon of Gertrude Stein. In 1930 he married the poet Paule de Reuss – a marriage that met with the disapproval of his in-laws. That same year, he left alone for New York, and the



Yun Gee (1906-1963), "Grands et petits voleurs" (*Big and small thieves*), 1927, oil on canvas, marouflaged panel, 39 x 52.5 cm.

couple divorced in 1932. His work was greeted with indifference at best, and he more often suffered from racial discrimination. His colourful, dynamic paintings reflected internal visions rather than reality, even if this was their starting point. He also explored poetry and music, as well as making birdcages (around forty, according to the memoirs of Helen Wimmer, whom he married in 1942). In 1936, he was invited to an exhibition in Switzerland, and took the opportunity to return to Paris, hoping to make Helen join him quickly. However, Hitler then invaded Poland, so he decided to go back. His lively character had become depressive, and he suffered from schizophrenia. The couple separated but remained close, with their daughter Li-Lan visiting him every Saturday. His health continued to deteriorate until he died of cancer, his works forgotten... that is, until the sale of Helen Gee's collection in Taipei in 1999. **Anne Foster**

## USEFUL INFO

<b>Where ?</b>	Paris - Drouot-Richelieu - Room 4
<b>When ?</b>	9 December
<b>Who ?</b>	Delorme, Collin du Bocage auction house. Mr. Ottavi
<b>How much ?</b>	€30,000/40,000

See the catalogue : [www.gazette-drouot.com](http://www.gazette-drouot.com)

# UPCOMING

## "Nu couché" by **Nicolas de Staël**

How do you make a nude sensual when using paint as a material? Nicolas de Staël did it through colour. Pinks and delicate mauves, white underpinned by blue, red and yellow, deep yellows, pale golds and a black mass provide the architecture for this reclining nude with open, bent legs and arms cradling invisible breasts. This palette with its harmony is enhanced by the surrounding colours, which glorify the soft sensuality of the body offered to our gaze: purple and bright red envelop a deep, ebony black – a Velásquez black. Nicolas de Staël does not seek to hide his technique; on the contrary, he displays it in a hand-to-hand fight with the material, with almost transparent piled-on layers, thick paste drawn out with violence, and large, calm flat tint slabs. Everything in this picture tells of the emotions and violence that inhabit the painter. This picture was painted in Ménerbes in 1954. A number of events had thrown the artist into a jubilatory style of painting. The story is well-known: on 26 March 1952, he came out of a football match between France and Sweden transformed.

He rediscovered a figurative style, pursuing the vitality of the gesture by choosing dynamic subjects like football matches, the opera and the orchestra. His formats became bigger or were pulled out to contain the jaunty development of a landscape or figure. And then his first nudes appeared. His exhibition at the Knoedler gallery was a success: most of his works were sold, the reviews were complimentary, and he signed an exclusive contract for the United States with Picasso's celebrated dealer Paul Rosenberg. On his return in July, the artist settled with his family in a former silkworm breeding establishment, "Lou Roucas", near Lagnes: "an out-of-the-way village nestled among wheat fields, protected by a wall of cypress trees, overlooking peach tree plantations", wrote his friend René Char. Nicolas was enchanted. "What a place!" he said – adding "What a girl!" A dazzling sentiment that became a liaison shortly after a trip to Sicily, where Jeanne Mathieu went with the family. The man was torn apart; the painter continued along the road to success, with another triumphant exhibition in New York... He bought a fortified house in Ménerbes, where the eye is filled with a landscape of stones and vines undulating over the plain. But Jeanne refused to leave her husband and children. He painted admirable pictures, lashing them with colours while his heart broke. The few nudes were perhaps painted with Jeanne as model, or from his memory of the woman with the jet black hair. Yet the wound is palpable. He wrote to his Paris dealer, Jacques Dubourg "My painting, is a fragile thing, in the sense of the good, the sublime [...]. I shall conceal the subject's identity from tomorrow until the day of my death, whenever that may be". That was in December; the artist killed himself in March 1955. All that is left is his jubilatory painting: a riot of skilfully arranged colours.

Anne Foster

## USEFUL INFO

<b>Where ?</b>	Paris - Hôtel Marcel Dassault
<b>When ?</b>	6 December
<b>Who ?</b>	Arcurial - Briest - Poulain - F.Tajan auction house
<b>How much ?</b>	€3-3,5M



Nicolas de Staël (1914-1955), "Nu couché" (*Sleeping nude*), 1954, (detail), oil on canvas, 97 x 146 cm.

HD

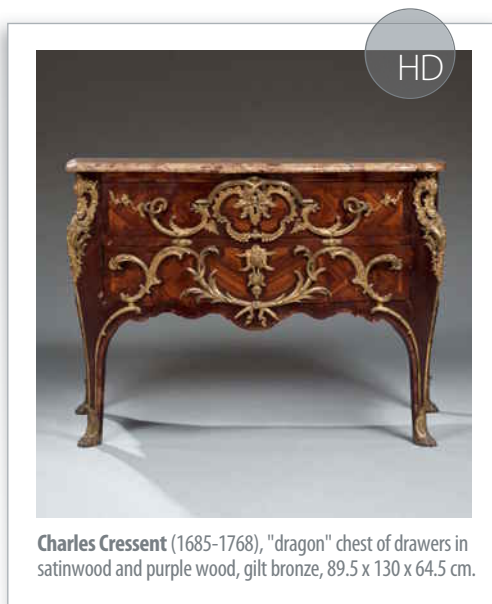


# UPCOMING

## "Dragon" chest of drawers

His chest of drawers' outstanding quality and inventive ornamentation immediately bring to mind Charles Cressent, a sculptor-turned-cabinetmaker who carved and finished his bronzes himself.

His father, François, was the king's sculptor and his grandfather, Charles, a cabinetmaker, was also a sculptor. In 1714 he became a master in the art in his hometown, Amiens, and moved to Paris to join Saint Luc's Academy. Five years later Cressent married the widow of Joseph Poitou, the Duke d'Orléans' cabinetmaker, which enabled him to take over his workshop. The workshop was big, occupying four houses on rue Notre-Dame-des-Victoires — a veritable godsend for the young cabinetmaker. The Duke d'Orléans was a lover of the arts, took an interest in new things and spent lavishly on his residence, the Palais-Royal. Cressent's position enabled him to attract a clientele of French and foreign aristocrats, including John V



**Charles Cressent** (1685-1768), "dragon" chest of drawers in satinwood and purple wood, gilt bronze, 89.5 x 130 x 64.5 cm.

## USEFUL INFO

**Where ?** Paris - Drouot-Richelieu - Room 5

**When ?** 9 December

**Who ?** Piasa auction house. Mr. Dayot

**How much ?** €400,000/500,000

**See the catalogue :** [www.gazette-drouot.com](http://www.gazette-drouot.com)

of Portugal, Charles-Albert, elector of Bavaria, and the Marquis de Marigny, as well as Jean de Julienne, director of the Gobelins manufactory and a friend and protector of Antoine Watteau, and the financier Pierre Crozat. Another highlight of this Paris sale is an important pair of Louis XV-period Chinese porcelain celadon vases whose expected price is put at between €300,000 and 400,000.

Anne Foster

# UPCOMING

## Metaphysical contemplation

**G**iorgio De Chirico, the master of metaphysical painting, was destined for travel, dreaming and a return to Antiquity. Born in Greece to Italian parents, he was surrounded from an early age by mythology, literature and landscapes shaped over the centuries by Antiquity-inspired cultures. As a young man living with his mother and brother in Munich, where he enrolled in the Fine Arts Academy, he discovered German culture, its Romantic painting and its philosophy, and developed a passion for Böcklin and Nietzsche. However, he was to make another crucial journey, this time to Paris, where he arrived in 1911. He exhibited at the Autumn Salon the following year and made a sensation, presenting 30 canvases in his atelier in 1913. The Parisian public, although familiar with revolutionary movements such as Fauvism and



**Giorgio De Chirico** (1888-1978), "Pomeriggio d'Autunno", 1914, oil on canvas, 48 x 69 cm.

## USEFUL INFO

<b>Where ?</b>	Paris - Hôtel Marcel-Dassault
<b>When ?</b>	6 December
<b>Who ?</b>	Artcurial - Briest - Poulain - F. Tajan auction house
<b>How much ?</b>	€2,300,000/2,800,000

Cubism, were left speechless. Not all, however. The poets, chiefly Guillaume Apollinaire, and the Surrealists, notably Breton and Éluard, and the Italian futurists who had settled in Paris all welcomed him as one of their own. Apollinaire, a fine analyst, wrote: "The art of this young painter is an internal and intellectual one (...) He follows on from neither Matisse nor Picasso; he isn't one of the Impressionists". His paintings are mysterious, offering a completely realistic style where all logic is absent. In this short period, from 1913 to 1920 at the latest, he depicted the same empty places, arcaded houses and roads providing an unlikely escape, with a pronounced taste for diagonals, establishing his aesthetic grammar for the years to come, criticized as less "brilliant". **Anne Foster**

# NEWS IN BRIEF



## Asian sale

Asia is once more the center of attention in a Paris sale. On 13 December, the Piasa auction house is offering an interesting selection of lots at Drouot, including ceramics, ivories and the inevitable bottles, snuffboxes, netsuke, inrô and coral statuettes. In this collection, relatively classic for the specialty, a number of choice pieces stand out, including a rare map of China showing the territory under the Ming dynasty. Signed by Murayama Kōshū and dated 1762, this was modeled on an original 17<sup>th</sup> century map intended for the imperial court (€40,000/60,000). Another imperial item is this Qianlong period stamp in celadon white nephrite surmounted by a chimera. It bears the inscription "Jing yi gu xiang", indicating the elegance and grace of the Jingyi mountain residence. Located in Tianjin, this was one of the main palaces apart from Peking, where Qianlong stayed thirty times (€100,000/150,000). Lovers of painting will also linger over two works by the Vietnamese artist Nguyen Phan Chanh, illustrating themes he often depicted: family scenes reflecting the lives of ordinary people. "Jeu des cases gagnantes" and "La Lingère", each estimated at €50,000/70,000, are fine examples of Nguyen Phan Chanh's delicate, poetic style.



## Mounting attributed to Duplessis

A figure familiar to 18<sup>th</sup> century collectors, Jean-Claude Duplessis led an exemplary career working for the great names of his time. Two braziers he made at the request of the Ministry of Foreign Affairs as a diplomatic gift from Louis XV to the Turkish Embassy in 1742, paved the way for many royal commissions. Embodying the Rococo style at its most refined, his bronzes stand out for the excellence of their qualities. His creations were already luxury objects at the time costing the earth, hence the nice little estimate for this vase forming a clock, with a rich bronze mounting attributed to Duplessis. The bronzemaker had several strings to his bow, as he was also a merchant who purchased porcelain items from China and Japan, which he would then set with his own precious bronze mountings. Here, we have a Japanese porcelain with Imari decoration surmounted with a Buddha holding a parasol, while the clock itself is marked "Le Roi à Paris". As the star of the Europ Auction house's sale in Paris on 14 December, it is estimated at €200,000/300,000 but could fetch even more.

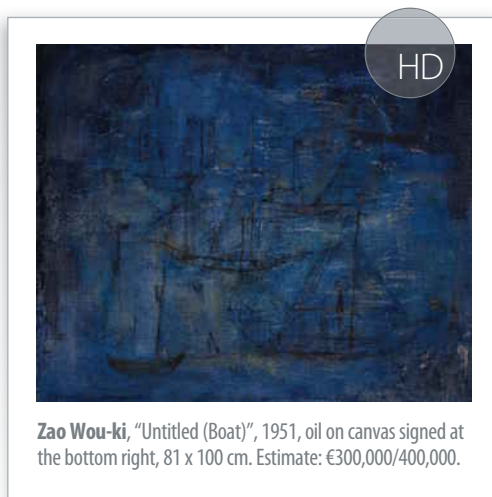
Stéphanie Perris-Delmas



## UPCOMING

**Valdès, Zao Wou-ki, Hantaï**

**O**n 10 November in New York, a painting by Manolo Valdès incited an art lover to part with \$458,500: a portrait of Juliette, which like those of Viviane and Lillie cites masterpieces of the past, and challenges the icons of art history. Spanish Pop artist Valdès substitutes consumer society products for classics in painting, like the young noblewomen of Vélasquez or the faces of Matisse. His female portraits, often monumental, are extremely popular with collectors, who fight fiercely for them from London to New York. Since 2008, they have also been eyeing Versailles, whose auction house, now with modern art as its favourite theme, sold a portrait by Valdès for the tidy sum of €401,760. This price has now fallen to third place in the artist's world track record, after sitting in first place for a long time. This auction house is now offering the sweet face of Amélie, dating from 2001. As usual, the work with its Matisse-like accents makes play with a variety of materials and textures to create a more tactile approach. Expected to go for €300,000 to



**Zao Wou-ki**, "Untitled (Boat)", 1951, oil on canvas signed at the bottom right, 81 x 100 cm. Estimate: €300,000/400,000.

## USEFUL INFO

<b>Where ?</b>	Versailles
<b>When ?</b>	11 December
<b>Who ?</b>	Versailles Perrin-Royère-Lajeunesse auction house

€400,000, it is one of the stars of this sale, as is this landscape by Za Wou-ki from 1951, i.e. from a pivotal period in the painter's work. After meeting Henri Michaux and the future players of lyrical abstraction, Za Wou-ki began using imaginary writing to express pure emotion. The figurative elements still present here in the form of boats eventually left the canvas altogether. They have totally disappeared from the work of another "Matissian", the Hungarian-born painter Simon Hantaï. In a monumental "Blanc" of 1973 vibrant with colour, the artist saw Matisse's paper cut-out process right through. This will also be offered at between €300,000 and €400,000. **Stéphanie Perris-Delmas**



**Manolo Valdès**, "Retrato de Amélie I", 2000, fabric, oil, collage and canvas assemblage, 231 x 190 cm.  
Estimate: €300,000/400,000.



# NEWS IN BRIEF



## For the Abbaye Saint-Victor in Paris

This codex was produced in the 13<sup>th</sup> century for the Abbaye Saint-Victor in Paris, at the time one of the intellectual centres of Christian Europe, as attested by the presence of the feast of "Susceptio reliquiarum sancti Victoris" at the Parisian abbey. The manuscript was then taken for use by the Trinitarians of Paris in the 14<sup>th</sup> century, hence its absence from the catalogue of the Abbaye Saint-Victor drawn up in 1514. We owe the entire codex to a single scribe, probably of Germanic origin. Apart from the beauty of the semi-Gothic letters, connoisseurs will appreciate the rich illuminations, including 1,800 large initials, typical of the Paris workshops of 1240. Estimated at around €100,000, it will be available in a Paris sale on 14 December (Rieunier & Associés auction house). The most recent results registered in the speciality (see page 58) bear witness to a burning zeal for top quality medieval pieces!

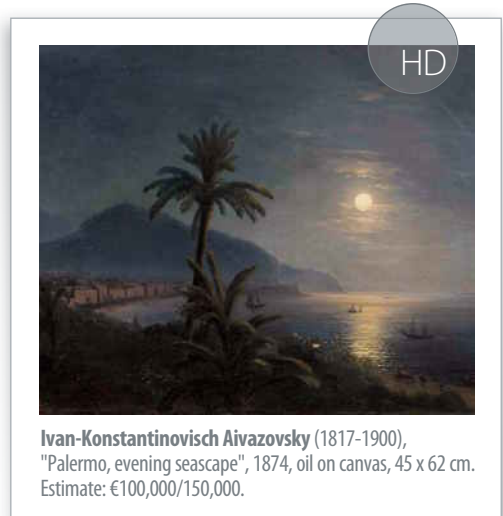
## Remembering the City of Light

"Paris, Mon Amour"! After the resounding success of the first two, the Lucien auction house is staging a third sale at Drouot devoted to the French capital. All in all, there are nearly 250 lots illustrating urban furniture or that of the underground in the City of Light, the subject of many pictures, engravings and souvenirs – like this wooden clock cut in the shape of the Eiffel Tower (€500,600), made for the Universal Exposition of Paris in 1900. Going, going!

# UPCOMING

## Spotlight on the 19<sup>th</sup> century

When we consider Ivan Aivazovsky's huge "Wave", now in Russia's Museum of St Petersburg, we can understand the fascination exerted by the painter as one of the most famous seascape artists of his time, admired and commissioned by Tsar Nicholas I himself. Extending over almost four metres, the canvas opens a door onto the sea, where the water threatens to engulf everything, giving you the striking impression of being one of the people on the tiny boat lost in the endless blue. Here, the raging ocean has given way to a placid sea on an evening in 1874. The painter, who was well-travelled, spent some time in Palermo. Here, he typically pays great attention to the effects of light, inviting enthusiasts to communicate with nature. This small-scale painting is one of the star pieces in a Parisian auction dedicated to the 19<sup>th</sup> century, which includes Neo-classical furniture and objets d'art. Some of the most respected signatures in the speciality



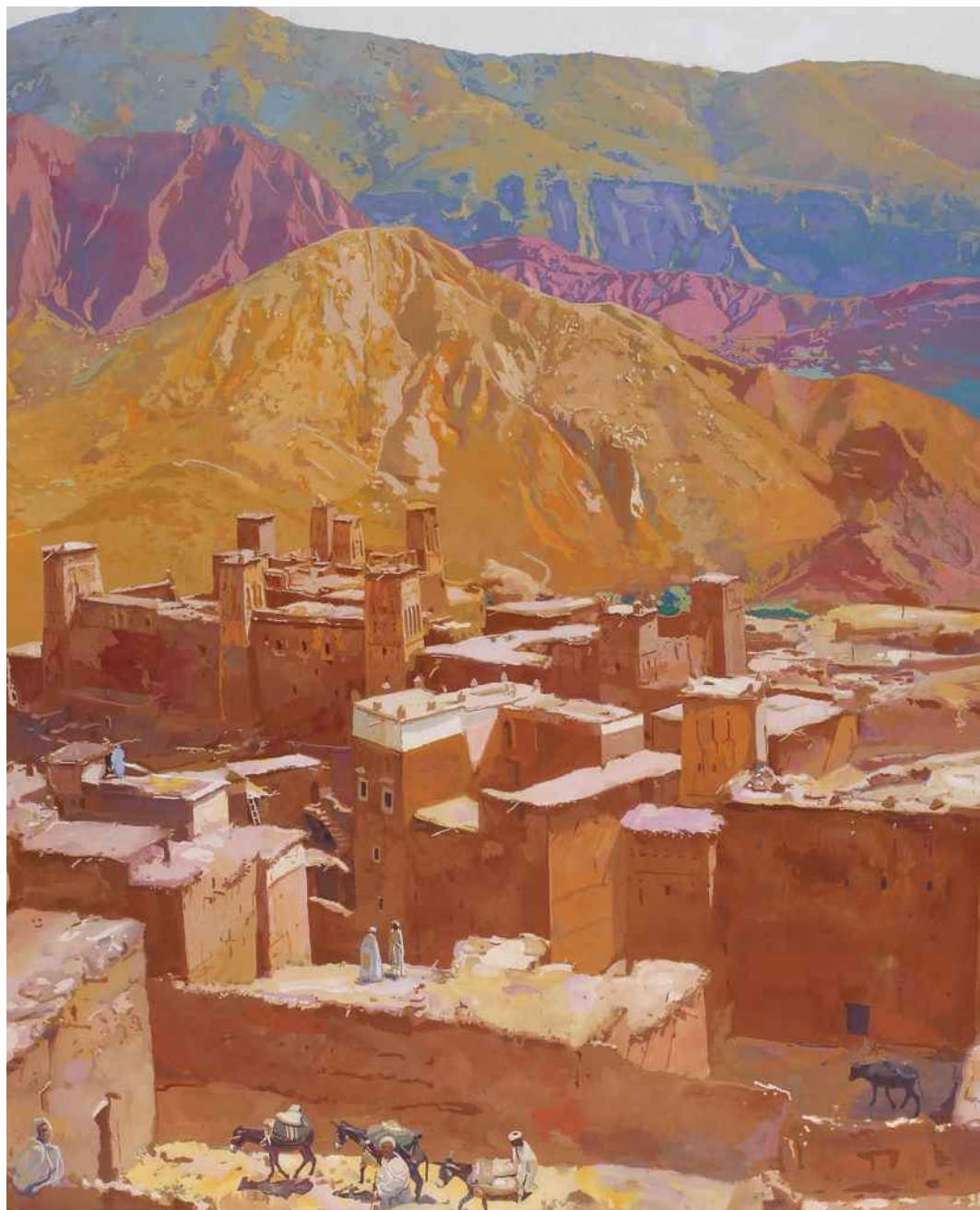
are present: Paul Sormani's can be found on a Louis XVI-style bookcase in Brazilian rosewood inlay decorated with a panel of Coromandel lacquer (€15,000/20,000) and Henry Dasson's on a sideboard inspired by the one delivered to Madame Victoire in 1785 for the Château de Bellevue (€20,000/25,000). Finally, the portrait of Sophie Roidi by Philip Alexius de Laszlo, possibly dating from 1919 (which would make it the only non-19<sup>th</sup> century piece in the sale), should attract a crowd of English art lovers. De Laszlo was the preferred painter of the English aristocracy, and the Royal collection in England contains several of his portraits. This one, estimated at €60,000/80,000, was painted in London in the aftermath of the First World War.

Stéphanie Perris-Delmas

## USEFUL INFO

<b>Where ?</b>	Paris - Drouot - Richelieu - Rooms 1-7
<b>When ?</b>	21 December
<b>Who ?</b>	Beaussant - Lefèvre auction house
<b>How much ?</b>	€1M
See the catalogue : <a href="http://www.gazette-drouot.com">www.gazette-drouot.com</a>	





# NEWS IN BRIEF

## ◀ Heading for the East

The Paris auction house Artcurial is once more taking art lovers on board for a journey to the East. On the strength of its success last spring, the auction house is now bringing together some sixty pictures paying tribute to the beauties of the Maghreb. The stars of the sale are works by Jacques Majorelle, including a gouache on paper showing the "Kasbah de l'Atlas" (photo) and a 1949 market scene painting, "Marché à Bamako" (€120,000/150,000). Morocco is again celebrated by Lucien Levy-Dhurmer in his "Beautés de Marrakech", a delicate pastel (€150,000/200,000) exhibited in 1952 at the Musée des Arts Décoratifs. Algeria also features on the programme, as depicted by Étienne Dinet in "Les Prisonniers du calife" (€120,000/150,000). Enthusiasts are sure to yearn after two landscapes by Marseille painter Germain Fabius Brest: "L'Aurore" (Dawn) and "Le Crépuscule" (Dusk (€100,000/150,000), evoking the magnificent light on the shores of the Bosphorus.

**Jacques Majorelle** (1886-1962), "Kasbah de l'Atlas", gouache on paper, 89 x 108 cm (detail). Estimate: €280,000/320,000.



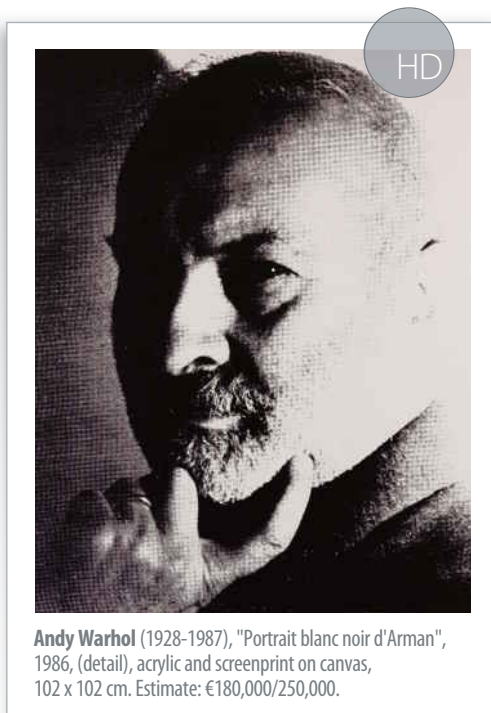
## The study of a Mameluke by Girodet

This study of a Mameluke is strikingly similar to the Mustapha in the Musée Girodet in Montargis, painted by the artist in 1819. Perhaps it portrays Géricault's legendary Turkish servant. Whatever the truth, this study of a head, a genre much-loved by Girodet, bears witness to his interest in the Revolt of Cairo in the struggle for the East. It was one of the studies of heads that featured in the artist's post-mortem sale in 1825: number 58, which remained unfinished, and was bought at the time for FF480 by Jacob. The inscription on the frame, "à Pre David, par son ami B. Ducos, décédé en avril 1836", suggests that it was later acquired by the collector Basile-Joseph Ducos, regent of the Banque de France and a great admirer of Girodet's work. On 17 December, this study goes up for sale in Marseille with the Leclerc auction house estimated at €50,000/80,000. **Stéphanie Perris-Delmas**

## UPCOMING

Twenty choice pieces of **Arman**

Early 2011 saw the end of the Centre Pompidou's exhibition on Arman, a major retrospective providing an overview of the prolific work of this object maker, a major player in the New Realism movement. His works include "Empreintes" (stamps), "Colères" (rages), "Accumulations" and "Poubelles" (trash cans), with the readymade objects of a changing consumer society as a running theme. Nearly one year later, a Paris sale is devoting the lion's share to Arman, with twenty works from the private collections of the artist's two daughters, Marion Moreau and Anne Fernandez, born from his marriage with composer Eliane Radigue. The sale of these selected pieces should give a second wind to the ARMAN Foundation, created in 2006. The flagship work is the portrait of the artist by Andy Warhol, dating from 1986, one year before the death of the Pop Art king. The pose is somewhat reminiscent of the self-portrait made by Warhol twenty years earlier,



**Andy Warhol** (1928-1987), "Portrait blanc noir d'Arman", 1986, (detail), acrylic and screenprint on canvas, 102 x 102 cm. Estimate: €180,000/250,000.

## USEFUL INFO

<b>Where ?</b>	Paris-Drouot-Richelieu
<b>When ?</b>	21 December
<b>Who ?</b>	Yan le Mouel auction house. Mr. Ottavi
<b>How much ?</b>	€1M

See the catalogue : [www.gazette-drouot.com](http://www.gazette-drouot.com)

now in the MOMA, New York. The two artists, who shared this appropriation of the object, knew each other and spent time together in New York, the new capital of the arts. Warhol collected the works of the Frenchman, and the famous dispersion of the Warhol collections in New York in 1988 included three of Arman's emblematic accumulations. Arman commissioned this portrait from the New York artist



and gave one to each of his children. Another choice item is a 1993 accumulation, "La Dame de Shanghai" (photo). This arose from the artist's approach to the object, as with the "Découpages", "Empreintes" and

celebrated "Colères", all sequences illustrated in the sale with "Mary Poppins Bike" (€50,000/70,000), "Stradivarius" (€30,000/40,000) and "Color scales" (€60,000/80,000).  
Stéphanie Perris-Delmas



**Arman** (1928-2005), "La Dame de Shanghai", 1993, accumulation of radios in a metal frame and mirror, 191 x 200 x 52 cm.  
Estimate: €100,000/150,000.

# UPCOMING

## An unknown **Velázquez**

What started out as the simple sale of an estate turned out to be an amazing discovery... In August 2010, several paintings by the 19<sup>th</sup> century British artist Matthew Shepperson – decidedly a second fiddle – were consigned for sale at the Bonhams Oxford office. One of the pictures in particular attracted the attention of the house experts. This portrait of a gentleman in a high collar, with a magisterial force and presence, could only be the work of a first class painter. Several months of investigation and research led to its being considered the work of the Spanish master Diego Velázquez. Bonhams contacted the man who is an authority in this field, Dr. Peter Cherry, Professor of Art History at the University of Dublin, one of the finest connoisseurs of Velázquez paintings. He confirmed the attribution and dated the picture more precisely after the artist's first journey to Italy, after he returned to Spain in 1631 with a glowing reputation as a genius



**Diego Rodríguez de Silva y Velázquez** (1599-1660), "Portrait of a gentleman", bust-length, in a black tunic and white golilla collar, unframed. 47 x 39 cm.

## USEFUL INFO

<b>Where ?</b>	London
<b>When ?</b>	7 December
<b>Who ?</b>	Bonhams auction house
<b>How much ?</b>	€2,3-3,4M

portraitist. Everything points to the fact that he knew his subject personally, like the intensity of the gaze and the natural treatment of the face. The man, in his fifties, could have been Juan Mateos, Philip IV's Master of the Hunt. After more than a year of investigation, a picture that would have been offered for a few pounds is now estimated at between €2.3 to 3.4 million at the next Bonhams sale of Old Masters. "Time is money"!

Stéphanie Perris-Delmas

# NEWS IN BRIEF

The dispersion of the Richard Redding collection on 8 December at Koller Auktionen will be a most luxurious affair, with over 400 high quality antiques consigned for sale with the auction house after the closure of Redding's Zurich gallery. Richard Redding Antiques Ltd was one of Switzerland's leading galleries, specialising in French and European 18<sup>th</sup> and 19<sup>th</sup> century art, but also venturing into the realms of Chinese and Russian antiques. A wide variety of lots will undoubtedly tempt bidders, with the spotlight being on gilt bronze pieces and high quality furniture. Among the auction's star lots is a Louis XV desk attributed to M.E. Lhermitte. Rich with gold and gilt bronze details, it is expected to go for between €183,000 and €300,000. However, Redding's overriding penchant for clocks is clearly visible in the collection, with pieces such as a gilt bronze cartel clock bearing the signatures of both the eminent bronzemaker Saint Germain and the clockmaker Jouard. It is estimated at €150,000/235,000.

Phoebe Canning

## Patek Philippe

Patek Philippe enthusiasts are excitedly looking forward to 14 December, when Bonhams will offer a selection of 35 pieces during London's traditional watch sale. The famous Geneva brand's timekeepers are the world's most highly sought-after timepieces, so the estimates should come as no surprise: £100,000-150,000 for the no. 3448 perpetual calendar moon-phase with original box and papers from 1970, or the 5101P Tourbillon in platinum. Ready, steady?



# NEWS IN BRIEF



## Elizabeth Taylor's jewellery

Arguably one of the finest private jewellery collections ever assembled, the sale of 269 pieces of jewellery belonging to actress and fashion icon Elizabeth Taylor looks set to send bidders at Christie's in New York into a frenzy. The auctions on 13 and 14 December are staging the legacy of a star who was a true jewellery connoisseur, and whose collection features some of the most respected names in the business, including Bvlgari and Cartier. Diamonds are sure to steal the show, the star piece of the auction being a 33.19 carat diamond ring, a favourite of the actress, estimated at \$2,500,000/3,500,000. Also included will be one-of-a-kind pieces, such as a pearl and diamond Cartier necklace expected to sell for between \$2,000,000 and \$3,000,000, designed by Taylor herself, and personal gifts from her husband Richard Burton, including a Van Cleef & Arpels ring set with diamonds and rubies, estimated at \$1,000,000/1,500,000. Aiming for a total of around \$30 M, this auction is sure to be a sparkling success.

Phoebe Canning





## Icons of Hollywood

After the successful sale of the Debbie Reynolds collection in June this year – as you will remember, Marilyn Monroe's subway dress sold for the astronomical sum of \$5.6 million –, the Profiles in History auction house continues its ascent with another dream cast auction on 15, 16 and 17 December in Beverly Hills. For motor racing lovers, probably even more than for cinema fans, there is this driving suit worn by Steve McQueen's alias Michael Delaney in the cult film "Le Mans", filmed at the legendary circuit of La Sarthe with actual racing drivers. It sports the famous blue and orange stripes of Gulf Oil, the sponsor of John Wyer's team. After the shoot, it was donated by Steve McQueen's company Solar Production to the British newspaper "The Observer" for a special Le Mans competition. The 12-year old winner, Timothy Davies, was presented with the prize by the 1970 Le Mans winning driver Richard Attwood. Presented as the Holy Grail of racing film costumes, it is expected to raise between \$200,000 and \$300,000. Other stars in the three-day "Icons of Hollywood" sale include the Ruby Slippers worn by

Dorothy, played by Judy Garland in "The Wizard of Oz", released in 1939, one of the world's most popular films. Several pairs were made for the occasion. But all the same, set aside \$2 to \$3 million if you want your own pair, like the National Museum of American History.

Stéphanie Perris-Delmas

## ELIZABETH TAYLOR IS CLEOPATRA

Elizabeth Taylor memorabilia is hot property this December, with her dressing room from the filming of Twentieth Century Fox's 1963 Cleopatra being put forward for Profiles in History's "Icons of Hollywood" auction sale from 15 to 17 December, in Beverly Hills. The dressing room, an epic 36-foot construction which was sumptuously decorated to keep Taylor in character as the Queen of Egypt, is expected to fetch \$50,000/75,000. Other lots from the set include the original poster art for the film, and props such as Taylor's gold ceremonial dress and a heavy metal shield.

Phoebe Canning



# UPCOMING

## First sale of the **Karsten Klingbeil** Museum

One of the highlights of 1983 was the dispersion of the Hever Castle collection in London by Sotheby's. All collectors of old weapons and armour remember this remarkable collection, which notably contained the armour of Henri II of France. This went for FF22,815,000 (€602,000 at today's value). Nearly 30 years later, it is the turn of the Karsten Klingbeil collection: a dispersion that is sure to be a red-letter day in the history of the speciality. Over 600 objects gathered together over fifty years by the German artist (before devoting himself to sculpture, Karsten Klingbeil made a fortune as an entrepreneur in Berlin after the war) will contribute to one of the finest chapters in the history of arms and armour. An encyclopaedic collection on the art of war and body protection covering 12 centuries! Some pieces come from the famous Hever collection, like this remarkable suit of armour attributed to the Milanese workshop of Pompeo della Cesa (photo) and a suit of battle armour in the German Augsburg style of c. 1540-50, most

A North Italian etched blued and gilt full armour for the field, signed POMPE, circa 1585-1595, H. 176 cm.  
Estimate:  
€250,000/300,000.



## USEFUL INFO

<b>Where ?</b>	Brussels Grand Sablon 40 Grote Zavel
<b>When ?</b>	13 December
<b>Who ?</b>	Pierre-Bergé & associés auction house
<b>How much ?</b>	€3-4M

See the catalogue : [www.gazette-drouot.com](http://www.gazette-drouot.com)

probably made in Vienna at the beginning of the 19<sup>th</sup> century (€150,000/200,000). Another remarkable item is a professional glaive for the Palace Guard of Cardinal Scipio Caffarelli-Borghesi, made in Northern Italy in the early 17<sup>th</sup> century (€20,000/30,000). Enthusiasts with "smaller budgets" should know that a large number of lots are starting at €1,000. All in all, this first sale in Brussels is offering 240 pieces and a collection of one hundred and fifty rare crustaceans. The second sale will take place in Munich with Hermann Historica oHG. Meanwhile, collectors are already lining up in marching order!

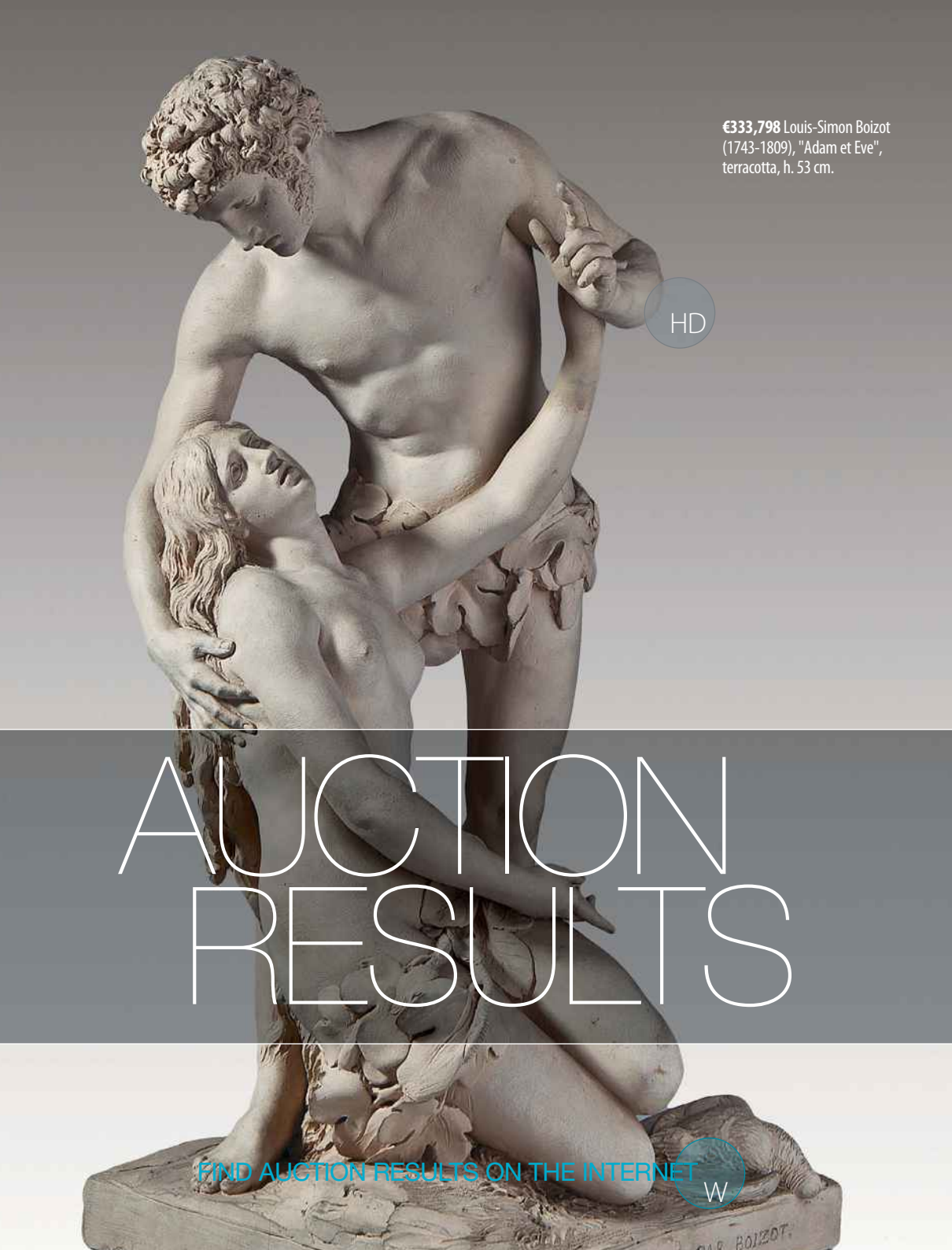
Stéphanie Perris-Delmas



A selection of shafted weapons.

HD





€333,798 Louis-Simon Boizot  
(1743-1809), "Adam et Eve",  
terracotta, h. 53 cm.

HD

# AUCTION RESULTS

FIND AUCTION RESULTS ON THE INTERNET

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# NEWS IN BRIEF

## Boizot world record

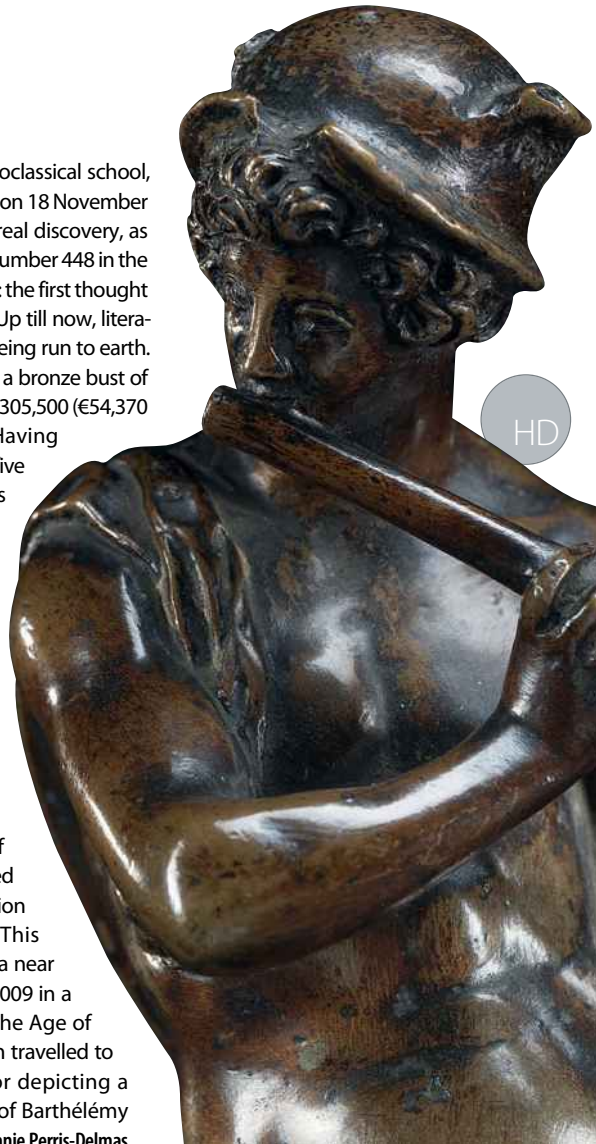
Sculpture scooped up a world record for a master of the neoclassical school, Louis-Simon Boizot, with this terracotta group offered for sale on 18 November at Drouot (Néret-Minet - Tessier auction house). This was a real discovery, as this primordial couple consisted of a work mentioned under number 448 in the catalogue of the 1791 Salon, and described as "Adam and Eve: the first thought of death", thus explaining Eve's despair before a dead dove. Up till now, literature on the artist had mentioned this group without it ever being run to earth. And now it has been! It ousts from first place (source: Artnet) a bronze bust of 1775 from the Karl Lagerfeld collection, "Iphigénie", sold for FF305,500 (€54,370 at today's value) at Christie's in Monaco in April 2000. Having received first prize for sculpture at the age of 19, Boizot spent five years in Rome, where he soaked himself in Antique art. On his return, he succeeded Falconet as director of the sculpture workshops of the Sèvres porcelain manufactory. A brilliant portraitist, he is considered one of the major sculptors of his time, as the bids have proved!

Sylvain Alliod

## BARTHÉLÉMY PRIEUR'S WORK

Mercury playing the flute caught the interest of a collector at a Parisian auction sale on 16 November (Kohn Marc-Arthur auction house). It must be said that this little bronze is the work of Barthélémy Prieur, one of the leading sculptors of the French Renaissance. After absorbing the essence of Antique sculpture during a stay in the Eternal City, he worked for the French court, and notably for Henri IV. His skilled creation of small bronzes like these established his reputation. This Mercury is reminiscent of another piece from the Mansi Villa near Lucca, now in an American collection. It was presented in 2009 in a famous exhibition, "French Renaissance bronzes during the Age of Enlightenment". The bronzes, belonging to the Louvre, then travelled to New York and Los Angeles. This Mercury is a pretext for depicting a beautiful nude modelled smoothly and elegantly, typical of Barthélémy Prieur's work. Its buyer certainly has taste.

Stéphanie Perris-Delmas



# RESULTS

## Pollak acclaimed abstract collection

The collection of gallery owner Jean Pollak, which he began in the early Forties, attracted keen competition in the bidding. 98% of the works presented found takers. The collector indicated before the sale that 80% of the pieces came directly from the artist's studios, giving them a virginity bound to stir desire in collectors and top international dealers, particularly from Belgium, the Netherlands, Denmark and Germany. Abstraction ruled supreme, as witnesses the highest bid of €881,300 obtained for this 1952 painting by Serge Poliakoff, estimated at no more than €400,000. This was the second highest price recorded for the artist (source: Artnet). Jean Pollak considered this picture, which had previously belonged to the collection of Prince Igor Trubetskoy, as one of Poliakoff's most accomplished: an opinion reaffirmed by the bidding. Another artist exceeded the €500,000 threshold: Jean Dubuffet with an oil on Isorel from January 1952, "Profusion d'espace". Sold for €638,726, this also came from the former collection of Prince Trubetskoy. The artists of the Cobra group were



€397,082 Karel Appel (1921-2006), "La Vache", 1953, oil on canvas.

the other stars of the sale, with four of them obtaining world records. The highest bid, €421,866, went to Asger Jorn for an oil on canvas from 1961 entitled "Le soleil m'emmerde". As a member of the College of Pataphysics, Jorn took the same liberties with words as with forms! (For this painter, we can also report the pre-emption at €24,083 by the Centre Pompidou for "Aganaks", a colour pastel with gouache and watercolour on paper of 1950.) Then came Karel Appel, with €397,082 for the oil on canvas of 1953, "La Vache". The first world record went to one of the founders of Cobra, Carl-Henning Pedersen, with €211,202 for a dazzling oil on canvas of 1951, "L'Église et les étoiles". A tarred oil on canvas of 1953 by Jacques Doucet, "Tauromachie ou Toréador" obtained a world record for the artist at €198,810. The other world record concerned Roger Edgar Gillet - €51,345 for an oil on canvas of 1968, "Une soirée chez Pollak", a gift from the artist to our collector.

Sylvain Alliod

## USEFUL INFO

Where ?	Hôtel Marcel-Dassault
When ?	25 October
Who ?	Artcurial - Briest - Poulain - F. Tajan auction house
How much ?	€5,442,506



HD



€881,300 Serge Poliakoff (1900-1969),  
"Composition abstraite", 1952, oil on canvas, 130 x 97 cm.



# RESULTS

## Smurfs take flight – and so does **Peyo!**

In these times of crisis, the value of comic books is looking pretty healthy! One chapter of the heavy catalogue - totalling almost 650 issues - was notably dedicated to plates by Peyo, which all found buyers.

€1,721,728 was raised for 32 issues, making an average of €53,804 per lot. Twenty-five of the results recorded monopolised the top twenty-five places of the cartoonist's works (source: Artnet). Johan and Pirlouit also came up trumps in the auctions as did the Smurfs, brought together in the comic strip book "La Flûte à six schtroumpfs" published in 1960 by Dupuis. The print is the cover drawing for the adventure marking the birth of the little blue beings, bringing in the sizeable sum of €124,100. Another drawing in Indian ink (40.7 x 30.2 cm) for the cover of one of the adventures of Johan and Pirlouit raised €112,604. This came from the 11<sup>th</sup> comic strip book of the series, "L'Anneau des Castellac" (Dupuis, 1962). The plate was accompanied by a colourful crayon drawing on tracing paper by Janine Culliford, Peyo's

**€124,100** Pierre Culliford, aka Peyo (1928-1992), "Johan et Pirlouit. La Flûte à six schtroumpfs", Indian ink with corrections in white gouache, 39.4 x 28.3 cm  
World record for the cartoonist.



## USEFUL INFO

<b>Where ?</b>	Hôtel Marcel-Dassault
<b>When ?</b>	29 October
<b>Who ?</b>	Artcurial - Briest - Poulain - F. Tajan auction house
<b>How much ?</b>	€2,779,490

wife. We now move from Peyo to Jacques Tardi, who also obtained a world record (source: Artnet) with €43,791 for a charcoal and white gouache drawing on cream paper, published in "Tardi en banlieue" (Escale à Paris - Casterman, 1990) and created for the "Tardi fusains" exhibition at the Escale gallery in Paris. Bilal garnered his usual harvest of bids, totalling €120,000 for seven issues.

Sylvain Alliod

# RESULTS

## Montigny Millionaire

**T**his bureau plat (flat desk) by Montigny proved to be one of the stars of the week. With its high quality gilt bronze ornamentation, long, pure lines beautifully displaying its "Greek style" Neoclassicism, and 18<sup>th</sup> century Japanese lacquer – far more sought after than the Chinese variety – it shone out as a real gem, and received its just reward at the auction. Montigny is considered as one of the great bureau plat specialists. He created a series of them between 1770 and 1780, including the purple wood veneered model with tulip wood and green stained sycamore from the Grog collection, now in the Louvre. Montigny was particularly fond of rectilinear models with a single row of drawers. More generally, he designed architectural furniture highlighted with gilt bronze, which emphasised the use of plain veneering. Certain aspects of his decoration remain loyal to the Transition style: for example, the top part of the legs is often decorated with sloping roundels of laurels, as here. Desk aprons are often highlighted by a gilt bronze frieze, like the model from the Duke

## USEFUL INFO

<b>Where ?</b>	Paris - Drouot-Richelieu - Room 4
<b>When ?</b>	10 November
<b>Who ?</b>	Europ Auction auction house. Mr. Bürgi
<b>How much ?</b>	€1,182,090

of Bedford's collection at Woburn Abbey, still highly influenced by the famous Lalive de Jully bureau attributed to Joseph Baumhauer, now at the Château de Chantilly. This bureau stands out for its Japanese lacquer panels. We know the importance of the intermediary role played by marchand merciers in lacquered furniture. Furniture featuring this material – very rare in Montigny pieces – is always of high quality.

S.A.



HD

Louis XVI period, stamped by Philippe-Claude Montigny (1734-1800), bureau plat with ebony veneer, drawers decorated with 18<sup>th</sup> century Japanese lacquer panels, gilt bronze ornamentation.

# NEWS IN BRIEF



## GROSZ IN THE DARK DAYS

This George Grosz watercolour, which belonged to a famous American collection, was exhibited on several occasions, most notably during the London Royal Academy of Arts' 1997 retrospective. Grosz, along with Otto Dix and Max Beckmann, was a German verist who denounced the Weimar Republic's vices and fantasies. A political artist, he depicted the triumphant capitalist bourgeoisie, industrialists and army officers in the worst possible light. This acerbic New Objectivity watercolour offered in Lyon on 5 November (De Baeque auction house) brilliantly accuses the glorious march of war profiteers of leaving beggars and maimed veterans on the pavement. Estimated at around €60,000, the ca. 1924 Berlin street scene drove several art lovers into a bidding war before a fervent foreign collector eventually bought it for €136,334.

Chantal Humbert

## Vuillaume-Stradivarius

Vuillaume, often considered France's leading violin maker of the 19<sup>th</sup> century, hardly needs an introduction. He learned his trade from his father in Mirecourt, then set up shop in Paris in 1818. The success of old Italian instruments encouraged him to make copious copies of them. Here Vuillaume studied the thinking of the Cremona school in depth. To make his instruments, he sought out old woods, which he mostly found in Switzerland in little mountain villages. The quality of his work ensured him an important place in the musical life of Paris. He rubbed shoulders with illustrious violinists like Niccolò Paganini and composers like Hector Berlioz. This violin, sold €90,247 on 24 October in Paris (Millon & Associés auction house) is a copy of a model by Antonius Stradivarius.

Sylvain Alliod





### Nonell y Monturiol gypsy subject

In "Gitana" Isidro Nonell y Monturiol departed from the genre by portraying the unvarnished misery of women doomed to a wandering life. The artist went to Paris twice, once in 1887 and again in 1899-1900. After returning from his second stay there he focused on gypsy themes, which completely engrossed him in 1904, this work's year, but they were met with a mixed reception from his contemporaries. More generally, the Barcelona painter depicted scenes of utter wretchedness, poor women, people outside mainstream society, the sick and veterans maimed in Cuba's war of independence. He also painted still lives. Technically, Nonell y Monturiol developed his own brand of Impressionism and Pointillism by conspicuously superimposing layers of colour, as he did in this oil on cardboard, which reached €250,392 at Drouot on 4 November (Aguttes auction house). S. A.

### ROARING PANTHER

This one-off sculpture of a panther illustrating Richard Orlinski's style did not leave art lovers and international dealers cold as marble. A buyer from Monaco paid €232,000 for her, three times the estimated price, on 30 October in Cannes (Cannes Enchères auction house). Orlinski graduated from the

National School of Visual Arts in Neuilly-sur-Seine before probing the many possibilities of sculpture through industrial materials such as resin and aluminium. In reference to the new realism, he created works by challenging the codes of consumer society. Influenced by pop art, his artistic processes are similar to those of Richard Prince and Jeff Koons, who take objects and give them other meanings according to a logic of reduction. Structuring his work around the Born Wild concept, Orlinski turns negative vital impulses into positive emotions. He makes a spectacular life-sized polyresin red crocodile in various sizes, shapes and materials. His works will be exhibited at the FIAC, Art Paris and New York. C. H.



## RESULTS

**Mercedes-Benz** winner

The room was packed for the 30<sup>th</sup> October vintage car auction sale at the Hôtel Marcel Dassault (Artcurial-Briest-Poulain-Le Fur-F. Tajan auction house).

The results lived up to expectations: a total of €2,796,542. Ninety percent of the lots found buyers, who hailed from Europe, the Middle East and Asia and included a new generation in their thirties. The €100,000-mark was broken four times. A German car whose origins owe much to postwar America, the legendary butterfly-door Mercedes-Benz 300 SL, fetched the highest price: €531,400. This one rolled off the assembly line on 3 June 1955. It benefits from a history known since its origin and steady upkeep. The engine, injection pump, master

## USEFUL INFO

**Where ?** Paris- Hôtel Marcel Dassault

**When ?** 30 October

**Who ?** Artcurial-Briest-Poulain-Le Fur-F. Tajan auction house

**How much ?** €2,796,542

cylinder, clutch and steering box have all been restored. Ready for new adventures! **Sylvain Alliod**



**€531,400**

Mercedes-Benz 300 SL "Butterfly", 1955, tubular chassis, six-cylinder direct-injection engine, dry sump, four-wheel drive.



HD



# NEWS IN BRIEF

## Back from Fishing by Joseph Vernet

Three main provenances, a great European family, the collection of the baron and baroness of Cabrol and a château in western France made the 4 November auction at Drouot (Brissonneau, Daguerre auctions houses) interesting. Bidding resounded in the hall. The highest, €787,500, was for Joseph Vernet's 1780 landscape on copper (40 x 47.5 cm), which belonged to the Huart collection in the 19<sup>th</sup> century and probably inspired the painting with the same composition, today in the Leipzig Museum. The former collection of Baron Emmanuel Léonino, a great 18<sup>th</sup> century collector, auctioned in Paris in 1937, included a work similar in size and composition, which was sold with "Baigneuses" (Bathers) for 44,600 francs (€23,777 in today's value).



HD





### THE FLORENTINE PAINTER NERI DI BICCI

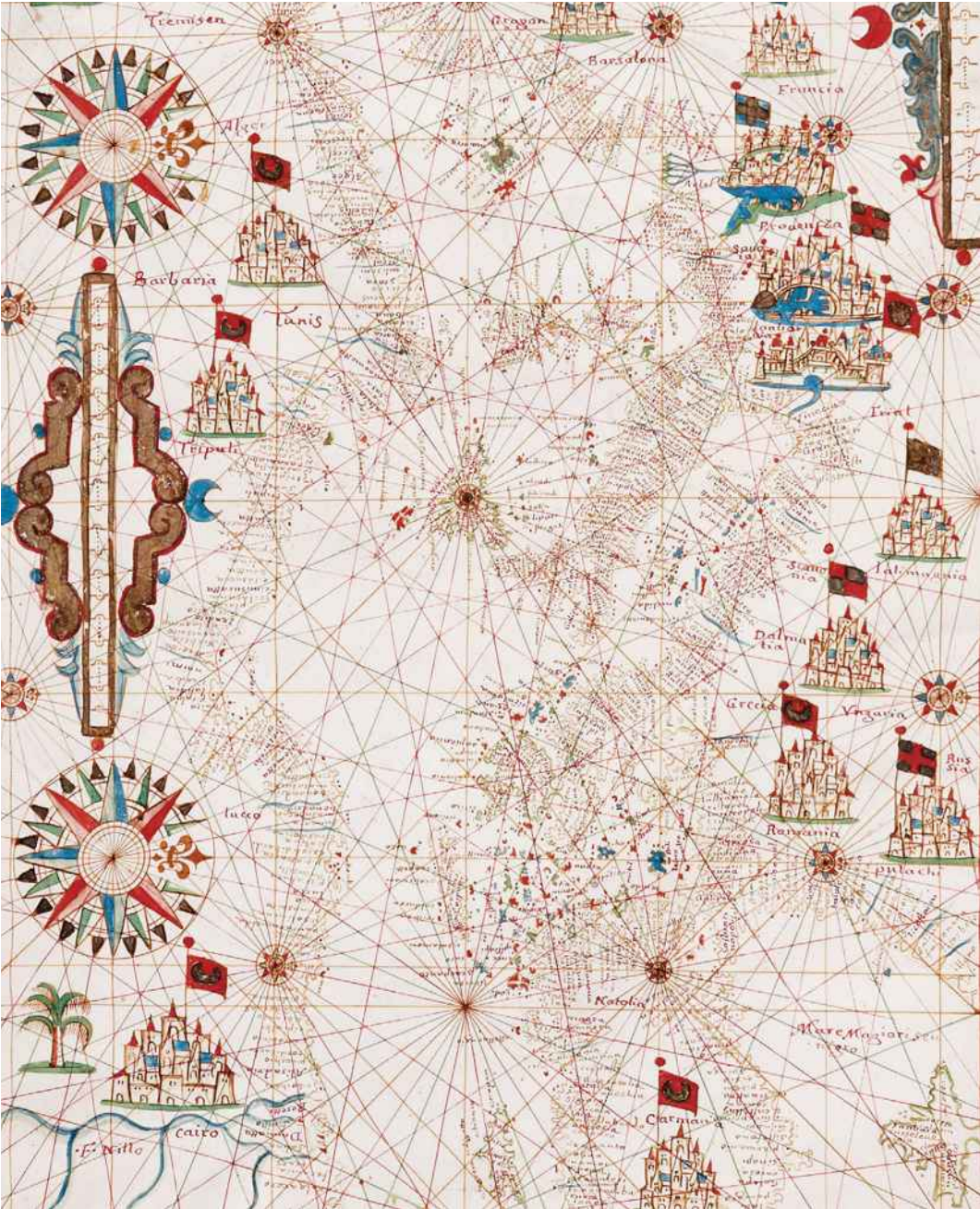
During a sale at Drouot (Kahn-Dumousset auction house) on 28 October, fierce bidding on this 15<sup>th</sup> century panel by Florentine painter Neri di Bicci pushed the price up to €443,750 (the top estimate was €50,000), the second-highest sum in the world ever paid for a work by the artist and the highest in France (source: Artnet). The typical Florentine iconography includes two of the city's major saints, Miniato and Zenobia. The other two are the founders of the preaching orders Saint Francis and Saint Dominic, who traditionally appear together in Tuscan painting. Two other Bicci works, at the Saint Apollinaris monastery and Santa Trinità church in Florence, show the Madonna on a throne with four saints. They have gold backgrounds but in this painting the artist broke with tradition and painted trees to match the millefiori ground. Everett Fahy dates it back to the 1450s.

### Divine Penelope

The bidding war for this bust of Penelope, which eventually sold for €353,172 at Drouot on 4 November (Oger & Camper auction house), was truly epic: not surprising since she has always kindled passions without ever succumbing to anyone but Ulysses. Penelope was the only heroes' wife who never yielded to the "demons of absence". This alabaster Renaissance-style bust emphasizes her ideal beauty. It lacks specific features but her name and the words "Ulysses' wife" in a cartouche give her identity away.

Sylvain Alliod





# RESULTS

## The invitation to the voyage by **Jean-Paul Morin**

**J**ean-Paul Morin is an adventurous collector whose long travels in space and time ended up netting a total of €2,702,125. No less than 44 five-figure and two six-figure bids resounded during the afternoon. The reproduced Mediterranean map fetched €187,495, the top bid; its highest estimate was €80,000. The Oliva or Caloiro Oliva family, third generation of a cartography dynasty in Messina or Livorno, made the map on vellum in Sicily in 1649. Originally from Majorca, they immigrated to Spanish-ruled Italy, where their oldest representatives, Bartolomeo and Jaume, worked in Messina and Naples during the second half of the 16<sup>th</sup> century. The €112,496 estimate was surpassed by a mid-17<sup>th</sup>-century Venetian 36-leaf paper manuscript, the Isollario del Mediteraneo and Colpho di Venetia, with four double-page, 10 full-page and 12 other maps. The period binding is in supple ivory vellum. One of the 200 in-folio copies of the two-volume "Oiseaux dorés



HD

**€187,495**

Messina, Placidus Caloiro and Oliva, 1649, map of the Mediterranean, handwritten and coloured on vellum, 88.5 x 47 cm.

## USEFUL INFO

<b>Where ?</b>	Paris-Drouot-Richelieu- Rooms 1-7
<b>When ?</b>	4 November
<b>Who ?</b>	Pierre Bergé & Associés auction house. Mssrs. Forgeot, Kakou, Vanuxem
<b>How much ?</b>	€2,702,125

ou à reflets métalliques" (Birds with Gold or Metal Highlights) by Jean-Baptiste Audebert and Louis-Pierre Vieillot fetched the highest price for a book: €137,503. The work features 190 plates without text; their captions are printed in gold (Paris, Desray, 1801-1802). Buffon had given up on illustrating species with gold or silver plumage in his "Histoire naturelle des oiseaux" (Natural History of Birds). Audebert had the idea of applying small gold and silver lines after printing, to great effect.

Sylvain Alliod



# RESULTS

## €1.6M for the **Cochet collection**

Silverware was the first part of Édouard Cochet's collections to be dispersed. The market acknowledged the Breton-born oil magnate's knowledge and sharp eye. Cochet was as interested in pieces from the provinces as from Paris; in fact, Louis II Samson's ewer from Toulouse (see photo) fetched the highest bid: €210,664. Based on a drawing by Pierre Germain, it is deemed a masterpiece of provincial silverware. Two other examples are known to exist: one is in the Paris Musée des Arts décoratifs, the other belonged to the former Jourdan-Barry collection. It also boasts a fine pedigree, having belonged to the Demidoff collections at Palazzo San Donato in Florence. Seventeenth-century French silverware is very rare because so much of it was melted down. Michel Masson's pair of small silver candlesticks with circular bases featuring an acanthus-leaf frieze fetched €68,156. An astonishing pair of silver and vermeil salt cellars by Jean Charles Roquillet Desnoyer of Paris garnered the auction's second six-



**€210,664** Louis II Samson (1710-1781), Toulouse, 1763, silver ewer with the arms of the Mengaud de Lattage and Dalmas de Boissière families, h. 24 cm, weight 1.032 kg.

## USEFUL INFO

<b>Where ?</b>	Paris - Drouot-Richelieu - Room 10
<b>When ?</b>	9 November
<b>Who ?</b>	Frayssé & Associés auction house. Mr. de Sevin
<b>How much ?</b>	€1,637,727

figure bid, €192,100: its estimated price had been put at €20,000. Boulders strewn with seaweed and seashells hold up three shells. They still have their original setting. A pair of small, austere Jansenist silver candlesticks by Nicolas Simonin (Paris, 1658) sold for €96,657. The square bases are plainly edged by a cabled rush; the baluster stem holds up a socket pierced with clover leaves. A more opulent pair of silver candlesticks by Jean-François Dapcher (Paris, 1754-1755), who had apprenticed with Thomas and François Thomas Germain, netted €47,100. The best price for display case items, €38,670, was for a masculine silver snuffbox by Joseph Bellanger (Paris 1737-1738) shaped like a helmet decorated with ornamental scrolls, battle scenes and warrior attributes. The hinged lid conceals a gilt interior. Some white China from Saint-Cloud featured fine silver mounts. A sugar sprinkler with embossed cherry-tree branches and an openwork dome fetched €21,690. The mount bears the silversmith's mark of the Paris guild for 1738-1744.

Sylvain Alliod

HD



**€68,156** Pair of small silver candlesticks by master silversmith Michel Masson, received in 1679. Lille, 1689. H.13 cm - Weight: 449 g.



**€192,100** Pair of silver and vermeil saltcellars in their original setting. Master silversmith Jean Charles Roquillet Desnoyer, received in 1772. Paris, 1773-1774. H. 8.5 cm, weight: 725 g.

## NEWS IN BRIEF



**€92,400** Alessandro Magnasco (1667-1749), "La Tentation de Saint Antoine" (The Temptation of Saint Antony), oil on canvas, 63 x 97cm.

## Magnasco the fantastical Baroque painter

Presented as the star piece of a sale in Lyon on 20 November (Chenu-Bérard-Péron auction house), this painting enchanted museums, art lovers and international traders alike. Here Magnasco magnificently depicts "La Tentation de Saint Antoine" (The Temptation of Saint Antony), a recurring theme in the history of painting that has been taken up time and time again since the Renaissance. Here Magnasco, the "Michelangelo of the Genoese school", seems to be illustrating the verses of Charles Baudelaire. According to "Les Fleurs du Mal" the hermit, burning with lust, sees arising 'Over rocks swarming with visions, the naked crimson breasts of his temptations'. An expert practitioner, Magnasco displays remarkable sensitivity in his settings. He brings life to the ruins, paving the way for Pannini. His taste for the strange and fantastical is also clear, as seen in the "Gypsies' wedding feast" in the Louvre. With all these assets, the painting was the subject of fierce bidding in the room and on several telephones. After a lively exchange, a foreign collector finally succumbed to Magnasco's charm. C. H.

The first Paris Tableau exhibition, from 4 to 8 November, was a resounding success. Over 5,000 people squeezed into the Palais Brongniart to admire the works picked out by around 20 international galleries. Maurizio Canesso, President of Paris Tableau, considers that "this new type of fair is perfect for today's market, as proved by the number of sales that took place, not only with old hands but also with new customers." As with the Salon du Dessin, the event roused enthusiasm for the speciality by drawing art lovers to the capital. The results posted in Old Master auctions confirm the booster effect of the exhibition : painting by Jean-Baptiste Oudry sold for €644,384, panel by Jacob Savery I for €564,00 or "The Virgin" by Giovanni Battista Salvi, sold for €144,000. The proof in images !



€564,000 Jacob Savery I (around 1545-1603), "Patineurs sur une rivière gelée près d'une église", oak panel, one uncradled board, 29 x 41 cm (detail).

## Landscape by Jacob Savery I

Previously expected to bring in €150,000, this extremely rare painting received the highest bid in this Bordeaux sale on 29 October (Jean Dit Cazaux & Associés auction house). Even at €300,000 there were still ten potential buyers battling it out. It was finally won by an enthusiastic foreign collector. It shows a sublime snow landscape by Jacob Savery I, brother of Hans I and Roelandt: the subject of a major retrospective presented this summer at the Broelmuseum. A native of Courtrai, Jacob I studied painting at Antwerp with Hans Bol, who introduced

him to landscape art. A skilled drawer, he produced fine studies of animals, trees and flowers, and was equally as accomplished as an engraver. He was a contemporary of Peter Bruegel the Younger, and depicted religious as well as genre scenes. Though less famous than his younger brother Roelandt, he was just as talented, and frequently painted small-scale works, often devoted to months or seasons. Today he is known as one of the greatest Flemish masters of the 16<sup>th</sup> century.

Chantal Humbert



# RESULTS

## Political allegory by **Jean-Baptiste Oudry**

The catalogue of this sale devoted to ancient paintings listed 37 works, including Lucas Cranach's panel "La Nymphe à la source" (*Nymph of the Spring*), which did not find a taker. The highest bid, €644,384, was on a 1734 canvas by Jean-Baptiste Oudry, who painted the royal hunting dogs and made drawings for La Fontaine's Fables. This animal turquerie can be read as a political allegory of the War of the Polish succession (1733-1738), showing Stanislas Leczinski (the waterdog) backed by the Ottoman Empire designating France as its favourite (the female Barbet dog), allied with Spain (the Barbet dog), the Sublime Porte seeing Persian incursions on its territory (the black cat) interfering with its support. Giacomo Guardi's more contemplative pair of small panels showing commercial subjects, "The Rialto



**€644,384** Jean-Baptiste Oudry (1686-1755), "Le Sèrail du doguin", 1734, canvas, 105.5 x 135 cm.

## USEFUL INFO

**Where ?** Paris - Drouot-Richelieu - Room 5

**When ?** 7 November

**Who ?** Audap - Mirabeau auction house.  
Mssrs. de Bayser, cabinet Turquin

**How much ?** €1,634,257

Bridge and Piazza San Marco", fetched €210,670 - three times its estimate. Giacomo, who trained in his father Francesco's studio, was the Guardi line's last representative. Snowscape: "View of the Banks of the Escaut at Schelle" by Jan Brueghel the Younger and his studio netted €154,900. The last six-figure bid, €130,120, was for a 1782 oval painting by Élisabeth Vigée-Lebrun, "Portrait de la Princesse de Lamballe" (Portrait of Princess de Lamballe), pre-empted by the Palace of Versailles.

Sylvain Alliod





# NEWS IN BRIEF



## A mythological subject of Pre-Romantic inspiration

This painting by Salvator Rosa was proposed at an auction sale on 18 November at Drouot (Néret-Minet - Tessier auction house). The subject is taken from Ovid's *Metamorphoses*, and depicts the strategy devised by Vertumnus, the god of gardens, to seduce the nymph Pomona. He takes on the appearance of an old woman and sings his own praises to her, successfully convincing the beautiful girl... The wild and tormented landscape surrounding the two figures illuminated with Caravaggio-like lighting is typical of Rosa: a painter with a complex personality, who was also a satirical poet, musician and engraver. He decisively changed the landscape genre, moving away from the Classical approach with an inspired style that paved the way to Romanticism and the picturesque.

Sylvain Alliod

**€116,584** Salvator Rosa (1615-1673), "Vertumnus et Pomona", canvas, 77 x 64.5 cm.

## Our Lady of Thermidor

The estimated price of this portrait by Jean-Louis Laneuville (1748-1828) at Bayeux on 11 November (Bayeux Enchères auction house) was €170,000, but a fierce bidding war broke out among several collectors in the room and on phones. At €200,000 six bidders, including a museum, were still vying for the painting, which came from the collection of the Princes of Chimay and celebrates a revolutionary heroine, Thérèse Cabarrus, the adored mistress and, after December 1794, wife of the Convention member Jean-Lambert Tallien. The artist, Laneuville, painted Tallien's profile in the background. The portrait set many hearts pounding before a great French collector eventually bought it for €278,400.

**€144,000** Giovanni Battista Salvi, also known as Sassoferrato (1609-1685), "La Vierge et Joseph veillant l'Enfant Jésus endormi" (*The Virgin and Joseph watching over the sleeping infant Jesus*), detail, oil on canvas, 135 x 98.5 cm.



## Holy Family from the Seicento

On 19 November, this religious painting was the star of a sale in Dijon (Cortot - Vrégille - Bizouard auction house). It is based on a preparatory drawing now in the Queen's royal collections at Windsor, in England. Never before available on the market, this is the work of Giovanni Battista Salvi, also known as Sassoferrato: one of the most dazzling artists of the Italian seicento. Like his colleague Carlo Dolci, he specialised in pictures full of poetic elegance. Much sought after by a private clientele, both artists drew inspiration from the art of Raphael and Umbrian painting of the quattrocento. In 1641, Battista Salvi painted a first altarpiece, a masterly "Madonna of the Rosary", commissioned by Princess Pamphili di Rossano. Sassoferrato also painted oratory pictures for a

number of convents, thereby making a considerable name for himself. These show the Virgin, frequently accompanied by the Child. Here the scene also features St Joseph. Fulfilling the prophecies of the Old Testament, the couple are about to wake the sleeping Jesus and flee to Egypt, as indicated by the landscape suggested in the background. Devoid of any pomposity, the composition emanates a strong feeling of ineffable sweetness and spiritual surrender, and reveals all Sassoferrato's qualities: a combination of the noble and the simple, the natural and the ideal. The subject of lively bidding in the room and by telephone, the painting largely quadrupled its estimates, and was finally carried off by an American collector.

**Chantal Humbert**



# NEWS IN BRIEF



## For Marie Leczinska's bedroom

During a classic sale totalling €3,603,913, with 249 lots sold (Christie's auction house) on 17 November in Paris, the palm went to this Louis XV commode stamped by Mathieu Criaerd, at €361,000. It was delivered in 1748 by Thomas Joachim Hebert for Marie Leczinska's bedroom at the Couvent des Carmélites de Compiègne. Containing two drawers with no

crosspiece, it is in imitation lacquer European varnish, with gold Chinese-style decoration. This is highlighted with red on a black background with foliage, birds and insects within a tree-filled landscape featuring flower-covered vases and fantastical animals. It has a gold breche marble top, and is ornamented with gilt bronzes marked with a crowned "C" (1745-1749).

## Louis XVI's document case

On 17 November in Paris, this document case carried off a royal bid, €136,312, topping its high estimate by €20,000 (Thierry de Maigret auction house). It has to be said that this object in red morocco leather with gold tooling is a splendid pedigree, as it belonged to Louis XVI. Better still, as indicated by a handwritten note, it was used for the secret correspondence between the sovereign and Beaumarchais, who was sent on a mission to the Netherlands, Austria and England. The mysterious missives he carried were protected from prying eyes by a gold mechanism worthy of the locksmith King's reputation. Louis XVI's favourite hobby, apart from hunting, was locksmithing, which he practised in a forge set up on the fifth floor of his Petits Appartements under the eye of Gamain, a former soldier in the French Guard and a master locksmith. To open this precious document case, the six round dials, each engraved with a letter, have to be set to the combination "A-L-O-U-I-S". Obvious, when you come to think of it...

HD



Sylvain Alliod

## For the Château de Versailles

This pair of Louis XIV armchairs in oak and gilded beech was pre-empted at €187,500 at a Drouot sale on 16 November (Kohn Marc-Arthur auction house) by the Château de Versailles to furnish the Salon de Mercure, where the decor is currently being restored. Initially intended as the King's antechamber, this salon was used as his ceremonial bedroom from 1682. The armchairs are upholstered in Savonnerie tapestry from Les Gobelins: truly magnificent, as befits the splendour of Louis XIV!

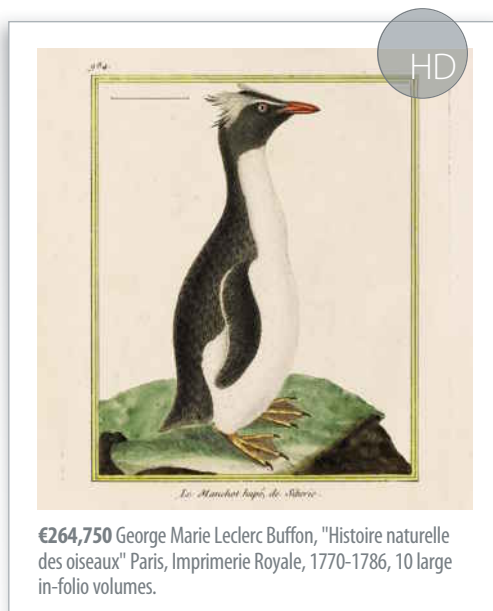




# RESULTS

## Huge acclaim for **Books and Manuscripts**

Two catalogues of books and manuscripts brought in €4,822,268. A model of the first complete publication of the "Essais" (Paris, Abel L'Angelier, 1595) by Michel de Montaigne, partly in its original form, garnered €288,750 alone, doubling its high estimate. This is considered to be one of the three best-known, and the only one still in private hands with its original binding, produced around 1625 by Le Gascon in red morocco leather with Duseuil decoration. Also noteworthy are 26 handwritten corrections made with a quill and dried with gold powder by Marie de Gournay. Another highlight in the same auction was a model on thin printing paper dedicated to Abel Gance, then to Martine and Pierre Berès, of the "Prose du Transsibérien et de la petite Jehanne de France" (Paris, Editions des Hommes Nouveaux, 1913) by Blaise Cendrars, with coloured stencilling by Sonia Delaunay. This 20<sup>th</sup> century icon has 22 folding sections like an accordion, opening out to reveal the 445 verses written by Cendrars along with the composition by Delaunay. €264,750 went to a top-



## USEFUL INFO

Where ?	Paris- Galerie Charpentier
When ?	9 November
Who ?	Sotheby's France
How much ?	€4,822,268

drawer example of the 10 volumes of "L'Histoire naturelle des oiseaux" (Paris, Imprimerie Royale, 1770-1786) by Buffon, with contemporary red morocco leather binding featuring the monogram of Albert de Saxe-Teschen. The 973 illustration plates were coloured at the time, and are missing the 35 additional plates of insects. Also noteworthy: the €204,750 (for an estimate of no more than €50,000) fetched by the eight-page partnership contract drawn up between Joseph-Nicéphore Niepce and Daguerre in 1829 in Chalon-sur-Saône: a record, no more, no less, of the birth of photography. Only two other examples of this contract are extant. Sylvain Alliod

# RESULTS

## Scève's Microcosm

The estimated price of this copy of the original edition of Maurice Scève's "Microcosme" was put at above €100,000; it fetched €322,400. "Microcosme" was the last poem by an author Jacques Brosse considered "without a model and without disciples, because he is inimitable". Copies of his other two poems, "Délie, objet de plus haute vertu" (1544) and "La Saulsaye. Eglogue de la vie solitaire" (1547), are more common. "Microcosme" is extremely rare; Tobie Gustave Herpin (1820?-1900) counted just two copies in private libraries, including his; Cartier listed only five in public collections. Scève's death is dated to the year this work was published by Jean de Tournes, a printer who designed the title page's Arabist frame. Scève, a wealthy citizen of Lyon, was a jurist and leader of the literary cenacle in the city of the Gauls who tried to conciliate hermetic philosophy with the Platonic spirit. In 1535 he published his first work, a translation of a novel by Juan de



**Maurice Scève** (ca. 1500-1562), "Microcosme", printed in Lyon by Jean de Tournes, 1562, in-quarto bound in green morocco leather by Lortic fils.

Florès based on Boccacio's "La Fiammetta". Ronsard and Du Bellay admired his work, but it fell into oblivion and was not rediscovered until the 20<sup>th</sup> century.

S. A.

## USEFUL INFO

<b>Where ?</b>	Paris - Drouot-Richelieu - Room 2
<b>When ?</b>	8 November
<b>Who ?</b>	Binoche and Giquello auction house
<b>How much ?</b>	€322,400

## NEWS IN BRIEF



**232,300** Japan, late 19<sup>th</sup> century, temple made of bronze, silver, gold, copper and various alloys, miniature replica of an old model, h. 44 cm.

### Paris photo capital ▶

"To photograph," Cartier Bresson said, "is to hold one's breath when all faculties converge to capture a fleeting reality." One collector held his at the 11 and 12 November Christie's Paris sale of 100 of the artist's prints - just after he had acquired the highly famous "Derrière la Gare Saint-Lazare" (Behind Saint-Lazare Railway Station) for €433,000. The Henri Cartier-Bresson foundation, set up in the photographer's Montparnasse studio in 2003, sold 100 photos to fund a new venue. It would be hard to find a better pedigree! The sale netted €2,086,450, so the project should go forward. Cartier-Bresson caught a fleeting moment in Place de l'Europe in 1932: a passerby jumping over a puddle seems to walk on water in front of the gates of Saint-Lazare railway station. The 1946 argentic print set a new world record for the photographer after a shot of Hyères in 2008. The French collection of 51 Irving Penn photographs was also successful during the two-day auction sale, fetching €2,869,975, including €361,000 for a 1983 platinum-palladium print of Woman in Moroccan Palace (Lisa Fonssagrives-Penn), 1951 - the second-highest price ever paid for a work by the artist. Paris was undeniably the capital of photography that week.

Stéphanie Perris-Delmas

### MINIATURE JAPANESE TEMPLE

This Japanese temple, said to be the replica of one in Kyoto, sparked surprise at a 13 November sale in Blois (Pousse-Cornet auction house). The estimated price was put at around 2,500, but it fired collectors' passions. Six bidders were still in the running at €150,000. A fervent collector of Japanese art living in an English-speaking country acquired the piece after a fierce bidding war.



**€433.000** Henri Cartier-Bresson (1908-2004), "Derrière la Gare Saint-Lazare" (Behind Saint-Lazare Railway Station), Paris, 1932 signed in pencil, photographer's stamp and stamp of the photographer's copyright and Magnum (on the back), 1946 argentic print, 35 x 23 cm.

## RESULTS

**Middle Ages** at the top!

This sale of medieval works from the celebrated Marquet de Vasselot collection had already promised to be one of the highlights of the season. But expectations were largely exceeded, with the 22 lots finally totalling nearly five times the original estimate. This legendary collection – lost out of view since being exhibited in Paris in 1900 – had already led to a private sale, now permitted by law since 1 September, as the State had bought six masterpieces for the Louvre, the Musée de Cluny and the Bibliothèque Nationale de France. Curator and then Director of the Paris medieval museum, Jean-Joseph Marquet de Vasselot was the son-in-law and heir to one of the sugar kings of the time, Victor Martin Le Roy, himself an eminent collector and Vice President of the Société des Amis du Louvre. The bids were led by ten international buyers. The major London dealer Sam Frogg, buying on behalf of a customer, pushed the price of a Parisian “Virgin and Child” of c. 1250-1280

## USEFUL INFO

<b>Where ?</b>	Paris, 9 Avenue Matignon
<b>When ?</b>	16 November
<b>Who ?</b>	Christie's France auction house
<b>How much ?</b>	€9,400,050



**€517,000** A rectangular gilt-copper and polychrome champlevé enamel book cover, Limoges, c. 1190-1200, 32 x 19.2 cm.

up to €6,337,000: an absolute world record for medieval art. This delicate sculpture has a somewhat enigmatic background. It came from the Provençal



abbey of Saint-Michel de Frigolet and thus just managed to escape the depredations of the Revolution. The head of Christ then became separated from the rest. Preserved in the Carrand collection until 1883, it was eventually restored to the group, then part of the Bligny collection. A miracle! Victor Martin Le Roy acquired the group a little before 1900. According to specialists, its only rival in terms of size and quality of execution is the "Virgin and Child" of the Sainte Chapelle in Paris. €577,000 went to a carved ivory book cover representing the Crucifixion, a work from the third quarter of the 10<sup>th</sup> century made in Constantinople. This now goes to an American collection. At €529,000, the 28 vellum leaves from a Flemish antiphonary of c. 1310, probably from Ghent, exceeded their estimate, and went to a European collector. Based on the Franciscan rite, these are written in Latin, with illuminations. 27 of the leaves contain a large historiated initial, one of which features a miniature in the margin, and each leaf is also ornamented with comical figures, birds, hares and dogs. Enamels made a triumphant appearance, landing a world record, €517,000, for a purchase by a European professional: a binding plate in enamel of c. 1190-1200 in champlevé gilded copper and polychrome enamels. It features a Crucifixion contained in a convex mandorla worked in "repoussée": one of the elements enabling it to be identified as one of a small group of objects produced in Limoges in around 1200.

Sylvain Alliod

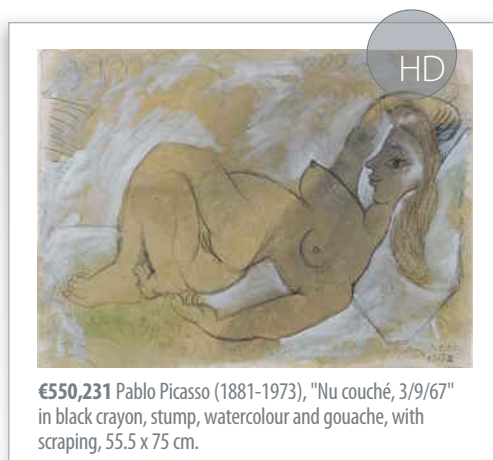
**€6,337,000** A carved ivory group of the Virgin and Child enthroned, Paris, c.1250-1280, h.37.8 cm.



## RESULTS

**Saltiel Collection** Picasso, Miró & Co.

**S**old for the benefit of the Ligue contre le cancer, the modern art collection of Léon Saltiel and his wife totalled €3,042,360. 97% of the 119 lots on offer found takers, and there were nine six-figure bids, with estimates frequently exceeded. This was the case, at €550,231, for this drawing by Picasso (see photo), for which the high estimate was €80,000. This featured in the Louise Leiris gallery's 1968 exhibition on the Malaga-born artist's drawings from 1966 and 1967. €471,162 went to an oil on canvas glued to Isorel by Jean Dubuffet, "Paysage pétrifié, janvier 1952, New York". This had gone for FF1,230,000 (€285,275 at today's value) in November 1987 when sold by Loudmer at Drouot. Joan Miró was one of the best represented artists in the collection. €399,070 went to his 1936 picture in oil, casein, tar and sand on masonite; €133,020 to a pencil "Composition" of 1930, and €120,930 to another pencil drawing from the same year, again entitled "Composition". For these three



**€550,231** Pablo Picasso (1881-1973), "Nu couché, 3/9/67" in black crayon, stump, watercolour and gouache, with scraping, 55.5 x 75 cm.

## USEFUL INFO

<b>Where ?</b>	Paris - Drouot Montaigne
<b>When ?</b>	16 November
<b>Who ?</b>	Mathias, Baron - Ribeyre & Associés, Farrando - Lemoine auction house
<b>How much ?</b>	€3,042,360

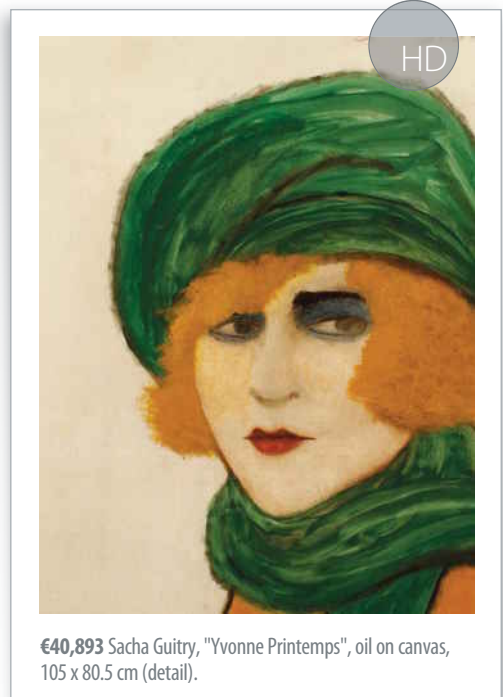
works, the Saltiels had been shopping at Drouot, the painting having fetched FF420,000 (€128,524 at today's value) in October 1982 in the sale of the Maeght estate, the first drawing FF180,000 (€36,780 at today's value) and the second FF185,000 (€37,800 at today's value) in November 1991. A 1925 picture by André Masson, "L'Orange", which came from the Simon Gallery, kept to its estimate at €166,880, as did another of the artist's paintings of 1937 entitled "Le Peintre", at €171,000. More contemporary, a 1971 painting by Tom Wesselmann, "Study for bedroom painting (Daniele)", went for ten times its estimate at €125,770. The last six-figure result, €120,930 concerned a 1951 picture in Indian ink on crayon lines by Fernand Léger, "L'Enfant à l'accordéon". This also came from the Maeght estate dispersed in October 1982, when it fetched FF120,000 (€36,721 at today's value).

Sylvain Alliod

# RESULTS

## Collection André Bernard all for Sacha!

The André Bernard collection entirely devoted to Sacha Guitry totalled €1,095,547, with 80% of the 820 lots finding takers. The Bibliothèque Nationale pre-empted four lots, including, at €3,717 the dossier concerning Guitry's first film, "Le Blanc et le noir" (1930). Meanwhile the Musée des Lettres et Manuscrits de Paris purchased 42 pieces, the most valuable being the reproduced manuscript, in which Guitry explained his conduct during the Occupation and replied to the accusations made against him. He wrote it in one go on 13 October 1944, at the Drancy internment camp. The Musée des Lettres et Manuscrits also took an interest in the love life of the actor and playwright, paying €55,764 for his correspondences with Yvonne Printemps, who became his second wife. Guitry as a painter reached a peak at €40,893, precisely with a portrait of "Yvonne Printemps". €24,784 went to another oil on canvas portrait of the muse, possibly painted in around 1920. The floral decor seen behind an Yvonne dressed all in black as a Flapper was not by

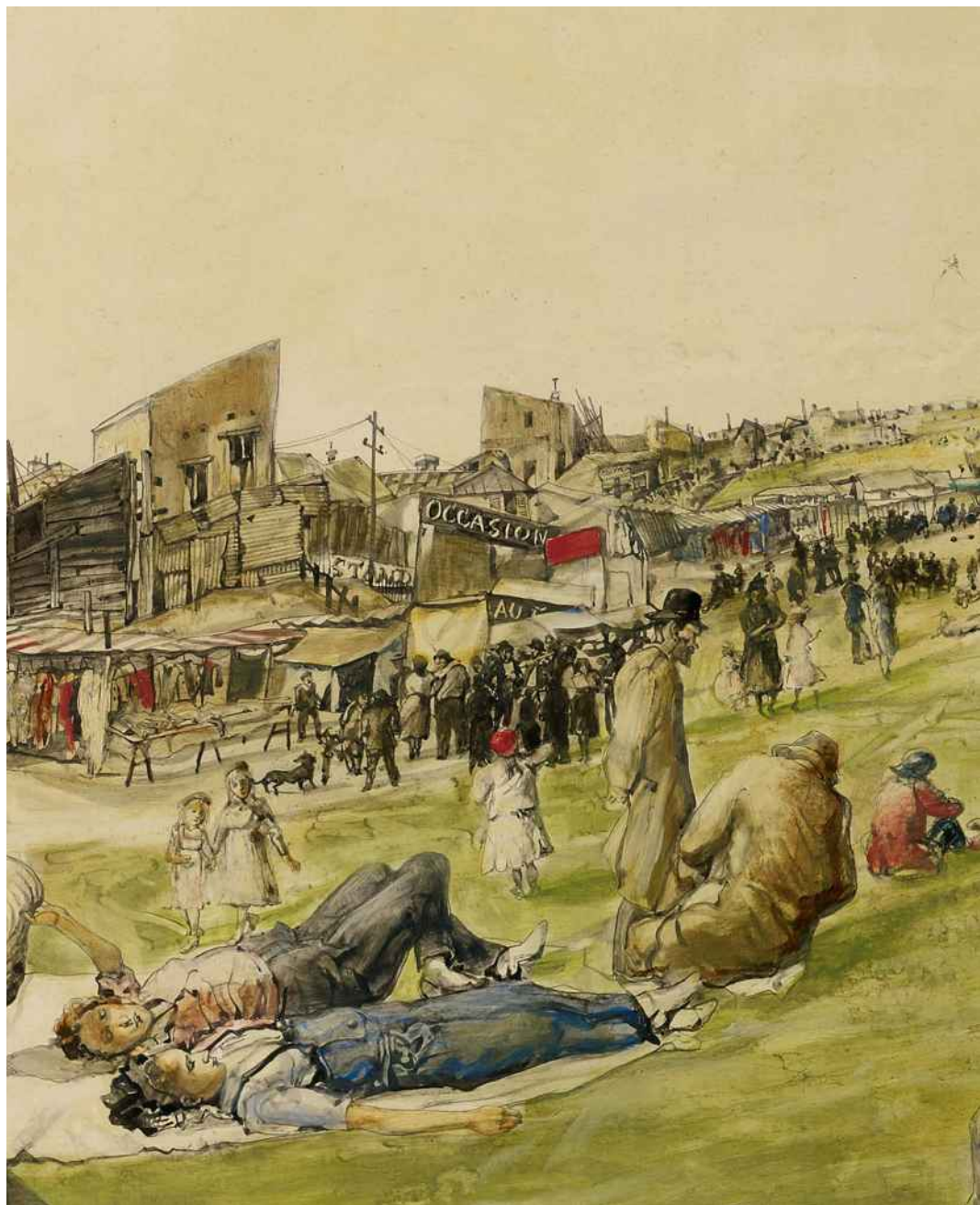


€40,893 Sacha Guitry, "Yvonne Printemps", oil on canvas, 105 x 80.5 cm (detail).

Guitry, who gave this picture to the actor Georges Noblet after the couple broke up. A "Self-portrait" with a hat, in oil on wood, went up to €21,686. This decorated the cover of the catalogue for his first painting exhibition, staged in the Bernheim-Jeune gallery in 1911. Meanwhile a wax crayon drawing of Claude Monet painting, palette in hand, shot up to €29,740 for an estimate no higher than €4,000. S. A.

## USEFUL INFO

Where ?	Paris-Drouot-Richelieu
When ?	17 -18 November
Who ?	Ader Nordmann auction house. Mr. Bodin
How much ?	€1,095,547

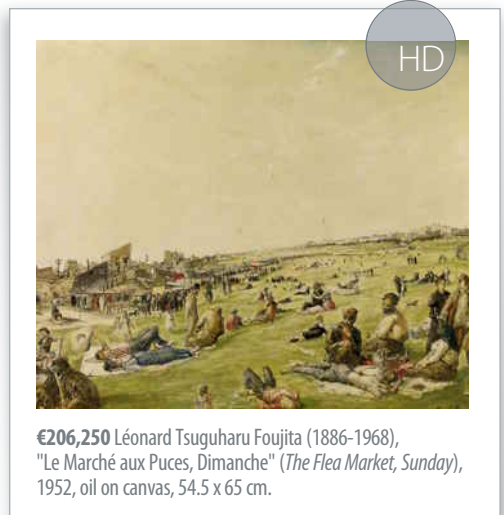




## RESULTS

## Kimiyo Foujita estate

Léonard Tsuguharu Foujita married Kimiyo, thirty-five years his junior, on 5 October 1954. Young, beautiful and speaking only Japanese, she was to become the muse and main source of inspiration of the painter, who idealised her body in figures that were in turn sensual, melancholic and childlike. The delectable Kimiyo lived with her celebrated husband, who had been the darling of Montparnasse during the Roaring Twenties, until the painter's death in 1968. She preserved intact their country house in Villiers-le-Bâcle, containing the painter's studio, until she handed it over to the Essonne Conseil Général, which turned it into the Maison Foujita. Then she returned to Japan, where she died on 2 April 2009. Her estate, containing 350 works, was the focal point of a Paris sale on 21 November, which was well received by art lovers and raised €3,641,000.



**€206,250** Léonard Tsuguharu Foujita (1886-1968),  
"Le Marché aux Puces, Dimanche" (*The Flea Market, Sunday*),  
1952, oil on canvas, 54.5 x 65 cm.

## USEFUL INFO

<b>Where ?</b>	Paris - Drouot-Richelieu- Room 1
<b>When ?</b>	21 November
<b>Who ?</b>	Corrette de Saint Cyr auction house
<b>How much ?</b>	€3,641,000

The highest bid went to a picture from 1952, "Le Marché aux puces, Dimanche" (The Flea Market, Sunday): €206,250, well above its estimate. Here the painter lingers on the delicious time of indolence provided by a work-free day: Sunday with the family. More traditional in Foujita's output, his portraits of young girls aroused considerable enthusiasm, particularly in their drawn versions, with €97,500 and €92,500 crowning two sheets with delicate figurines. Meanwhile, €90,000 went to an oil on cardboard with a dedication to Kimiyo on 9 June 1955, a year after their wedding.

Stéphanie Perris-Delmas

# NEWS IN BRIEF

## Safra collection

Sometimes it has to be accepted that certain sales do not achieve their anticipated success. Despite a substantial total of almost \$46 M, the lots dispersed from the sizable Safra collection in New York on 18 October (Sotheby's) had disappointing results. This was for many reasons, ranging from the economic situation to the fact that many of the items on offer had recently been acquired by the seller. However, certain objects sold well, particularly those of French origin, like a console table by Dupré Lafon auctioned for €602,500. This performance was also mirrored by lots associated with prominent classical styles, six of the sale's most expen-

sive lots being objects and furniture from the 18<sup>th</sup> century. Although this is a century said by some to be unfashionable, the prices achieved in the sale strongly contradicted the claim. The great winner of these sessions, at \$6.91 M, was a superb set attributed to Weisweiler comprised of a commode with two folding doors, and a writing desk. Both featured Japanese lacquer panels, like much of the furniture in the Safra collection. The collection also contained a commode, probably by BVRB, from the former collection of Rodolphe Kann, which fetched \$3.44 M, and a flat desk attributed to J. Dubois, which went for \$842,500. Xavier Narbaits





## Twombly and Warhol stars of the New York sale

Contemporary art was certainly the flavour of the day at Phillips de Pury & Company's New York auction on 7 November. The sale's 45 lots reached a staggering \$71,292,500, well in excess of their estimates. The auction featured the works of some of the finest and most adventurous artists of the 20<sup>th</sup> century, from Calder to Warhol. Warhol's 1980 "Nine Gold Marilyns" sold for \$7,922,500; this was the cover lot depicting the iconic image of Marilyn Monroe. It was one of five of his pieces bought in the sale, which together achieved a total of \$18,332,599. The star piece, however, turned out to be Cy Twombly's 2006 painting "Untitled", which cost one determined bidder \$9,042,500, a fitting tribute to the artist after his death this summer. The overlapping chaos of its blood red loops and strokes are proof of the innovative style Twombly managed to sustain until the end of his life. Another headline bid was the \$6,802,500, which went to the somewhat fetishistic "Runaway Nurse" from "The Nurse Paintings" series by Richard Prince. However at the end of a fierce day of bidding it was Richard Serra alone who achieved a personal world record, with his imposing steel sculpture "Palms" going for \$2,322,500. Personal records also came thick and fast at the charitable Contemporary Art Benefit auction for the Solomon R. Guggenheim Foundation, organised by Phillips de Pury & Company along with the Guggenheim museum, on the same day. This raised \$2,682,000, with five of the 22 works donated by top contemporary artists securing new records for their creators, including Adam McEwen and Nate Lowman.

Phoebe Canning

## The Gibson sound

On 11 October, the sale of actor Richard Gere's guitar collection at New York's Rockefeller Plaza (Christie's auction house) fetched a total of \$936,437. The undeniable star was Gibson, a brand popular with the likes of Keith Richards and Jimmy Page. The most famous model, the 1960 Les Paul, sold for \$98,500. The runner-up, a solid body Flying V electric guitar that belonged to B.B. King, netted \$74,500.

# NEWS IN BRIEF

## €9M for a imperial vase

This London sale, during the Asian week, once more demonstrated the excellent health of the Chinese art market. On 10 November, Bonhams proposed a Famille Rose vase with a delightful chrysanthemum decoration, bearing the stamp of the emperor Qianlong. His reign is considered by connoisseurs as the apogee of Chinese porcelain: the ultimate technical and aesthetic accomplishment of an art practised for centuries. Yang-ts'ai porcelains, of which this specimen is one, were those most highly prized by the court and the emperor. All this could not fail to stir up the passions of buyers, who fought fiercely for the object of their desire, acquired in around 1920 in Hong Kong by the collector J.N. Robertson, right up to the princely sum of £9,001,250... S.P.-D.

This was a major sale in terms of both volume and quantity, as is amply proved by an overall result of £14.86M (8 November, Christie's). This was also a London sale full of surprises. The two lots fetching the highest prices, two Famille Rose porcelains (one from the Yongzheng and one from the Qianlong period), obtained figures far beyond the hopes placed for them and those previously recorded for objects of the same type. And furthermore, another of the lots – a candleholder that fetched £1.32 M for a pre-sale estimate of around £50,000 – was only one element from a five-piece altar set. So it was hardly surprising that this melon-shaped teapot went for £646,050 when it was only expected to make €20,000/30,000... Xavier Narbaits





## RESULTS

World record for **Clyfford Still**

Since 9 November and the contemporary art sale at Sotheby's in New York, Clyfford Still has been the most highly rated Abstract Expressionist of his generation, which includes Motherwell, Kooning and Pollock. In the field of world bids, he is still beaten by the artist who was also his pupil, Marc Rothko. So, on this famous 9 November, the sale room was positively seething. And for good reason: paintings by the American artist are few and far between on the market, and that day, Sotheby's was selling four masterpieces by the painter from the estate of his widow, Patricia Still, for the benefit of the city of Denver and its new Clyfford Still museum. The painting "1949-A-no1" – dating from the painter's best period between 1946 and 1950, when he was developing his own vision of art inspired by the forces of nature – garnered \$61,682,500, almost double its high estimate, thereby sweeping aside the previous 2006 record of \$21,296,000. The painting entitled "1947-Y-No. 2" went for \$31,442,500, while the third, "PH-



**\$61,682,500** Clyfford Still "1949-A-no.1", oil on canvas signed and dated, 1949, 236.2 x 200.7 cm.

## USEFUL INFO

<b>Where ?</b>	New York
<b>When ?</b>	9 November
<b>Who ?</b>	Sotheby's auction house
<b>How much ?</b>	\$114M

1033" from 1976, obtained \$19,682,500, and "PH-351", painted early on in the artist's career in 1940, found a taker at \$1,258,500. All in all, the collection contributed \$114 million to the city of Denver. Open since 18 November, its Clyfford Still museum exhibits 95% of the works of the artist, who after withdrawing from the art milieu at the end of the Fifties, preserved his works for the creation of a museum entirely dedicated to his art: inalienable works, in accordance with the painter's wishes... The buyers have made a good investment.

Stéphanie Perris-Delmas

# NEWS IN BRIEF

HD



**£5,641,250** Laurence Stephen Lowry (1887-1976),  
"Piccadilly Circus", London, 1960,  
76.2 x 101.6 cm (detail).

## The fabulous bestiary of Harriet Szechenyi

In London, on 8 November, Bonhams sold the Harriet Szechenyi collection, a reference in Japanese art and more specifically netsuke. This had been the subject of a book entitled *Shishi and Other Netsuke*, published in 1999. In the latter half of the 20<sup>th</sup> century, Szechenyi, the daughter of two Swiss collectors, assembled a remarkable collection of netsuke (with advice from specialist Luigi Bandini) during her numerous journeys to Japan, which marked her predilection for animal models. This fabulous bestiary met some keen enthusiasts, resulting in a total of £4.6M for the sale, with bids inversely proportional to the size of these extraordinarily imaginative small ivory carvings. An ivory shishi (lion dog) from the end of the 18<sup>th</sup> century went for £265,250, while a stag by the great master Okatomo of the Kyoto school obtained £193,250. The *inrô* collection also received a wholehearted welcome. A tiny box by the famous lacquerer Shibata Zeshin (1807-1891) inspired a bid of £265,250.

## The consecration of Laurence Stephen Lowry

In London on 16 November, the auction house Christie's proposed a collection of paintings by the famous English artist Laurence Stephen Lowry. The fourteen pictures came from the collection of Charles Forte, a property developer who built up an empire of restaurants and hotels. Assembled in the Sixties and Seventies, while the artist was still alive, this collection was one of the most famous ever put up for sale. The collection split the descendants of Lord Forte. Revered by some, considered by others as a simple "Sunday painter", this artist from Stretford in Lancashire was unanimously acclaimed on the day of the sale, which totalled £23.6 M. There was particularly lively bidding for the painting of "Piccadilly Circus". London scenes are rare in the output of the painter, who dedicated his work to industrial scenes set in northern England. As celebrations of an industrial society and showing keen awareness of working conditions, Lowry's paintings represent a world of bygone days and factory life in a style often described as primitive or naïve, where his matchstick men make his work instantly recognisable. Lowry could be described as the English Rousseau. This painting, auctioned for £5,641,250, registered a new world record for the artist. Given such overwhelming demand, perhaps the Tate Britain can be persuaded to take its Lowry collection out of storage!

Stéphanie Perris-Delmas



Every crisis has its silver lining... On 5 November in Germany – Würzburg to be precise –, the first share, worth 50 cents, of the late Lehman Brothers business bank, which collapsed in the crisis of 2008, went for €24,000 at auction. Issued in 1994 for the chief executive of the bank, Richard Fuld, it had gone unnoticed in a sale in the United States.

# MARC-ARTHUR KOHN



PARIS DROUOT RICHELIEU - ROOM 3 - FRIDAY 2<sup>ND</sup> DECEMBER 2011 AT 2 P.M. - AUCTION



## **IMPORTANT "REGENT" DIAMONDS**

Pendant brooch set with cut diamonds  
brilliant and baguette cut  
main diamond in emerald cut.  
Platinum and grey gold mount  
Art deco period  
Weight of emerald cut diamond: 7.02 carats  
Gross weight: around 34.1g  
€60,000-80,000

### **Advice, Communications and Press Relations:**

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Catalogue available on request at +33 (0)1 44 18 73 00/02/05

And consultable at [www.gazette-drouot.com](http://www.gazette-drouot.com), [www.kohn.auction.fr](http://www.kohn.auction.fr),  
[www.kohn-svv.com](http://www.kohn-svv.com) or [www.the-saleroom.com](http://www.the-saleroom.com) (live auction online)

**Cost of sale per lot: up to €500,000 : 25% including VAT, over €500,000: 18% including VAT**

Public auction house Marc-Arthur Kohn s.a.r.l.

Society of voluntary sales of furniture at public auctions authorisation n°: 2002-418



# MARC-ARTHUR KOHN



24, avenue Matignon - 75008 Paris

Tél : +33 (0)1 44 18 73 00 - Fax : + 33 (0)1 44 18 73 09 - e-mail : auction@kohn.fr

## PARIS DROUOT RICHELIEU - ROOM 3

9, rue Drouot - 75009 Paris

**FRIDAY 2<sup>ND</sup> DECEMBER 2011 AT 2 P.M. - AUCTION**

### MODERN AND CONTEMPORARY PAINTING AND SCULPTURES

By: Armand, Botero, Brauner, Calder, Christo, Combas, Dali, Delvaux, Hamisky,

Folon, Lalanne, Mathieu, Miró, Pavlos, Venet, Wesselmann...

### COINS AND GOLD METALS

**JEWELLERY** notably by: Mellerio, Patek Philippe, Van Cleef & Arpels...

#### **CHRISTO,**

Full name Christo  
Vladimiroff Javacheff,  
(Born in Gabrovo,  
Bulgaria, 1935)

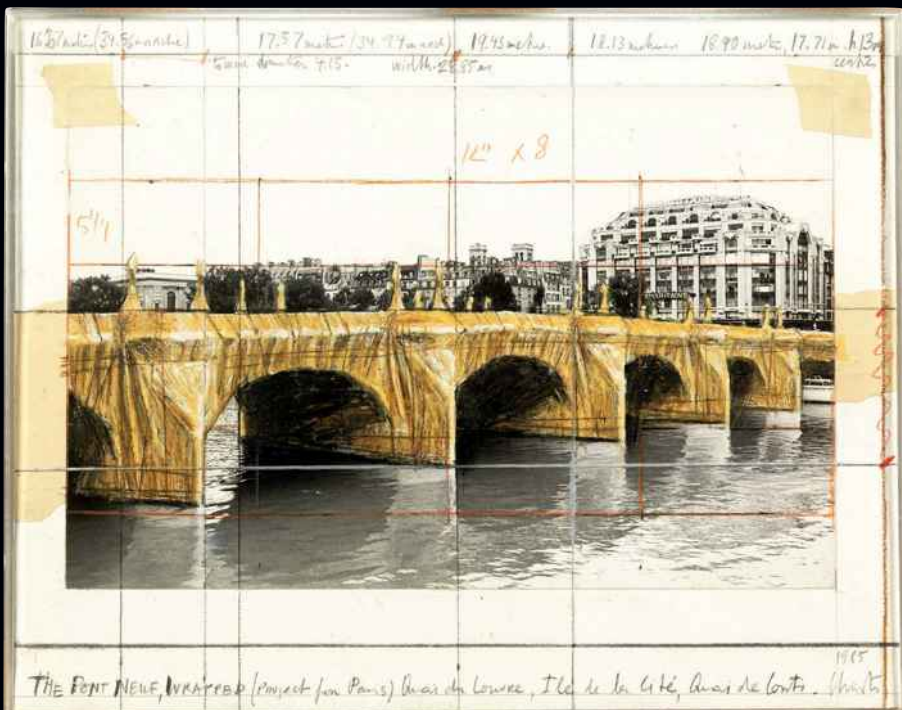
THE PONT NEUF  
WRAPPED  
(PROJECT FOR PARIS),  
QUAI DU LOUVRE,  
ILE DE LA CITÉ,  
QUAI DE CONTI, 1985

Mixed technique,  
photography,  
lead pencils, oil and oil  
pastels glued on wood.

Signed and dated  
in the bottom  
right-hand corner  
Countersigned and  
dated on the back

28 x 35.5 cm

€40,000/50,000



#### **PUBLIC EXHIBITIONS**

DROUOT-RICHELIEU

Thursday 1<sup>st</sup> December 2011 from 11 a.m. to 6 p.m.

Friday 2<sup>nd</sup> December 2011 from 11 a.m. to 12 p.m.

Tél : +33 (0)1 48 00 20 03

# In China your Grands Crus are worth their weight in gold...

**2<sup>nd</sup> edition of the Deluxe auction sale of fine Bordeaux and Bourgogne wines**  
**11<sup>th</sup> - 12<sup>th</sup> - 13<sup>th</sup> May 2012 HONG KONG/ Hullett House**

To include lots in this sale, contact the offices or the expert. The leading French auction houses in this speciality are showing in China.



## **SVV Jack Philippe RUELLAN**

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Wine expert

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Authorised auctioneer  
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# UNE HISTOIRE D'HOMME V

MONDAY 19 DECEMBER – 2.30PM

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GOYARD AND  
VUITTON TRUNKS,  
LEATHER GOODS,  
VINTAGE  
ACCESSORIES,  
OBJETS D'ART AND  
COLLECTIBLES,

CIGARE HUMIDORS,  
WATCHES & PENS,  
CINEMA POSTERS,  
HIGH TECH TOYS  
FOR BOYS, SPORTS  
MEMORABILIA...

**Preview:**  
From Friday 16 to  
Sunday 18 December  
11am – 7pm

**Catalogue:**  
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Agrément CVV  
du 25/10/2001







JACQUES MAJORELLE, KASBAH DE L'ATLAS • Gouache on paper, 89 x 108 cm • Est. : €280,000 – 320,000

# ORIENTALISM

SUNDAY 18 DECEMBER 2011 – 7 PM

HÔTEL MARCEL DASSAULT  
7, ROND-POINT DES CHAMPS-ÉLYSÉES  
75008 PARIS, FRANCE

BARRIAS  
BERCHÈRE  
BERTRAND  
BOZE  
BRIDGMAN (3)  
CHAÏBIA  
CRUZ HERRERA (2)  
DECKERS (2)  
DINET

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GERMAIN FABIUS BREST, VUES DU BOSPHORE: L'AUORE ET LE CRÉPUSCULE • Pair of oils on canvas, 36 x 60 cm • Est. : € 100,000 – 150,000



ÉTIENNE DINET, LES PRISONNIERS DU CHEIKH  
Oil on paper, 49,50 x 69 cm • Est. : € 120,000 – 150,000



GEORGES-ANTOINE ROCHEGROSSE, LE MIROIR  
Oil on canvas, 100 x 81 cm • Est. : € 30,000 – 50,000

EDY LEGRAND (3)  
FABBI  
FABIUS BREST  
FARHAT  
GADAN (3)  
GENICOT  
GERÔME  
GHARAOU  
GIRARDOT

LAMPLOUGH  
LAZERGES  
LEVY DHURMER  
MAJORELLE (5)  
MANTEL  
MOREAU  
PACCARD  
PEYNOT  
PONTOY (2)

ROCHEGROSSE  
ROUBTZOFF (3)  
ROUSSEAU (4)  
SALADI  
TYNDALE  
VAN MELLE  
WASHINGTON (2)

**Preview:**  
Friday 16 & Saturday  
17 December,  
11am – 7pm  
Sunday 18 December,  
11am – 5pm

**By appointment  
from December 1<sup>st</sup>**

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Maitre GIAFFERI  
habilité à diriger  
les ventes

**Saturday 3<sup>RD</sup> December at 2.30 p.m. - ROOM 9**

## ASIA

**CHINA - TIBET - SOUTH-EAST ASIA**

**INDIA - KHMER - JAPAN**

*"French collection of Mme M...deceased M. Scheer, Mme Vegezzi and to various..."*



The Bodhisattva Avalokitesvara. Bronze with mercury gilt. Emperor Qian Long period. 1736 to 1795. China. Qing dynasty. 18<sup>th</sup> century. H. 50 cm.



Oracular diadem "dbu-rnog" worn by the trance oracles during divination rituals. Embossed silver partially gilded with mercury and semi precious stones. Tibet. 18<sup>th</sup> century. H. 19 cm x 19 x 35 cm.



Porcelain jar decorated in blue cobalt under glazing. China. Ming dynasty. 15<sup>th</sup> century. Emperor Cheng Hua period 1465 to 1487. H. 36 x 17 cm.



The goddess Parvati Shahkti of the god Shiva stood in the Tribhanga pose. Pink sandstone. North India. 10<sup>th</sup> and 12<sup>th</sup> century. H. 100 cm x 22 x 42 cm.

**Telephone number for during the exhibition  
and auction: 00 33 1 48 00 20 09**

For all information,  
please contact the office at: 00 33 1 45 22 30 13  
or expert: 00 33 6 08 73 33 18



Bernard GOMEZ, Expert  
Graduate of National des Beaux Arts  
Professor of Art at the University of Shanghai  
Authorised expert by the Ministère des Reliques Culturelles  
and of the République Populaire de Chine  
President of the Association A.P.A.C.E.  
Mandated for the research and redemption of Chinese heritage  
Paris tel: + 33 6 08 73 33 18 - Barcelona tel: +34 659 34 24 09  
Email: gomez\_expert@yahoo.fr  
Site: www.apace.fr or www.apaceonline.com

### Public exhibitions:

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Saturday 3<sup>rd</sup> December from 11 a.m. to 12.30 p.m.

**Online catalogue at [www.giafferi.auction.fr](http://www.giafferi.auction.fr)  
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**Sunday 18<sup>th</sup> December & Monday 19<sup>th</sup> December at 2.30 p.m. - ROOM 3**

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**SIGNED VINTAGE ACCESSORIES:** Vuitton, Chanel, Hermès



Gold and silver necklace, convertible into two bracelets in the shape of an arabesque diamond Garland centred around an ornate motif of brilliant cut diamonds set above a diamond pendant (convertible in the centre of the diadem), total number of diamonds : around 9 ct in its jewellery box from Maison B. Noury - Paris with an indent for the brooch taking the same arabesque diamond design, beginning of the 19<sup>th</sup> century.



Solitaire ring in grey gold decorated with a pear shaped diamond, 2.05 ct, certified D.VS1 by the G.I.A. laboratory, set between two baguette diamonds



Opening bracelet in grey gold, centred with a brilliant cut diamond, around 2,40 ct supported by two baguette diamonds carried by two paving stones and surrounded by two lines of circular diamonds, the circumference of the wrist is highlighted with a line of diamonds, total of diamonds outside the centre : around 7 ct, around 1930.



Draped necklace in yellow gold decorated with eight ovoid beads of amethyst interspersed with baroque pearls on both sides of a circular amethyst framed by three baroque pearls bearing two applied white enamel pendants, each ornated with five faceted or briolette amethysts. Tube shaped clasp in yellow gold, blue, green, white enamel.

**Telephone number during the exhibition  
and the sale: 00 33 1 48 00 20 03**

For all information,  
please contact the expert or the office on:  
00 33 1 45 22 30 13

Experts: Laure NEJMAN - laurenejman.expert@free.fr  
Mobile: 00 33 6 80 43 69 18

Assessor at the Commission et Conciliation d'Expertise Douanière  
Member of the C.E.C.O.A

Cabinet CHOMBERT - STERNBACH  
chombert-sternbach@luxexpert.com  
16, rue de Provence 75009 Paris  
Tél. 00 33 1 42 47 12 44

Contact the expert Laure Nejman  
at the exhibitions or arrange a meeting  
Sale in preparation Friday 20 January 2012 - Room 2

### **Public exhibitions:**

Saturday 17<sup>th</sup> December from 11 a.m. to 6 p.m.,  
Sunday 18<sup>th</sup> December from 11 a.m. to 1 p.m.,  
Monday 19<sup>th</sup> December from 11 a.m. to 1 p.m.

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Tuesday 6  
from 16 hours  
important jewelry  
and wristwatches

Wednesday 7  
from 16 hours  
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**Drouot Richelieu - Room 11**  
9, rue Drouot, 75009 Paris

**Sunday 18<sup>th</sup> december 2011**

2.15 pm

**Monday 19<sup>th</sup> december 2011**

**11.00 am and 2.15 pm**

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Sunday 18<sup>th</sup> december - 11.00 am to 12.00 pm

Phone during the sale and public exhibitions :

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# LOMBRAIL - TEUCQUAM

## MAISON DE VENTES



FRIDAY 9<sup>TH</sup> & SATURDAY 10<sup>TH</sup> DECEMBER 2011 at 2.30 pm

IN THE LA VARENNE SAINT HILAIRE - AUCTION HOUSE  
21 Avenue Balzac 94210 ST-MAUR

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EXPERT: *Claude MARATIER*

Tel: +33 1 55 12 01 62 - Fax: +33 1 42 83 34 48 - Email: maratier@aol.com

Notably:

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**Lafite Rothschild** 1988 en jeroboam, 1982, 1983 in double magnum, 1988, 1989, 2005...  
**Mouton Rothschild** 1959, 1982, 1985, 1986, 1989, 1995, 1996, 2001, 2003...  
**Latour** 1985, 1990, 2000, 2002...  
**Haut Brion** 1921, 1934, 1937, 1983, 2001...  
**Mission Haut Brion** en jeroboam  
**Ausone** 1921, 1978, 1994, 2004, 2005...  
**Cheval Blanc** 1985, 1994, 1998, 1999...  
**Margaux** 1982, 1985, 1995, 2002...  
**Montrose** 1937, 1966, 1982, 1990 en magnum, 2003...  
**Gruaud Larose** 1937, 1982...  
**Climens** 1997, 2001 - Suduiraut 1947...  
**La Tache, Echezeaux DRC, Richebourg DRC, Musigny Leroy** 1961  
**Beaucastel J Perrin** 1998, Landonne, Turque et Mouline Guigal, Rayas...  
**Dom Pérignon, Salon, Roederer Cristal, Bollinger, Krug, Deutz...**  
**Porto** 1848, 1900...  
**Fine Champagne** 1805...

**PUBLIC EXHIBITIONS:** Friday 9<sup>th</sup> December from 10 a.m. to 12 p.m.  
Saturday 10<sup>th</sup> December from 10 a.m. to 12 p.m.

**Telephone number**  
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Alcohol abuse is bad for one's health



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- 1 Henry van de Velde 'Service 1', 1902/03
- 2 Daum Frères, Table light, c1910
- 3 Daum Frères, 'Champignons' vase, 1907
- 4 Rozenburg eggshell porcelain, a German private collection of 57 pieces
- 5 Daum Frères en miniature, Collection Eva Homberg, a private collection of 187 pieces

Auction 100 6 December 2011

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# VICHY<sup>9</sup> ENCHÈRES



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## AUCTION OF FINE MUSICAL INSTRUMENTS IN FRANCE DECEMBER 6<sup>TH</sup>-7<sup>TH</sup>-8<sup>TH</sup> 2011



Interesting head of violin  
by **Petrus GUARNERIUS**  
Mantua, 1720  
Estimate : 15,000 / € 18,000

### PRACTICAL INFORMATION

- **SALES** : Tuesday, December 6<sup>th</sup> at 18:00, Wednesday, December 7<sup>th</sup> at 14:00 & Thursday, December 8<sup>th</sup> at 14:00
- **EXHIBITIONS** : Monday, December 5<sup>th</sup> (15:00 to 18:00), Tuesday, December 6<sup>th</sup> (14:30 to 18:00)  
Wednesday, December 7<sup>th</sup> (10:00 to 12:00) & Thursday, December 8<sup>th</sup> (10:00 to 12:00)
- **EXPERTS** : Jean-Jacques RAMPAL, expert at the "Cour d'Appel de Paris" in the section dedicated to stringed instruments. Jean-François RAFFIN, expert at the "Cour d'Appel de Paris" in the section dedicated to bows.
- **LIST OF LOTS** : on internet ([www.interencheres.com/03001](http://www.interencheres.com/03001)) or on request at the auction house
- **PHOTOS & DESCRIPTIONS** : available on [www.interencheres.com/03001](http://www.interencheres.com/03001)

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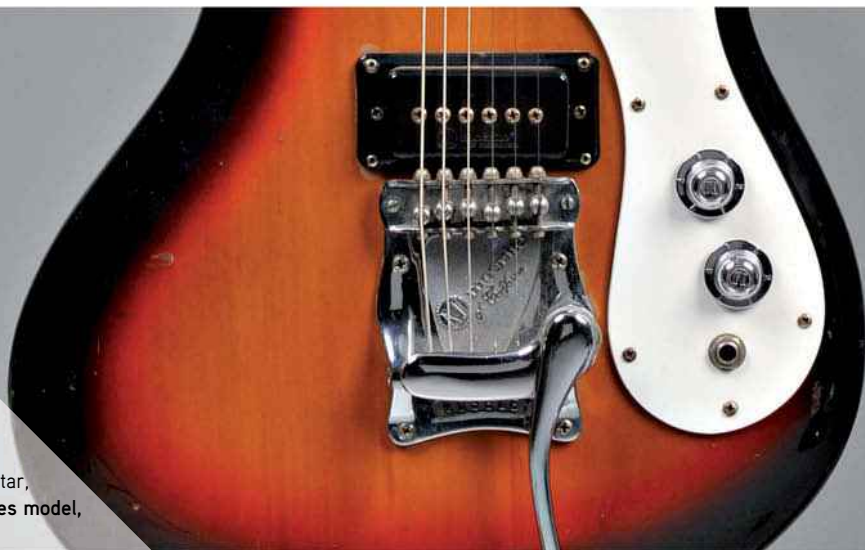
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### PRACTICAL INFORMATION

- **SALES** : Saturday, December 17<sup>th</sup> at 14:00
- **EXHIBITIONS** : Friday, December 16<sup>th</sup> (14:30 to 18:00) & Saturday, December 17<sup>th</sup> (10:00 to 12:00)
- **INTERENCHERES LIVE** : on Saturday, December 17<sup>th</sup> at 14:00, you can bid online on [www.interencheres-live.com](http://www.interencheres-live.com).  
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Registration required prior to sale.
- **LIST OF LOTS** : on internet ([www.interencheres.com/03001](http://www.interencheres.com/03001)) or on request at the auction house
- **PHOTOS & DESCRIPTIONS** : available on [www.interencheres.com/03001](http://www.interencheres.com/03001)

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**OLD PAINTINGS  
FURNITURE, WORKS OF ART  
TAPESTRIES**

**MILLON**  
MAISON DE VENTES AUX ENCHERES

*Monday December 12th 2011*  
Paris, Hôtel Drouot - Rooms 5 & 6 - 14 h

**VIEWINGS**

Saturday, December 10<sup>th</sup> from 11 A.M. to 6 P.M.

Monday, December 12<sup>th</sup> from 11 A.M. to 12 P.M.



Atelier de N. B. LEPICIE, XVIII<sup>e</sup> siècle, *le lever de Fanchon*



Jules Noel (1815-1881), *Le repas de chasse*



Sainte Agnès  
Flandres circa 1480



Pair of vases

XIX<sup>e</sup> c.  
Pair of vases  
Sèvres



Champagne,  
XV<sup>e</sup> c.



**CONTACT**

Pélage de CONIAC, Directeur associé - Guillaume de FRESLON, Premier clerk  
Claude CORRADO

19 rue de la Grange-Batelière 75009 Paris

Tel. : +33 1 47 27 95 34 – Fax +33 1 48 00 98 58

ccorrado@millon-associes.com

Monday, December 19th 2011 at 2 PM

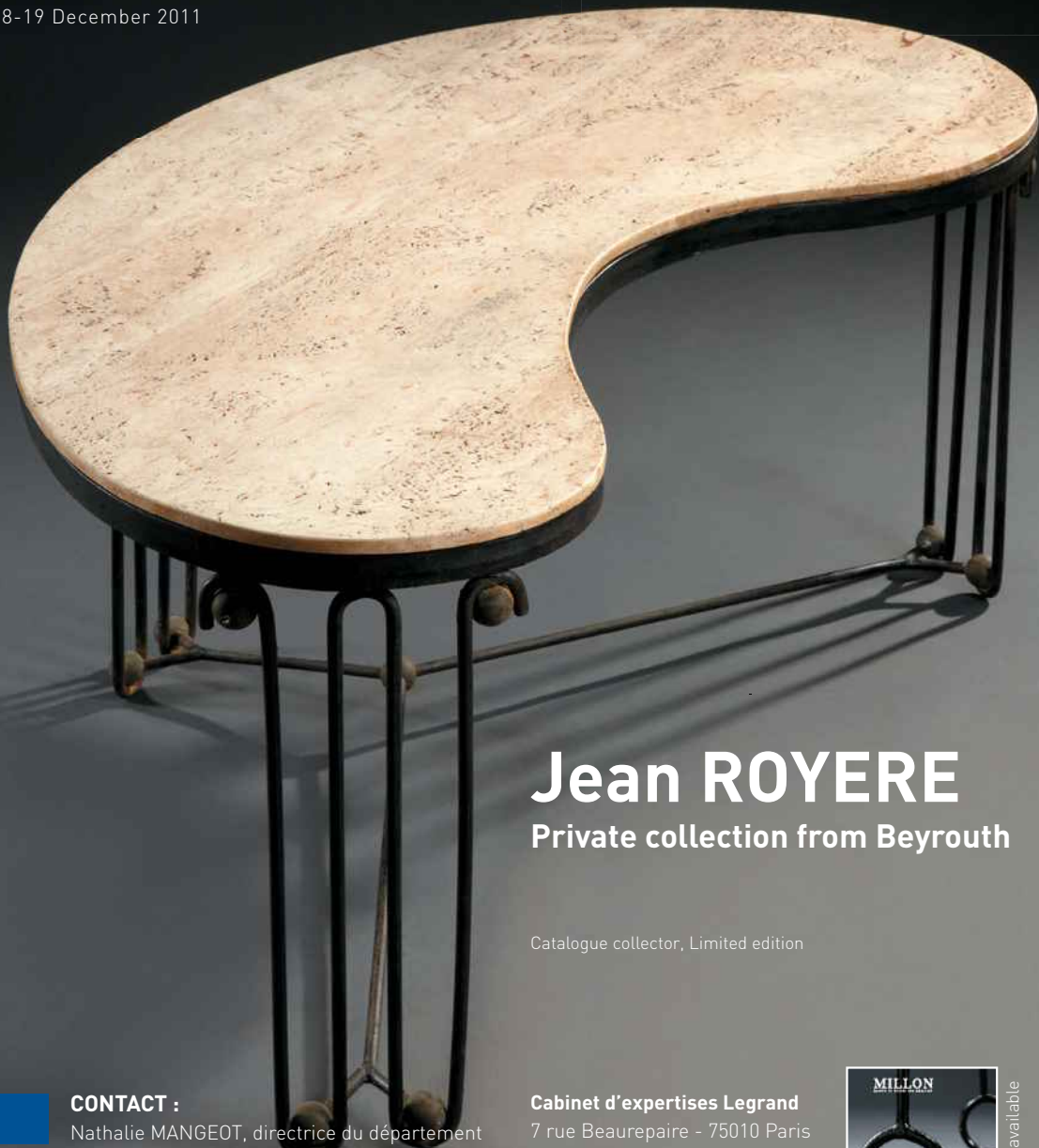
Paris, Hôtel Drouot - room 7

**VIEWINGS**

18-19 December 2011

# MILLON

MAISON DE VENTES AUX ENCHERES



## Jean ROYERE

Private collection from Beyrouth

Catalogue collector, Limited edition

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## ASIAN ARTS

FORTHCOMING SALE

**16th of December 2011**

Hotel Drouot - room 13

Viewing on Thursday, 15th of December

**EXPERT : THIERRY PORTIER**

tél. : +33 (0)1 48 00 03 41

### IMPORTANT GROUPS OF CORALS

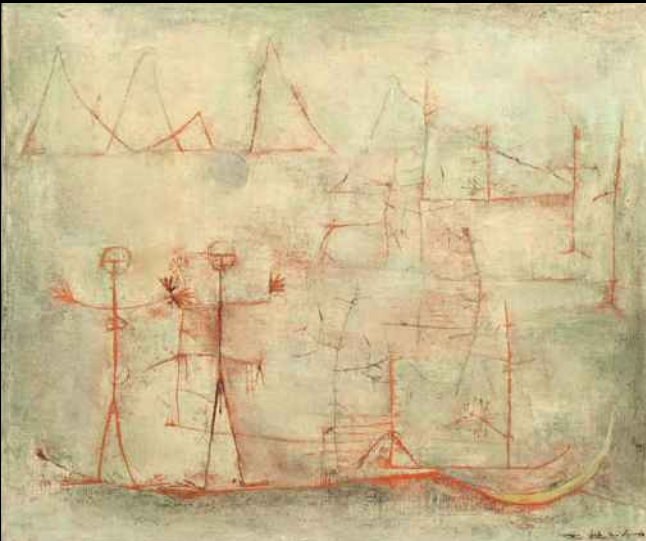
China

Weight : 2.050 gr

H : 16.5 in - L : 20.5 in

Provenance : Parisian collection

Estimate : 40 000 / 50 000 €



### CONTACT : OLIVIER VALMIER

+ 33 (0) 1 40 06 06 08

[o.valmier@auctionartparis.com](mailto:o.valmier@auctionartparis.com)

**ZAO WOU-KI** (born in 1921)

Couple in a landscape, 1950

Oil on canvas

Signed lower right in chinese

Countersigned and dated 11 - 50 on the back  
18.1 x 21.7 in

Provenance :

Cazer Librairie Sources Paris | Rodis sale

6/12/1994 | Private collection, Paris, since 1994

Estimate : 200 000 / 300 000 €



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Catalogue on request and online at:  
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Saturday 17<sup>th</sup> December

**Expert:** René MILLET

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75008 Paris

Tel: +33 (0)1 44 51 05 90



### Anne-Louis GIRODET de ROUSSY-TRIOSON

(Montargis 1767 - Paris 1824) Study of the head of a Mamluk

On its original canvas - 56 x 46.5 cm

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**Cherubino PATA : "Paysage", 1879, 100.5 x 151 cm**



# binoche et giquello

Drouot Richelieu - Room 9 - Thursday 15<sup>th</sup> December at 2.15 p.m.

Archeology - Early printed books - Drawings - Old master and modern paintings

Miniatures - Objets d'art and Furniture



PABLO PICASSO (1881-1973)

LA BOIJA, 1990, BARCELONA

Ink, quill on cardboard. Signed with a fine brush in the bottom right and titled in the top right  
17 x 17.5 cm



CHU TEH-CHUN (BORN IN 1920)

NUANCES DE GIVRE I, 1986 - 1987

Oil on canvas

Signed in the bottom right

82 x 66 cm

EXPERT: CABINET

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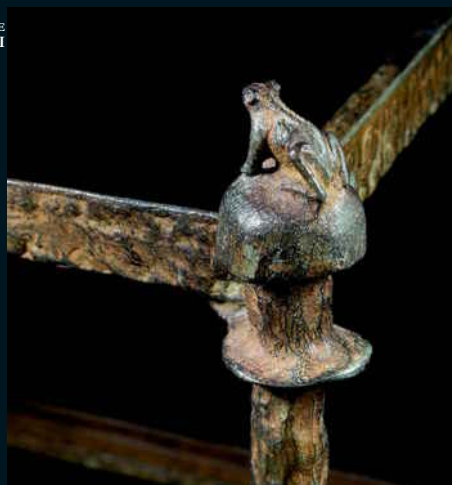
PUBLIC EXHIBITION  
AT THE AUCTION HOUSE:

Wednesday 14<sup>th</sup> December  
from 11 a.m. to 6 p.m.  
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## VERSAILLES

### Hôtel des Cheval-Légers

**SUNDAY, DECEMBER 18<sup>TH</sup>, 2011 at 14.15 p.m.**

ANTIQUÉ FURNITURE-FINE ART AND PAINTINGS



**RENÉ BUTHAUD. STILL LIFE WITH FRUITS AND MANDOLINE.** Fixé sous verre panel signed on the lower left. 90 x 125 cm  
Provenance: Acquired directly from the artist by the owner

**PUBLIC VIEWINGS:** saturday december 17th from 10 to 12 a.m. and 2 to 6 p.m.  
sunday december 18th from 10 to 12 a.m.

*catalogue available on request or on [www.versaillesencheres.auction.fr](http://www.versaillesencheres.auction.fr)*



Maître Didier Lafarge



Camille Bürgi, expert

## FINE ART AND EUROPEAN FURNITURE

WEDNESDAY 14 DECEMBER 2011 AT 2.30 PM - DROUOT, PARIS - ROOM 4

RARE Gilt-Bronze-mounted Japanese porcelain  
POTICHE with Imari decor.

Late 17th-18th century (Genroku Period)

The clock signed Le ROY À PARIS

The bronzes attributed to Jean-Claude Duplessis  
(1699-1774)

Louis XV Period

H 29 inches



### Viewing

Private preview by appointment  
at Expert Camille Bürgi

3 rue Rossini - 75009 Paris

+33 (0) 1 48 24 22 53

camille.burgi@orange.fr

Public exhibition at Drouot, room 4

9, rue Drouot - 75009 Paris

+33 (0) 1 48 00 20 04

13 December from 11 am to 6 pm

14 December from 11 am to 2.30 pm

Tag to download catalogue  
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For further information and catalogue, please contact auctioneer Nathalie Vermot (+33 (0) 1 42 46 43 93 - [n.vermot@europauction.fr](mailto:n.vermot@europauction.fr))  
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*Fine Art Auctioneer*



## FROM EUROPEAN COLLECTIONS

Adam Weisweiler

Chest of drawer with doors panelled with Japanese lacquer  
from Louis XVI period attribution Adam Weisweiler

From a collection of furniture by  
BAUVE, DAUTRICHE, DELANOIS, JACOB, REMY, RIESENER,  
ROENTGEN, SENE, WEISWEILER

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# FROM EUROPEAN COLLECTIONS



Mathieu Bauve  
Exceptionnal sofa in gilded wood  
from around 1765-1768 Paris

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**Pablo Picasso**  
Ceramic. I.II.1953. Ramier, 297.  
(3 other ceramics more)



**Raoul Dufy - Llorens Artigas**  
Painted and enameled ceramic. Circa 1930. (2 other more)



**Wood sculpture.**  
13th Century.

**Copper reliquary, with  
silver and enameled  
cabochons. Spain.**  
XVth Century.



**Arqueta Vargas.**  
Toledo. Spain.  
16th Century.

**Wood sculpted  
and gilded frame.**  
Vargas. Toledo.  
16th - 17th Century.



**Walnut table. Spain.**  
17th Century.



**Mudéjar Box. Granada.**  
Spain. 17th Century.

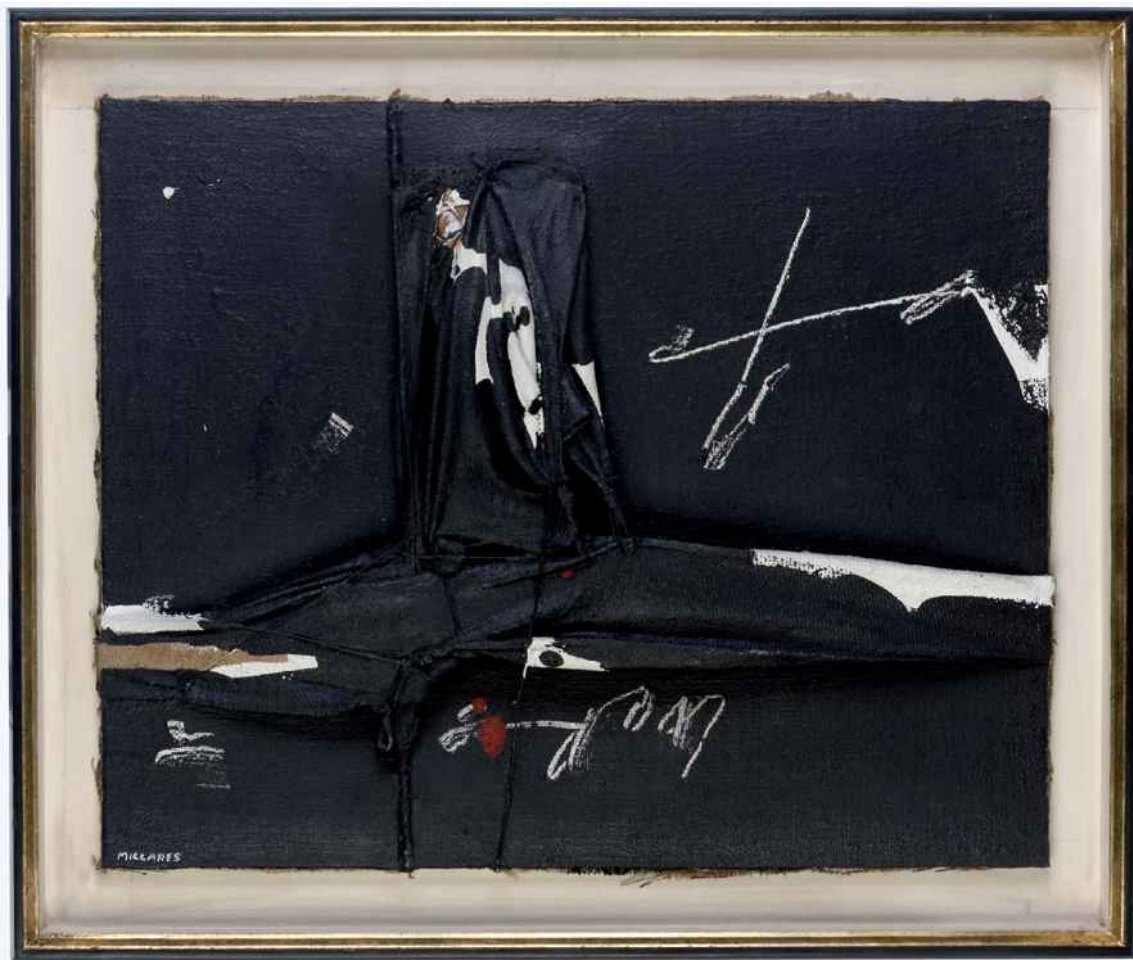
75 Lots from a private collection on Antiques (13th to 18th Century, furniture, works of art etc) Paintings and drawings from 19th - 20th century (Salvador Dalí drawings and photographs, etc.)



# Extraordinary Auction

- December 2011 -

Painting, decorative  
arts, furniture and  
jewelry.



MANOLO MILLARES  
Mixed media on burlap 25.4 x 32 in.  
Signed

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13 december .  
From 10 to 20 hours.  
Except sundays.

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13<sup>th</sup> and 14<sup>th</sup> december  
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S.A.R.L au capital de 15 000 €€ RCS Paris B 442 593 182- Agrément n°2002-265 du 20.06.02  
22, Rue Chauchat 75009 Paris- Tél + 33 1 47 70 86 36 - Fax + 33 1 47 70 43 26 E-mail : [contact@yannlemouel.com](mailto:contact@yannlemouel.com)

**AUCTION AT HÔTEL DROUOT, PARIS WEDNESDAY DEC. 21<sup>st</sup>, AT 4 PM (Paris time)**



**A  
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**ARMAN** *Stradavarius*, 1999, acrylic in a Plexiglas casing,  
unique Piece, 110 x 60 x 5 cm, 30 000 - 40 000€

## **15 ORIGINAL ARTWORKS FROM THE COLLECTION OF MARION MOREAU AND ANNE FERNANDEZ, ELDEST DAUGHTERS OF ARMAN**

Marion and Anne, Arman's eldest daughters, have accepted to auction selected pieces from their personal collection to ensure the continuity of the A.R.M.A.N. Foundation and the acquisition policy that was instigated 5 years ago.



Exhibition catalogue available online from December 1<sup>st</sup> 2011  
[www.expertise-ottavi.fr](http://www.expertise-ottavi.fr) - [www.drouot.com](http://www.drouot.com) - [www.yannlemouel.com](http://www.yannlemouel.com)

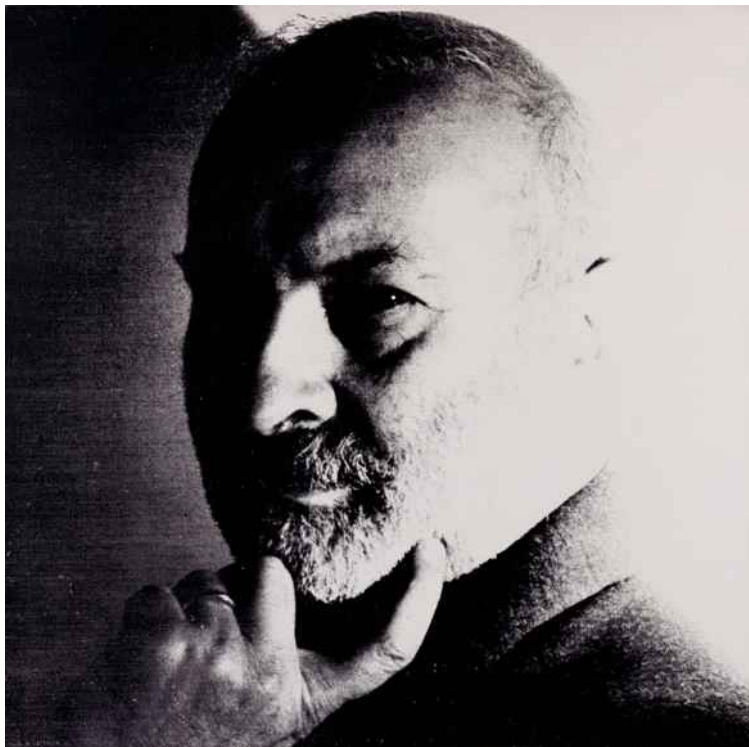
Paper catalogue available on December 6<sup>th</sup>. Available upon request.

# YANN LE MOUEL - AUCTION HOUSE - DROUOT, PARIS

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**AUCTION AT HÔTEL DROUOT, PARIS WEDNESDAY DEC. 21<sup>st</sup>, AT 4 PM (Paris time)**

WARHOL



MODERN AND CONTEMPORARY PAINTINGS AND SCULPTURES  
BEN - CESAR - COMBAS - GILARDI - KLEIN - LEROY - LINDSTROM  
MALAVAL - PINONCELLI - RAYSE - SOSNO - VERDET

**Andy WARHOL** *Black & white portrait of Arman, 1986, acrylic and silkscreen, printing on canvas 102 x 102 cm, certified by the Warhol Foundation, 150 000 - 200 000 €*

## EXHIBITIONS :

At Marc Ottavi's, Expert : from Thursday 15<sup>th</sup> until Sunday 18<sup>th</sup> of December 2011  
from 10 am to 6 pm

Hôtel Drouot room 5 : Tuesday December 20<sup>th</sup> from 11 am to 6 pm  
and Wednesday 21<sup>st</sup> from 11 am to 3 pm

## CONTACT : MARC OTTAVI EXPERT

12 rue Rossini 75009 Paris  
Tél. + 33 1 42 46 41 91 - Fax + 33 1 42 46 41 68  
E-mail : [contact@expertise-ottavi.fr](mailto:contact@expertise-ottavi.fr) - [www.expertise-ottavi.fr](http://www.expertise-ottavi.fr)



## EVENT

**Edvard Munch** a defrosting operation

**Y**ou would have thought that Edvard Munch, undoubtedly the most famous of Norway's painters, was well-established in the landscape of Paris exhibitions. But actually, no. "The overriding feeling is one of an abortive meeting between the celebrated Norwegian painter and the French public. Although he had numerous contacts with the French artists of his time – a fact brought to light in the "Munch et la France" exhibition staged by Arne Eggum and Rodolphe Rapetti at the Musée d'Orsay in 1991 – he never met with the success he enjoyed in other countries on the Continent. In the last years of his life, he longed for a major exhibition in Paris", says Alain Seban, President of the Centre Pompidou, in the preface of the catalogue for the exhibition "Munch, l'œil moderne" (Munch: a modern eye). However when an ambitious project at last began to take shape, the painter was too old, and never responded to requests from the French authorities. And so the first French retrospective dedicated to Munch's work only took place in...1974, at the Musée d'Art Moderne, then housed in the Palais de Tokyo. Apart from the one in the Musée d'Orsay and the one in the Pinacothèque de Paris, "Edvard Munch ou l'anti-cris", in 2010, Munch has featured in exhibitions on Scandinavian painting here and there, it is true, but very few compared with Germany, Britain and America. Hence the importance of this event, which aims to demystify and explore the modernity of a tormented artist still too often seen solely in terms of his "Scream"; a painter of interior suffering and a major player in Scandinavian Symbolism. You should not expect a monographic or retrospective exhibition. The Centre Pompidou sweeps aside the cliché of the 19<sup>th</sup> century

artist, and shows how Munch – who died in 1944 – actually worked above all during the first decades of the 20<sup>th</sup> century in tune with the innovations and thinking of the artistic Avant-garde. A long way from the image of a solitary, reclusive man indifferent to his times. And don't even expect to see the famous "Scream": it's not there. Like France's Mona Lisa, none of the five versions are now authorised to travel outside Norway. A further reason, after the Centre Pompidou exhibition, to travel back to the source to see the Munch museum in Oslo and his studio in the country.

**Munch and the cinema**

This is a learned, almost scientific exploration, typical of the Centre Pompidou, featuring sixty or so paintings, thirty or so works on paper and around fifty photographs of the time. Not to mention a six-minute film that has been unearthed, showing a lively, vigorous artist of 64, restless and full of energy, a far cry from the endless clichés. Edvard Munch was always aware of the innovations of his time, including the cinema. Ingebjørg Ydstie, Head curator of the Munch Museum in Oslo, tells

## TO SEE

"Edvard Munch, l'œil moderne", gallery 2, Centre Pompidou, Place Georges-Pompidou, Paris 4<sup>e</sup> arrondissement, tel.: +33 (0)1 44 78 12 33, Until 9 January 2012 - [www.centrepompidou.fr](http://www.centrepompidou.fr)

"L'univers d'Edvard Munch", paintings from the Bergen Museum of Art and engravings from the Gundersen collection, Musée des Beaux-arts de Caen, at the Château, 14000 Caen, tel.: +33 (0)2 31 30 47 70, Until 30 January 2012 - [www.mba-caen.fr](http://www.mba-caen.fr)



HD



© Munch Museum / Munch-Ellingsen Group / BONO 2011 © Adagp, Paris 2011

Edvard Munch (1863-1944), "Nysnø i alleen" [Fresh snow on the avenue] 1906, oil on canvas, 80 x 100 cm.

us that "the friendship between Edvard Munch and Halfdan Nobel Roede (1877-1963), a composer, collector, stage and film director, sheds light on a new and very interesting aspect of the artist's distribution strategy". He exhibited Munch's engravings on a wall, thus combining painting and film. Munch was very excited, and the same day hurried to call a newspaper: he too, wanted to open a cinema in his home town, Hvitsten! The project never came to anything, but did wonders – and very cheaply – for the artist's reputation. The art gallery became part of a comprehensive concept, where the cinema was designed as an art

centre, a focal point at the leading edge of modernity. The Roede brothers' interest and financial support helped Munch to recover from a serious bout of depression in 1908. At the same time, the Swedish playwright Strindberg, a friend of Munch, also took a step into the world of film by adapting his stage works. Later on, Munch and Roede hatched a plan for a cinema/museum named after the painter – another project that fell by the wayside. But at least, the bold idea was there... For forty years, Ingmar Bergman kept Munch's portrait of Strindberg in his bedroom: a speaking symbol of the Norwegian master's influence on the cinema. Another



Edvard Munch, "Selvportrett I 53 Am Strom i Warnemünde"  
[Self-portrait at 53, Am Strom, Warnemünde], 1907, silver  
gelatin print, 9 x 9.4 cm. (detail)

© Munch Museum/Munch-Ellingsen Group/BONO 2011 © Adago Paris 2011

highly modern technique used avidly by the artist was photography. "With Munch, photography had a completely separate existence: he never used it, as others did, as a model for his paintings," says Angela Lampe, the joint commissioner of the Centre Pompidou exhibition with Clément Chéroux. "Painting and photography were independent methods," she continues. One aspect is particularly eloquent in this regard: the self-portrait. For Munch, the use of photography was a vital factor, as the exhibition demonstrates. It helped him to assert himself, to construct and reconstruct a self that was sometimes strong, sometimes fragile and often in the grip of an alcoholic depression. The practice then changed into experiments on himself. At the end of the Twenties, after a long period of inaction in this field, Munch took up photography again. In his studio, he produced an initial series of self-portraits. According to Clément Chéroux, curator of the Centre Pompidou photography department, "The painter seemed to want to be one with his painting", literally: he makes play with transparent effects resulting from very long exposures, thus creating diaphanous characters that seem absent from themselves in his pictures. Is he a mere passing phantom? In any event, he used photography as an instrument designed to fix a given moment, to preserve the memory of a tiny part of his life. An approach that was certainly narcissistic, but had a specific context. "He was close to the Bohemian movement in Oslo during the 1880s," says Angela Lampe. "As he said, he needed to write his life, hence the idea of an ongoing autobiography, especially through painted or photographed self-portraits."

### An obsession with the self-portrait

Edvard Munch used the camera in a very distinctive and totally contemporary way: he held it at arm's length, as you use a mobile phone, and photographed himself by moving it around, taking his face head on, in profile, and so on. It was also a way of sculpting his image. He made particular use of this extremely free method in a second series of self-portraits, taken outside. As Clément Chéroux says, "these need to be seen in relation to a lithograph produced at the same time. He carried it out in response to a debate launched by the German review



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Edvard Munch, "Pubertet [Puberty]", 1894-1895, oil on canvas, 151.5 x 110 cm.

"Das Kunstblatt" on the respective qualities of photography and drawing in their ability to render the values of shadow and light.' With these images, with their raised chins and faraway look, the spontaneity of this method can be seen in a certain amount of blurring. The proud, grave face seemingly faded by passing time almost prefigures the diachronic series of photographic self-portraits by our contemporary, Roman Opalka. The serial aspect of the approach is very marked. "It is an instant", says Angela Lampe. 'He photographs himself when he is suffering from Spanish flu, or during various stages of recovery. His self-portraits help him to take up a stance in the face of death, to check that he is still alive.' While Zola, Strindberg, Rembrandt, Gauguin, Beckmann and many other artists produced self-portraits, Munch's are impressive for their very number. The artist naturally

extended the self-portrait to the realm of painting. In the 19<sup>th</sup> century, he only painted five. In the 20<sup>th</sup>, between 1900 and 1944, he represented himself on canvases over forty times, not to mention the self-portraits he engraved and drew. In his full-frontal, pitiless vision of himself, he is similar to another Scandinavian artist of the same period, the Finnish Héléne Schjerfbeck (the subject of an exhibition at the Paris Musée d'Art Moderne in 2007). One of Munch's last pictures (dated 1940-1943) shows him standing between a clock and his bed. The clock has no hands; the face is fading away, like the faces of his characters. Time will soon stop. A work that sums up his life, his existence: even though he is frail, he is still standing. Behind him we can see his paintings on the wall. A proud, lucid, implacably realistic summing-up.

### Munch in his home territory

To discover the artist in Norway, you need to start with the museums. The one named after him, in Oslo, is an experience not to be missed, despite the thick glass surrounding most of his main works since the various thefts that have taken place. A plan is under way to transfer the museum to the city centre, not far from the superb opera house, spotless as an iceberg, designed by the architects Snøhetta. In the capital you will also find the National Museum and the Bergen Museum of Art. The artist's house in the Ekely district of Oslo is not an outstandingly interesting place to visit: all that remains are the studios, separate from the villa, which no longer exists. These studios are rented out to artists. But the artist's "country" house not far from the sea at Åsgårdstrand, 100 km from Oslo, is definitely worth a visit. It has remained almost untouched, and is now a little museum. "It was a place for living more than for working, but this is where he found many themes, which have changed very little: the house, the beach, the rocks that can be seen in "Melancholy" and the famous pier in "Girls on the Pier", says Angela Lampe. In his studios, the artist adopted an unusual approach: he exposed his canvases to the weather on the wooden walls outside. He detested fastidious refinement, and sought a matt patina with an aged look, similar to frescoes or stone. For him, a work was never really finished. **Alexandre Crochet**

## TRENDS

The market of **18<sup>th</sup> century furniture**

From glittering cabinetmakers like Riesener and Boulle to more "everyday" style furniture: an overview of artefacts whose elegance continues to attract demanding art lovers. It has sometimes been murmured that 18<sup>th</sup> century furniture has fallen by the wayside, lost its impetus and become a byword for falling prices. However the real situation is far more subtle and not nearly so gloomy. For Piasa expert Pierre-François Dayot, quite the opposite: "It is one of the most stable areas in art. It has to do with the type of clientele, who are younger than you might think, including people in their forties and fifties. There is no speculation, or only very occasionally." The specialists we talked to all largely discounted the "disaffection" that this flourishing period of the decorative arts is supposedly undergoing. Several factors justify this positive view. 18<sup>th</sup> century furniture, which is well-represented in many Paris museums and institutions - including Cognacq-Jay, Jacquemart-André, Camondo and the Arts Décoratifs - will at last be in the spotlight once more at the Louvre when the rooms devoted to furniture open in 2013. Keen to refurnish the salons emptied by the French Revolution, the Palace of Versailles has recently been extremely active in terms of acquisitions, from the top dealers and even more from public sales. In March 2011, a desk in purple-wood, bronze and stained sycamore that had belonged to Marie-Antoinette, a little gem by Jean-Henri Riesener, one of France's most prestigious cabinetmakers, joined the gilded cabinet in the Queen's Grand Apartment. Sponsorship enabled Versailles to obtain this table, formerly in the hands of Madame Benvenuti, née Rothschild. The seller, Kraemer (a major family of dealers), had acquired it fifteen years earlier in an auction. This purchase followed the one in 2010 of four folding stools by Sené, again

designed for Louis XVI's august spouse: four chairs by Louis Delanois from the drawing room of the Comtesse du Barry in 2009, a commode by Saunier commissioned in 1787 for the Dauphin (and classified a "national treasure") for €2.3 million in 2008, and the list goes on... The Louvre is not lagging behind, notably with the acquisition on





9 June 2011 of a bergère armchair by Séné that had belonged to Madame Élisabeth, Louis XVI's sister.

### From the Rothschilds to Commandant Weiller

Defended by top dealers like Perrin, Kraemer, Gismondi, Bürgi for years during the Biennale, and Didier and Hervé Aaron, the appealing 18<sup>th</sup> century has long been a goal for the most eminent collectors, from Hubert de Givenchy to François Pinault. The dispersion of these collections creates a buzz every time, and renews people's passion for the golden age of French decorative art. For example, the Givenchy sale, which brought Boulle furniture back into vogue; that of the Château de Groussay, and again Rossignol - with a record for a pedestal desk stamped by Joseph at €6.8 million - and Wildenstein in 2006. More recently at Drouot, under the hammer of the firm Gros &

Delettrez was the triumph of the Weiller collection, assembled by the man Greta Garbo nicknamed Paul-Louis XIV because of his love for French furniture and committed sponsorship of the restoration of the Palace of Versailles. Today, Sheik Al-Thani, brother of the Prince of Qatar, who has entrusted interior designer Alberto Pinto with the task of furnishing the prestigious Hôtel Lambert on the Ile de la Cité in Paris, has a passion for the cream of the 18<sup>th</sup> century that has given fresh impetus to the market. Middle Eastern customers could be driving a new future in a sector traditionally supported by the Americans and the British. Likewise, the still somewhat reticent appearance of Chinese buyers, who after the raid they organised on cloisonné and other top-end Chinese objects at Drouot, are beginning to take an interest in the very best French items - although the financial storms throughout the world at the time this goes to press are slowing down this recent



**€311,760** Pedestal desk, can be dismantled, in darkened wood, decorated with brass fillets, gilt bronzes, morocco leather top. Attributed to Noël Gérard (before 1690-1736), French Regency, c. 1720, 82 x 195 x 97 cm. Paris - Drouot-Richelieu, 16 March 2011. Europ Auction auction house. Mr. Bürgi.



phenomenon. After a dip in 2005, the trend now seems to be heading for a more dynamic period. The crisis should not stop art lovers, who will benefit from any stagnation in prices... before they go up again once the crisis is over. "You should buy when the gun goes off," to quote the Rothschilds, experts in buying 18<sup>th</sup> century furniture.

All the more so since this century provides such a wealth of opportunities. "Compared with the short period of Art Deco, for example, there is a huge amount of material from this period," says Piasa expert Pierre-François Dayot. He dates it back to the end of the 17<sup>th</sup> century, c. 1680, with the appearance of Boulle's flower marquetry. "It is difficult to pin down production to reigns," he says, as there is a great deal of chronological overlapping. So you find Mazarin desks right through to the 1710s. Public sales of traditional furniture range from the end of the previous century right through to the early 19<sup>th</sup>. So it is easy to find something you want in a century so wide-reaching and varied, from late Louis XIV styles to French Regency and Rococo in the 1730s, before "those ridiculous piles of shells, dragons and reeds" (to quote Blondel in 1737) gave way to Louis XV in the 1750s, in turn supplanted by the more virile style of Louis XVI.

### A few trends

With all these styles, are there some that buyers prefer more than others? While it is difficult to generalise, an expert as well-known as Bill Pallot - a great chair specialist working for the top antiques dealer Hervé Aaron - observes that "Louis XV, apart from BVRB, is a little less appealing than Louis XVI in mahogany and ebony, whose simplicity is similar to Art Deco". While a comprehensive and definitive classification of the market is an impossible task according to many experts, one can still provide a few outlines to help the amateur get a better grasp. The market is divided, as one might expect, between pieces of high quality and more everyday-type furniture. "Really fine

**€1,182,090** Martin Carlin (1730-1785), admitted as master cabinetmaker on 30 July 1766, salon table in ebony veneering, ornamented by Japanese lacquer panels with gold on a black background inlaid with burgau shell, stamped, Louis XVI, 71 x 38 cm. Paris - Drouot, 26 January 2011. Europ Auction auction house. Mr Bürgi.

18<sup>th</sup> century furniture is exceptional," says Camille Bürgi, a longstanding mainstay of the Biennale des Antiquaires and an expert for the Europ Auction house - thereby stressing that it remains a good investment these days, when the stock market is decidedly unreliable. After that, a number of criteria come into play. The first is the name of the cabinetmaker. At the very top, we find Bernard Van Riesen Burgh, alias BVRB (Louis XV), the initials he used to sign his furniture. His pieces can go up to or exceed a million Euros, thanks to an international market, together with André-Charles Boulle in the first half of the 18<sup>th</sup> century. Other famous names in this prestigious line-up include Jean-Henri Riesener and Adam Weisweiler under Louis XVI; Charles Cressent, son of François Cressent, Sculptor to the King. During the French Regency; Jean-François Oeben, who made the celebrated Louis XV roll-top secretary - left unfinished at his death -; Jacques Dubois, master cabinetmaker under Louis XV who specialised in Chinese lacquers, and Jean-François Leleu, the virtuoso cabinetmaker of Louis XVI's time, and Riesener's rival. All these names frequently take prices above a hundred thousand Euros. However, the experts give more credence to the attribution than the stamp. The stamp was not compulsory in the first half of the 18<sup>th</sup> century, and if a cabinetmaker restored a piece by another craftsman, he would then add his own stamp, likewise, if he was reselling it. Marchands-merciers were also authorised to affix their marks in the same way. Meanwhile, some avoided taxes precisely by not adding their stamps, and others produced models designed by someone else... "There are some remarkable items that have no stamp", emphasises expert Pierre-François Dayot. Neither Boulle nor Cressent would stamp their work. All these factors add spice to the research of specialists, who reassure us in stressing that considerable advances have been made in terms of attribution over the past few years. The stamp is thus not a sufficient criterion of analysis. Yet the cabinetmaker's name, if very well-known, is one of the chief assets. On 20 May 2011 at Drouot, the firm Marc-Arthur Kohn staged a sale where a set of four Louis XV armchairs "à la reine" by another celebrated master, Nicolas Quinibert Foliot, went for €250,000. In the same sale, a "commode tombeau en sarcophage" attributed to Joseph Poitou and Charles



**€161,095** Oval salon table in exotic wood veneering, partially friezed or stained, by Roentgen, unsigned, Louis XVI, 75 x 73.5 x 50.5 cm  
Paris - Drouot-Richelieu, 19 March 2010. Piasa auction house, Mr Dayot. Daniel Carasso estate.

Cressent, fetched €325,000. Last but not least, a Louis XV pedestal desk of c. 1745 by Jacques Dubois was sold for €225,000 including costs. Meanwhile, the Piasa auction house is putting a fine Louis XV commode by Charles Cressent up for sale on 9 December, estimated at around €400,000. He was such a celebrated cabinetmaker - in his lifetime - that he gave his name to a room in the Louvre. This commode is exceptional, as pieces by Cressent are still extremely rare in the market. This is described as with crossed palms and dragons, and was made in the 1740s or 1750s. First and foremost a sculptor, which enabled him to stand out particularly, Cressent became the accredited cabinetmaker to the Regent of the realm, the Duc d'Orléans. At the same time, we find a number of "niches" with high quality cabinetmakers who produced very little, like Garnier and Joseph - and here the rarity of the model adds to its appeal. This is why a table by Carlin sold by Europ Auction in early 2011 fetched nearly €1.2 million: it

was the only existing round table by this cabinetmaker. Superimposed on, or added to the stamp or attribution ("An intelligent attribution is worth as much as a stamp", says Mr. Dayot), is the provenance, which has become an important element over the past few years in shoring up bids. When it is scientifically supported and well-established, it makes prices go up. Here we can distinguish royal provenances and other great collections identified in the 18<sup>th</sup> century, of which the Rothschild collection remains the archetype and symbol; and then more modern ones like that of Patino, grandson of the Bolivian Tin King, whose collection was dispersed in the Nineties. In 2010, Europ Auction sold for €532,000 an exceptional rounded commode veneered with Chinese lacquer panels and a griotte marble top, stamped by Roussel, which came from this illustrious collector. It is indisputable that an outstanding provenance adds to the value of the furniture item in question, and incites enthusiasts to fight to acquire it.

But in a way, these record prices shored up by an international market mean that we cannot see the wood for the trees - meaning more "everyday" type furniture. Here we have seen a certain decline in prices over the past few years, which is difficult to quantify precisely, but has been observed by most of the people we talked to. Part of the problem is "the falling influence in this field of the top dealers over the last fifteen years", who after building up stocks neglect this type of merchandise, which is harder to sell at high prices, in favour of rarer pieces. The result of this phenomenon, as analysed by Gros & Delettrez expert Antoine Lescop de Moÿ, is that private individuals are reinvesting in sales of "everyday" 18<sup>th</sup> century. He goes on to say: "At the Weiller sale, we were surprised by the excellent results of the second sale, consisting of lesser items of furniture. Their provenance attracted more private individuals than usual, and they were up against dealers who were buying less, as they already had large stocks." In general, he adds, "everything that is important makes for prices with reasonable estimates". Like for like, with the most common items of furniture, similarities are frequent, so it is worthwhile seeking out a decoration or unusual details that enhance the purchase. Fine, well-distributed carving and the original gilding will make one piece stand out from another. While this segment is more







**€185,500** Games/backgammon table by Brice Périé (admitted as master cabinetmaker before 1738) or his son-in-law Guillaume Kemp (admitted as master cabinetmaker in 1764), in veneer wood and marquetry, unsigned. Transition period between Louis XV and Louis XVI, 78 x 82 x 60.5 cm. Paris - Drouot-Montaigne, 5 to 8 April 2011. Gros & Delettres auction house. Mr Lescop de Moÿ.

affordable than it used to be, there are some notable exceptions like fine 18<sup>th</sup> century chairs, which are still rare, and even more so as pairs, hence their relatively high figures. "Prices remain relatively standardised. We know that on average, a veneer wood commode tombeau will go for something like €8,000. In this range, it is still possible to spot a more unusual model, better designed, for an equivalent price, if you have a good eye," says expert Pierre-François Dayot. Meanwhile, specialist Antoine Lescop de Moÿ considers that there are "some good deals to be had with small lots, because sellers don't like leaving with items unsold, and will be happy to drop their prices to avoid storage costs." He considers that some types of furniture have now fallen to around half their previous price: a commode tombeau "was worth €15,000 around ten years ago; now people are asking €7,000".

However, high quality commodes from the regions, like Bordeaux, are holding their end up rather well. And the expert gives an interesting tip: you should not hesitate to freshen up a chair with more modern fabrics, and avoid restoration work, which is complex and costly. Among the lowest prices that we see at Drouot, a Louis XV cabriolet chair can sometimes go for around €400, and an ordinary, little sought-after armoire for €150. As a general rule, the condition makes all the difference. A player in the market and an experienced observer, Bill Pallot, notes that "over the last few years, the price of ordinary furniture has fallen, so much so that you can treat yourself to a nice little cabriolet chair for around €1,000.

But the paradox is that people have realised that these seats with their patina, by dint of being worth so little, are worth more than a copy or a recent item, and are coming back to them." This is why the Beaussant-Lefèvre auction house has initiated some "standard" sales, which as a result have been a great success. One last suggestion from Bill Pallot: take a look at 19<sup>th</sup> century copies, like those of Paul Sormani. These are of high quality, and are raising growing interest - as are copies of the great cabinetmakers. "A Riesener is worth €2 million; a mediocre copy €20,000, but a high quality copy maybe €150,000, or even €200,000." An area worth keeping a close eye on, perhaps...

Alexandre Crochet

# An open eye on the world of surrealism



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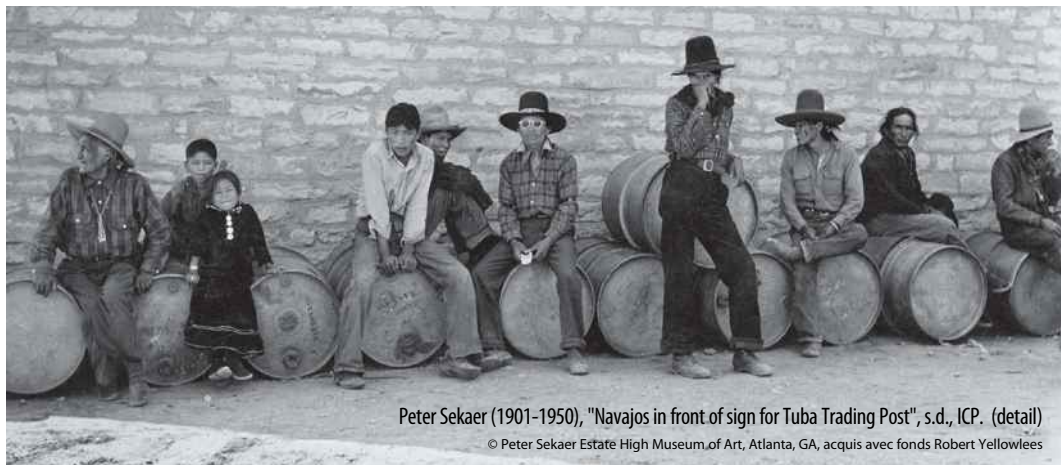
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## SPECIALITY

**Photography** has it's close-up in New York**Signs of Life**

Peter Sekaer is too often mistaken for an epigone of Walker Evans: the photographers worked together and, as time went by, awareness of the Farm Security Administration (FSA) documentary projects to help small farmers impoverished by the Great Depression started to fade. Peter Cox, director of Atlanta's High Museum, has decided to set the record straight. The exhibition he put together brings a great photographer whose personality cannot be confused with that of his more famous colleague, into the public eye. It also shows how, in times of crisis, a government and official bodies commissioned information initiatives worthy of the name. Danish-born Sekaer ran away from a rich, tyrannical family when he was 17, roamed around quite a lot and settled in New York at the age of

20. He became a successful advertising artist before enrolling in the Art Students League, where he met George Grosz, Hans Hoffmann and Ben Shahn, who encouraged him to try photography. Sekaer enrolled in Berenice Abbott's course at the New School for Social Research and in the mid-1930s travelled the American South with Walker Evans and worked on commissions by official bodies such as the United States Housing Authority and Office of Indian Affairs. He became very familiar with the South (New Orleans, Tennessee and Mississippi) and industrial America (Ohio and Pittsburgh). An outstanding portraitist, Sekaer spontaneously captured existential torments, displaying photographic intuitions that Diane Arbus would bring to their fullest expression. Although



Peter Sekaer (1901-1950), "Navajos in front of sign for Tuba Trading Post", s.d., ICP. (detail)

© Peter Sekaer Estate High Museum of Art, Atlanta, GA, acquis avec fonds Robert Yellowlees



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Peter Sekaer, "New York", ca. 1935. (detail)



© Peter Sekaer Estate High Museum of Art, Atlanta, GA, purchased with funds from Robert Yellowlees

posed, his models always seem to be trembling, betraying their anxiety and desire. He is less contemplative, seductive and concerned with balance than Evans but gifted with an obvious talent for composition and attentive to points of rupture and blind spots. The eyes in his portraits are incisive and call out to us; they always evoke something obscure and elusive. Portraits such as "King Street", where a wizened, middle-aged man resembles an anxious animal, bring

Grosz and Atget to mind. In extraordinary cityscapes - Pittsburgh, for example - Sekaer captured a darkness and rage attesting to a ruthless desire, like a savage force that escapes humans. See also the monograph published by Steidl.

ICP, 133, Avenue of the Americas at 43<sup>rd</sup> Street, New York,  
Until 8 January 2012.

[www.icp.org](http://www.icp.org)

W

## After the Gold Rush contemporary photographs from the Metropolitan's collection

The 19<sup>th</sup> century founding fathers had sincere ideals but did not always live up to them. In more recent times, Wall Street has not even bothered with window-dressing: its only ideal is greed. In the past 30 years the Met has acquired contemporary photographs showing, first, the widening gap between ideals and reality, and then the jettisoning of ideals altogether and its effects. This exhibition of works by 14 photographers - Gretchen Bender, James Casebere, Moyra Davey, Katy Grannan, Hans Haacke, An-My Lê, Curtis Mann, Trevor Paglen, Wolfgang Tillmans, Philip-Lorca diCorcia, Robert Gober, Adrian Piper, Laurie Simmons and Jeff Wall - focuses on lies and doublespeak, such as Haacke's diptych, which shows an investment bank's falsely aristo-

cratic advertisement next to a jobless man from the Great Depression; performance and defeat, including Christopher Williams' close-up of a racing dog; and social hypocrisy, like Philip-Lorca diCorcia's portraits of young prostitutes. Most of the photographs are situated in a critique of discourse, anti-propaganda or turning a message upside-down. Two photographers, Trevor Paglen and An-My Lê, focus on a growing, interesting field: the disclosure of military secrets. This is the show's weakest but most captivating part. Despite its diversity, one main theme emerges from the hanging: the image is less and less a testimonial and increasingly a piece of disturbing proof, a kind of exhibit for the prosecution that the viewer must examine and identify, possibly taking responsibility for it for a while.

The Metropolitan Museum of Art, 1000 Fifth Avenue at 82<sup>nd</sup> Street, New York. Until 2 January 2012.

[www.metmuseum.org](http://www.metmuseum.org)



Philip-Lorca diCorcia (American, born 1953)  
Todd M. Brooks, 22 Years Old, from Denver, Colorado, \$40, 1991  
Chromogenic print. The Metropolitan Museum of Art.

© Philip-Lorca diCorcia. Courtesy the artist and David Zwirner, New York

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Doug Rickard, #29.942566, New Orleans, LA., 2008, 2009, inkjet, 52.7 x 84.5 cm, MoMA. Courtesy of the artist. Stephen Wirtz Gallery, San Francisco; Yossi Milo Gallery, New York

## New Photography 2011

Every year MoMA promotes several photographers in a ritual performed in other forms at Arles. Indeed, the 2012 crop features at least three who have already shown at Arles - Doug Rickard, George Georgiou and Zhang Dali - alongside Deana Lawson, Viviane Sassen and Moyra Davey. In autumn 2010 Rickard caused a sensation by disseminating shots borrowed from Google Street, a Google Maps option making it possible to view whole streets in some cities. This method of putting photographs to purposes for which they were not originally intended fired many people's imaginations because of their aesthetics, rendering, intelligence and power of seduction. The images show streets in America's most depressed areas in an anonymous and strangely intimate series that catches the eye with two antagonistic photographic phenomena: exploration of the most subjective human experiences and their conjuncture with machines and computers. Rickard's detached eye casts an astounded and critical, subjugated and distanced glance. Another picture-within-the-picture is Zhang Dali's painsta-

king archival work revealing Maoism's photographic trickery or, in a very different, more intimate vein, the folded photographs of books and café interiors Moira Davey sent to friends, subtle work on the circulation of images. Deana Lawson's series of particularly moving portraits of couples interlocked in strange scenes of fervour mix stupor with a taste for exhibition, with bodies performing all sorts of dances but also recalling dolls or mannequins. Vivian Sassen works in a world of dreams and sleeplessness, where dramatic change depends on very little - a fold, an opacity, a shadow - but where there is always an elusive black hole. The quality of the 2011 New Photography show's content is high. It evokes the twists and turns of photography's radical anchoring in plasticity, practically at the opposite end of the spectrum from transparency and naturalness.

**Zaha Redman**

The Museum of Modern Art, 11 West 53<sup>rd</sup> Street, New York.  
Until 16 January - [www.moma.org](http://www.moma.org)

W

## INTERVIEW

Antoine **Bourdelle**

March 1929. The 67-year old artist, with his venerable white beard, talks to us in his studio in the Impasse du Maine, near Montparnasse, Paris.

**La Gazette Drouot: How did a man from the provinces, like you, become one of the most prominent sculptors around?**

**Antoine Bourdelle:** I was born a long way from the capital in a city with a glorious artistic past: Montauban, Ingres' home town, no less! Having always been very determined I decided not to waste any time. And, since you never succeed on your own, I was also lucky enough to be able to count on support from my family. Right from the beginning too – meaning when I was 13. I owe my early interest in sculpture to my father, who was a joiner and cabinetmaker. So I naturally began by playing around with a wood chisel, and got my foot in by repairing the decoration on dressers in my father's workshop.

**For how long?**

A little over two years. At the age of 15, I already knew what I wanted to devote my life to: I carved a bust of Ingres – him again! – which won me a scholarship to the Ecole des Beaux-Arts in Toulouse. It would be ungrateful if I neglected to say that I was also lucky enough to receive support from many people in Montauban, who believed in me. It was highly instructive, and I would be lying if I said I didn't learn something from the Beaux-arts. But all in all, the way students were taught there didn't suit me at all. That's why I decided to go to Paris when I was 23.

**That was pretty inevitable, it has to be said!**

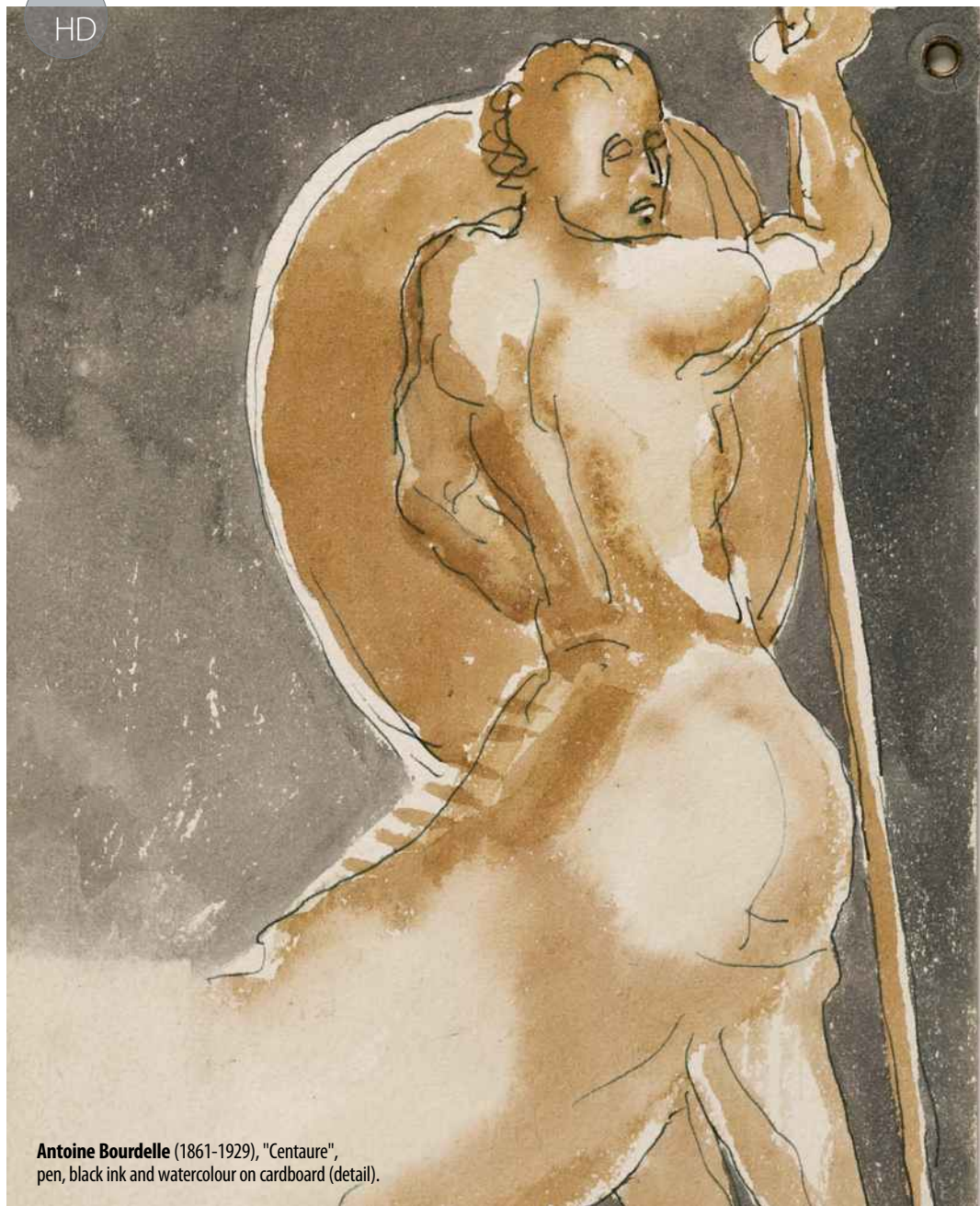
Naturally. I found my first five years in Paris extremely pleasant. I didn't have too much trouble in getting known, even though, like any self-respecting artist at the end of the 19<sup>th</sup> century, I sometimes had to live from hand to mouth. An illustration for a publisher here, a marble bust commissioned by some businessman or other there... In short, the hoops all ambitious young artists have to jump through to carve themselves a niche! But once again, everything went relatively quickly: I was spotted at the French artists' Salon and I even won a medal at the Universal Exposition of 1889. 1889: you remember? That was the year they built the Eiffel Tower. I quite quickly joined the studio of Falguière, a good teacher, then that of Jules Dalou. He's been rather forgotten, but you will remember, he was the one who created the monumental bronze in the Place du Trône, in Paris (scratching his head) or rather "de la Nation"... Yes, that's right. Sorry, I always have trouble getting used to the changes they make with the names of public places. In any case, he was a good teacher too. A "fire-fighter" who saw the flame of his glory gradually go out. Just what I wanted to avoid in my own career to be honest.

**Your meeting with Auguste Rodin helped you to avoid that particular pitfall.**

Ah, how could I forget? I was one of his practitioners for fifteen years. I was already rather proud, and had been very disappointed not to win the Prix de Rome in 1885. So I decided to work in my own way, and Rodin let me into his studio, where we worked with



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**Antoine Bourdelle** (1861-1929), "Centaure",  
pen, black ink and watercolour on cardboard (detail).

© Musée Bourdelle/Roger-Viollet



"Meurisse,  
Bourdelle et Miss  
Christie", gelatin  
silver print.

© Meurisse/Musée Bourdelle/Roger-Viollet

all types of media. Rodin liked my approach to faces, which he had already noticed in my series of Beethoven busts. Beethoven was not so much a composer as a sculptor of music: his sense of structure, his spirit, Classical and Romantic at the same time - all that struck a chord with me! For that reason, and others too, I believe that Rodin's esteem for me was as great as mine for him. However, my tastes were far too eclectic for me to remain indefinitely in his service. I was a sort of "aide-de-camp", not his equal. In the eyes of the world, at any rate. From that point of view, Rodin was very decent to me, and gave me total freedom to get involved with more personal projects. I needed to immerse myself again in the great tradition of Ancient Greek sculpture, mediaeval religious sculpture, and even Rude and Carpeaux. We, the sculptors of the present day, are rather an amalgam of all that. Expression - and energy as well, of course!

**How do you dissociate yourself from a personality like that and exist on your own?**

Very simply, through public commissions. The most exhausting was the one from Montauban, with a monument dedicated to those who died in the 1870 war. That took me eight years to complete. The most exciting was the memorial monument for General Alvear, in Argentina. Eleven years of work - can you imagine? And I had to wait until 1925 to finally see it exhibited in Buenos Aires!

**Does this mean you felt other commissions to be less important?**

Not at all. But of course, I had special relationships with some of them. Let's be honest: monumental sculptors like Rodin or myself would find it hard to maintain a studio without any public commissions. Do you know many amateurs ready to spend a fortune and wait for years to exhibit a marble weighing a ton or two, in an apartment where the ceilings are too low (laughs)? Well, I don't! It's a funny sort of profession, when you think about it.

**How come a traditional sculptor like you can stay known through the years while a so-called classic painter is quickly forgotten?**

You do not innovate in sculpture as spectacularly as in painting, because as I was saying, a masterpiece by Rodin or Maillol represents eight or ten years of work alone. Take Picasso, for instance. In my view, some of my sculptures foreshadowed or even prefigured his classical paintings at the beginning of this decade, his famous chubby bathing ladies or his Ingres-style portraits. He moves successfully and intelligently, I admit, from one movement to another, but his central discourse is the same. I've heard it said that he has tried his hand at sculpture. That's laughable! Anyone can twist the handlebars of a bicycle or a wickerwork basket to their purpose. But what I do is sculpt, carve, mould, knead. The time taken for a sculpture is not the time taken for a painting, just as a novella is different from a novel.

**I sense some bitterness in what you say. You don't feel it's possible for the arts to enrich each other mutually?**

(Getting annoyed) You have understood the very opposite of what I have just said! Go and spend an hour or so looking at the friezes I made for the Théâtre des Champs-Élysées in Paris. The movement and beauty of those energetic bodies - where do you think I would have found them in real life if there hadn't been exquisite beings like Isadora Duncan? This profound love for the model of Ancient Greek figures, which she achieved through dance and I through sculpture, is no accident. As you say, there was mutual enrichment there. (Looking around at all the plaster casts surrounding us) It's very good to "be"... But the important thing is to "become"!

Interview by Dimitri Joannidès

"Antoine Bourdelle - Que du dessin", Until 29 January 2012, Musée Antoine-Bourdelle, 18, rue Antoine Bourdelle, Paris XV<sup>e</sup>, tel.: 01 49 54 73 73.

## EXHIBITIONS

**Pompeii** source of modernity

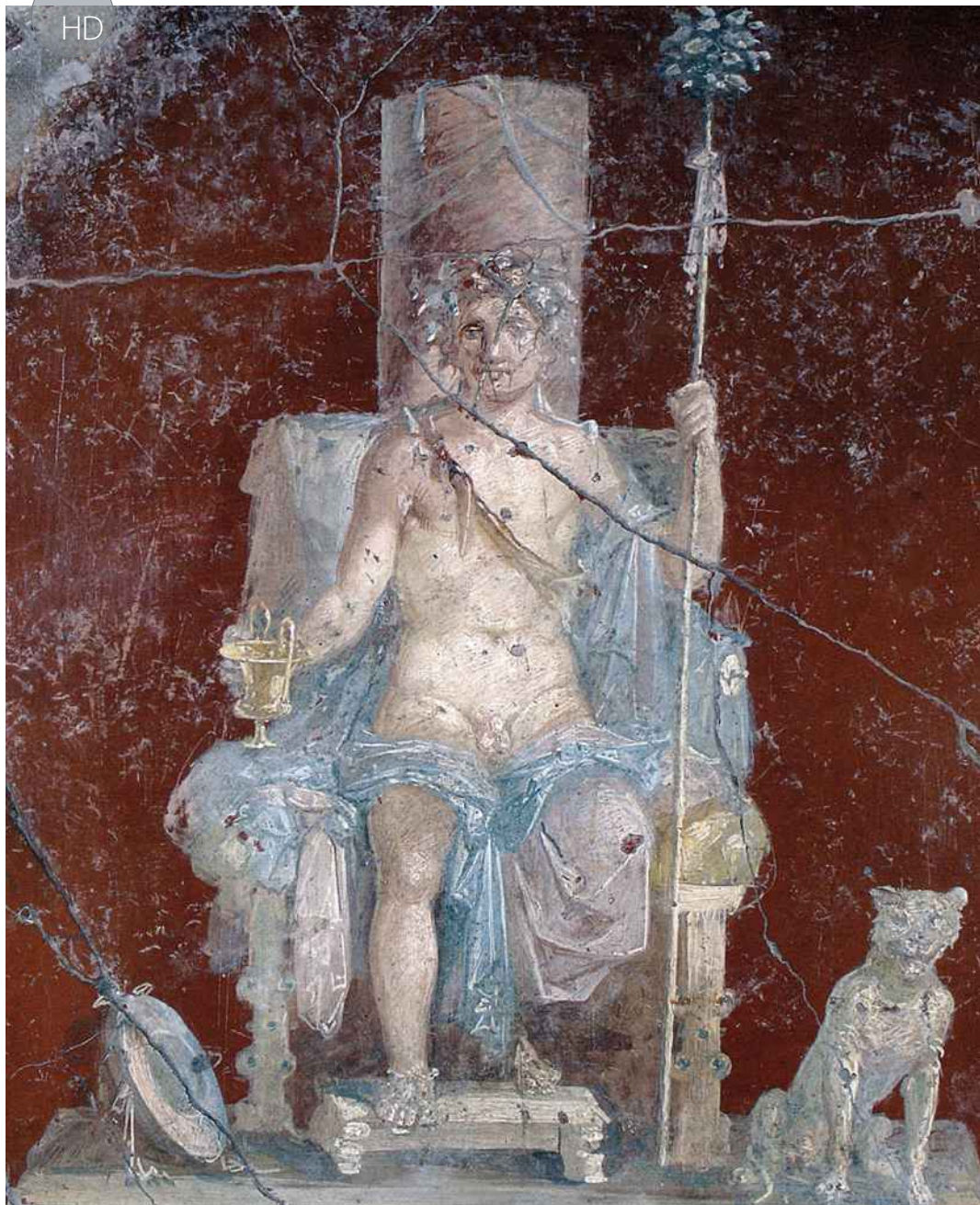
A Pompeii villa is revealed in all its splendour at the Musée Maillol, offering a lively and modern view of Antiquity. For two thousand years, the ash of Vesuvius has trapped Pompeii in an endless summer's day. Here, the empire of Titus stopped short on 24<sup>th</sup> August, 79 AD, frozen in everyday life. Modestus the baker was about to deliver bread, while the priests of Isis were sitting down to eat. A dog was trying to free itself from its chain nearby some young people dozing. "Unlike other archaeological sites, Pompeii is still very much alive," says Patrizia Nitti, artistic director of the museum and creator of the exhibition. This town spread out over 60 hectares is far from being the end of a civilisation. It crystallises a society in full swing, with 10 to 15,000 inhabitants in 2,500 houses and shops. Discovered in the 17<sup>th</sup> century, the site was one of the first to be excavated from 1748 onwards, under Charles III of Spain, King of the Two Sicilies. Generations of archaeologists succeeded each other, uncovering numerous objects which were often intact, and uncovering houses that – unlike public buildings – were not built to last: an aspect that makes them particularly interesting. However, up till now, no museum had recreated a Pompeian villa with a fully furnished interior by rescuing treasures from archaeological storerooms, most of which are inaccessible to the public. Reinstated in their original environments, over two hundred rare pieces and delicate ornaments have been restored to their proper place. "By reconstructing a house as if its inhabitants were welcoming us in, we created a scientific abstraction of a tangible reality and it was extremely moving", says the director.

Technical prowess aside, the aesthetic unity of this building and its balanced proportions enable us not only to get a better grasp of a way of life, but also reveals a modernity which prefigures the 21<sup>st</sup> century. "These days, we couldn't live in a Renaissance house, not even in Versailles. However, with this architecture, decoration and design, and the ergonomics of these objects, as well as the comfort of the infrastructure – running water from taps, central heating, mains drainage and a sauna – combined with the very modern idea of integrating plants into the house, it would appear that the Pompeian home would be perfectly viable and pleasant to live in some twenty centuries later," says Patrizia Nitti. Like all great conquering civilisations, the Romans made their houses into world theatres, filled with items from all over the Empire. Whether freemen (emancipated and now very wealthy slaves) or from rich families, the Pompeians took great care over their entrance hall (atrium), a reception room intended to impress visitors. There they celebrated their social success, a gift from the gods, by displaying valuable objects on a marble table (cartibulum) carved with animated griffins and ornamented with cornucopia. In the corner, the trousseau of the lady of the house and the family treasures would be hoarded in a heavy bronze safe (arca). Equally theatrical, the dining room (triclinium), where people reclined on couches to eat (and sometimes to sleep), contained vast frescoes created

Overview of a reconstructed triclinium (dining room), Flavian period, painted fresco, h. 265, east and west walls, l. 546; north and south walls, l. 482 cm. Castellammare di Stabia, archaeological storerooms.



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© Photo Antoine Manichon

Honorary statue of a draped woman, marble, h.148cm.

by artists from every type of background – 200 m<sup>2</sup> of murals depicting country and mythological scenes have been especially brought out from the archaeological storerooms of the Castelammare Museum in Stabia, and Naples Museum. Meanwhile the eternal heart of the home, the kitchen (*culina*), had a truly international feel, bringing together products from all over the Empire: Egyptian wheat, bottles of *garum* (mackerel extract used for seasoning) imported at exorbitant prices from newly-discovered lands, amphoras of wine mixed with sea water and frying pans imported from the Middle East. Fire marks testify to their “recent” usage. The most everyday objects, like braziers and samovars, are decorated with gods, recounting a mythological story, claiming the



© Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei  
Photo Archivio dell'Arte - Luciano Pedicini/photographer



strength of a lion by depicting its powerful paw, or a light branch of acanthus. The same refinement is applied to more intimate activities. Unencumbered by prudishness, even sex is included in flattering depictions, frequently illustrated by the god Priapus, protector of gardens and vegetable plots. While he may seem obscene to modern eyes influenced by Judaeo-Christianity, for the Pompeians the phallus was a symbol of fertility that kept evil spirits away. "Games of love were not governed by a moral order but by social codes. They took place in contexts highly determined by rules as to what was forbidden and what was permitted," explains archaeologist Antonio Varone, a specialist in rock paintings, of which there are many examples within the exhibition. Water,

meanwhile – a risk as well as a tool for conquest – dominated the villa, from the bath to the garden. Here again, the attention given to Pompeian toilette reminds us how similar the bodies of those in Antique times were to our own, a fact further emphasised by objects ranging from mirrors to refined jewellery. "All households, even modest ones, had their own source of water, surrounded by a peristyle," says archaeologist Stefano de Caro. Fountains and ponds were enhanced with mosaic decoration and marble statues of philosophers or distinguished figures, all blending into a landscape where every aspect was considered. "So our 'modernity' is a descendant of Antiquity. Europe is culturally indebted to Pompeii, a fact that is recognised and rubber-stamped," says Patrizia Nitti.



Fresco with the boat on the Nile,  
I<sup>er</sup> siècle AC, 78 x 209 cm.

© Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei / Photo Archivio dell'Arte - Luciano Pedicini/photographer

Voluted crater, garden decoration,  
marble, h. 86 cm.



© Soprintendenza Speciale per i Beni Archeologici di Napoli e Pompei / Photo Archivio dell'Arte - Luciano Pedicini/photographer

However, oblivion is the least of Pompeii's problems. Frozen in time by lava, the city is now more than ever in danger from water. The torrential rain of November 2010, which caused the gladiators' wall to crumble in only a few seconds, came on top of a whole chapter of disasters, with sixteen collapses during the past seven years. "The most urgent thing now is to improve the houses, dry them out, clean them up, stabilise them and make them safe", says the director. It is a huge project. 44 of the 60 hectares containing Pompeii were excavated too quickly. The underground remains are protected, but once opened, rain and variations in the climate put them at risk. After an unfortunate administrative problem, the town was given over to specialists, who knowing immediately where to intervene, launched an inventory and set up a plan of action. With funds lacking (despite four million visitors each year generating €30 million), a public/private international financial plan is being launched, headed by EPADESA (public urban planning establishment for La Défense Seine-Arche). Negotiations have started between the government, the Italian management and UNESCO for the restoration and restructuring of all the surrounding grounds. As with the Valley of the Kings in Luxor, alternating visits would enable the partial opening of certain houses and flexible tours. Alongside this, the town has to protect itself from frequent cases of theft. Bearing witness to its antique modernity, Pompeii emphasises the link between our civilisation and its history. This exhibition has provided the Musée Maillol with an opportunity to streamline its spaces and restructure its visitor circuit. Today, Pompeian houses can still convey to us the messages and influences they keep locked away in their eternal mysteries.

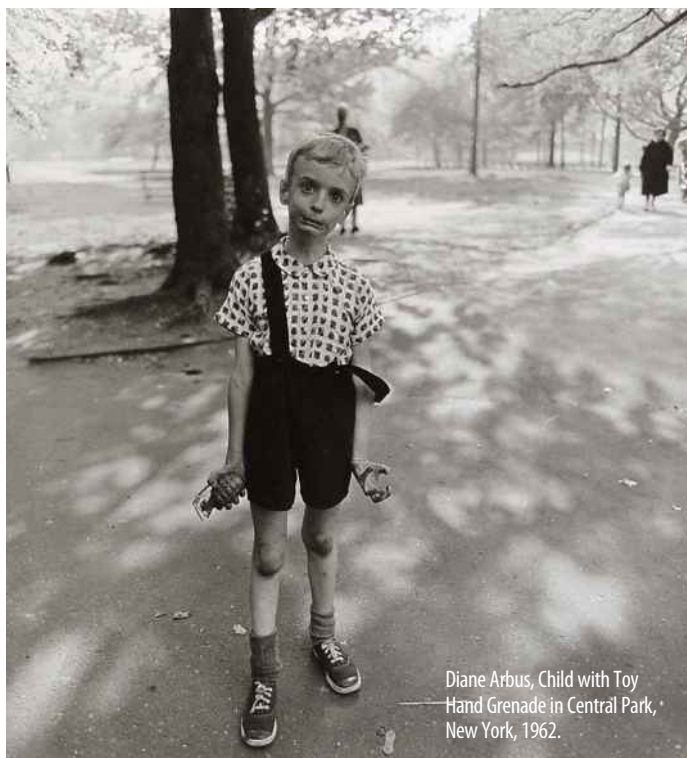
Christophe Averty

"Pompeii - a way of life", Maillol museum - Dina Vierny foundation, 59-61, rue de Grenelle, Paris 7<sup>th</sup> arrondissement, tel.: 01 42 22 59 58 - Until 12 February 2012. Catalogue co-published by Gallimard/Musée Maillol, 224 pp., 220 illustr. Price: €39. [www.museemaillol.com](http://www.museemaillol.com)





# NEWS IN BRIEF



Diane Arbus, Child with Toy Hand Grenade in Central Park, New York, 1962.

© The Estate of Diane Arbus

## ▲ Diane Arbus at the Jeu de Paume

The Jeu de Paume is hosting France's first retrospective of work by American photographer Diane Arbus, until 5 February. A total of 200 photographs, such as 1962's "Child with Toy Hand Grenade in Central Park", reveal the fascinating truth of scenes that are strange yet familiar. Arbus's portraits unveil a little bit of ourselves to us, what we do not know or do not want to know.

[www.jeudepaume.org](http://www.jeudepaume.org)

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## Paris Museum of Modern Art

The Paris Museum of Modern Art acquired several works in 2011, making this a banner year for the institution. Three monumental paintings by Bernard Buffet were donated by Virginie, Danielle and Nicolas Buffet and one by Ida and Maurice Garnier, joining the group of 17 works by the artist from Dr. Maurice Girardin's bequest. In addition, the Friends of the Paris Museum of Modern Art purchased a painting by Scottish artist Peter Doig. Last but not least, Isabelle-Pakszwer de Chirico's bequest finally has a happy epilogue: 61 works by Giorgio de Chirico - 30 paintings, 20 drawings and 11 sculptures - are joining the collections.

The Pompidou Centre has just acquired the 7,000 prints in Christian Bouqueret's collection of works by 120 French photographers who were active in Paris from the 1920s to 1940s, when it was the world's avant-garde capital.

# ACQUISITIONS

## From auctions to museums



**€24,083** Asger Jorn (1914-1973), "Aganaks", 1950, coloured pastel, gouache and watercolour on paper, 61.5 x 47 cm.

### A new Aganak d'Asger Jorn for the Centre Pompidou

As we know, in 2009, the Centre Pompidou in Paris devoted its first ever exhibition to the drawings of Asger Jorn. A pertinent choice because for the Danish artist, drawing was the fundamental element in his art. Far more than a preparatory territory, it was a real laboratory for experiments. Asger Jorn used automatic writing and the "all-over" style long before Jackson Pollock; he also anticipated Willem Kooning in the use of the fragmentation process. In short, Jorn is undeniably one of the major figures in 20<sup>th</sup> century art, and is relatively well represented in the Paris museum. Obviously, there is no comparison with the collection in Silkeborg Kunstmuseum, provided by the artist himself – to date the largest collection devoted to the painter. So to add to its collection, the Centre Pompidou bought this 1950 coloured pastel with gouache and watercolour entitled "Aganaks", on 25 October at a Paris sale staged by the Artcurial auction house. During his CoBra years (1948 to 1951), the painter brought a new subject into his personal bestiary: half-insect, half-batrachian hybrid creatures, which he called Aganaks. This work on paper will now join three older Aganaks, drawn in Indian ink, for the tidy sum of €24,083.

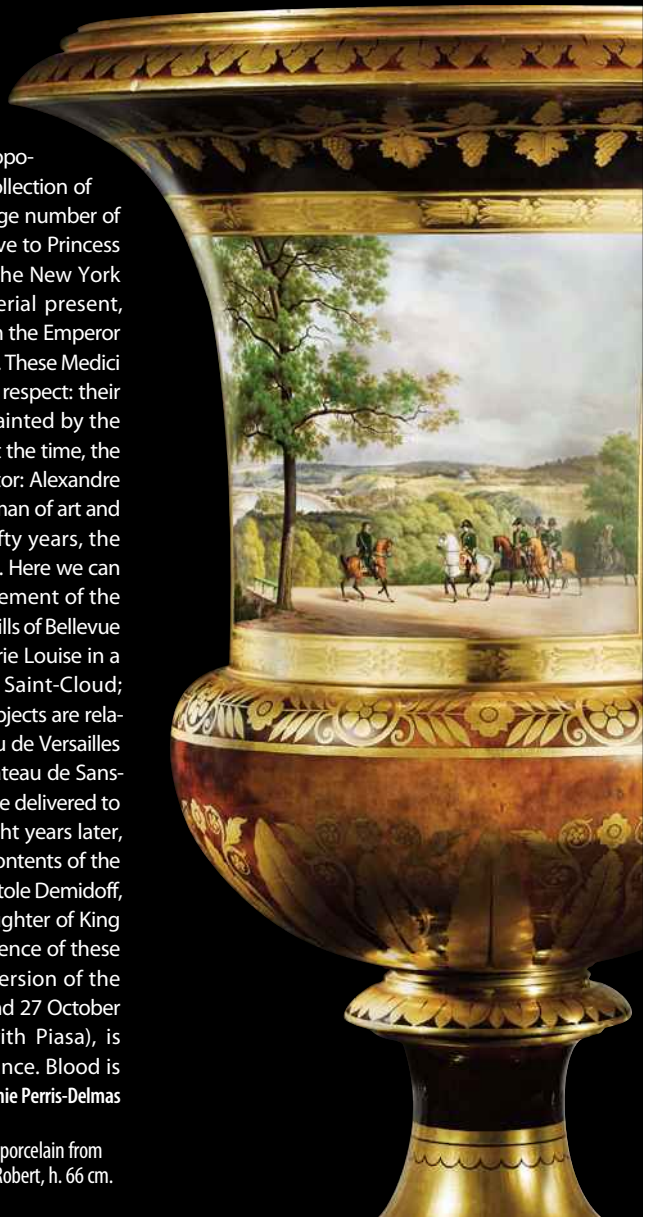
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## For the New York Metropolitan

€983,150 was the price paid by the Metropolitan Museum of New York to swell its collection of Sèvres porcelain, already graced by a large number of pieces, including a service Napoleon gave to Princess Auguste-Amélie. With this latest buy, the New York museum treats itself to another imperial present, because these two vases were a gift from the Emperor to his brother Jérôme, King of Westphalia. These Medici vases are magnificent in more than one respect: their size, first of all, and their decoration, painted by the talented Jean-François Robert in 1811. At the time, the Sèvres factory had an outstanding director: Alexandre Brongniart, an excellent manager and a man of art and science. During his "reign" of nearly fifty years, the factory experienced some glorious times. Here we can admire the lavish decoration and refinement of the landscapes showing the Emperor in the hills of Bellevue and Meudon, and the Emperor with Marie Louise in a carriage in front of the Château de Saint-Cloud; genuine paintings in porcelain. These subjects are relatively rare for shaped pieces. The Château de Versailles has a similar vase with a view of the Château de Sans-Souci. We know that these two vases were delivered to Jérôme and Catherine in 1812. Sixty-eight years later, they appeared in the dispersion of the contents of the Villa San Donato belonging to Prince Anatole Demidoff, who had married Princess Mathilde, daughter of King Jérôme of Westphalia... Thus the excellence of these two vases, offered for sale at the dispersion of the Fabius brothers' gallery content on 26 and 27 October in Paris (Sotheby's, in partnership with Piasa), is completed by a truly imperial provenance. Blood is thicker than water!

Stéphanie Perris-Delmas

**€983,150** Pair of Medici vases, second size, in hard porcelain from Sèvres, 1811, painted and signed by Jean-François Robert, h. 66 cm.



# MEETING

## We had said let's meet up **in ten years time!**

**C**o-director of Art Basel and Art Basel Miami Beach, Marc Spiegler answers our questions on the occasion of the tenth anniversary of his fair in Florida.

**La Gazette Drouot: How do you respond to the various criticisms that the ABMB was only created to serve the American interests of UBS, your main sponsor?**

**Marc Spiegler:** The project for launching such an event, with the scope of an international art fair like Art Basel, was an unprecedented challenge; it took us thirty

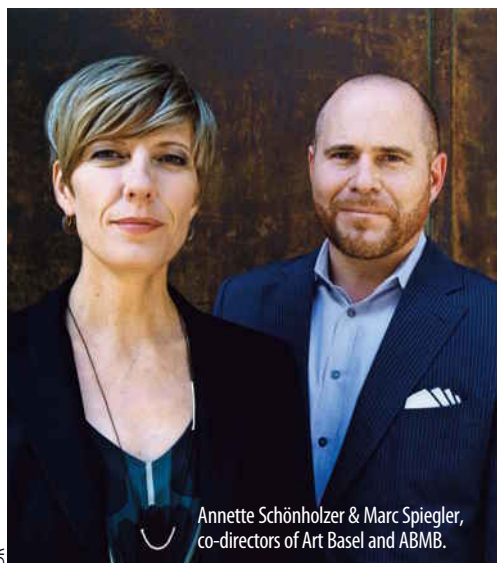
years to increase from one to two fairs. The original purpose of the ABMB was to provide an exhibition platform for our international galleries, and meet the needs of American collectors through a high quality fair - the aim being to associate galleries and collectors from North and Latin America more closely within a single event. And that idea has worked really well.

**Why did you choose Miami, not New York for example, which is better known for its historical interest in art?**

Miami Beach became an obvious choice as the ideal venue for our fair, as we had imagined it, in terms of the impact we had envisaged, and the interest it had for the visitors - rather than seeing them go around all the galleries in Chelsea, as they do in New York. Florida's cultural scene has changed enormously over the past decade. Miami has become a real point of convergence and exchange between the United States and South America. At the same time, a number of large private collections - like those of Rosa and Carlos de la Cruz, the Rubell family, Martin Margulies, Ella Fontanals-Cisneros and the World Class Boxing art centre - have considerably enhanced their artistic visibility in Miami, and their global reputation. Not to mention local public institutions like the Miami Art Museum and the North Miami MOCA, which are currently boosting their presence with extension projects and various inaugurations planned for 2013.

**What impact do these major foundations have on the ABMB?**

Without the aforementioned private collectors, and also Norman and Irma Braman, ABMB would never



Annette Schönholzer & Marc Spiegler,  
co-directors of Art Basel and ABMB.

DR





Courtesy of MCH Swiss Exhibition (Basel) Ltd

ABMB 2010, view of stand, Jim Isermann's solo show, Praz-Delavallade (Paris).

have been the fair it has now become. They provided immediate and continuing support; the energy they have expended is incredible, and we are really grateful to them.

**For the biggest fair in the world, isn't it rather "exotic", or even jet-set and elitist, to export the fair in early December to sunny Florida?**

Quite the opposite! What's elitist about taking an international art fair to a city with so many varied origins and social classes? In addition, ABMB has always interacted closely with its public through a large number of free exhibitions and events. And visitor numbers have increased from 25,000 to 45,000 in ten years, which proves that it isn't a jet-set affair for

the happy few - rather an event designed for a wide range of people. Anyway, since when have art and the sun become a way of excluding the crowds?

**After ten years, how do you see the development of ABMB?**

To put it in a nutshell, the growing number of visitors, just like the regularly rising number of Museum friends registered over the last ten years, is one of the best indicators as to how far the ABMB has come. Above all, its status has changed. At the beginning, it was a new, promising art fair. Now it is a firmly established, eagerly anticipated international meeting in the art world calendar. In this respect, our programme has changed with each event: the exhibition area has practically

Main entrance of the Miami Beach Convention Center, which hosts ABMB.

doubled; the layout has gradually changed; new sectors have been created and existing ones redefined. To start with, we have increased the number of projects and events across the board to include fashion, music and architecture. Today, our priority is expressed even more in terms of the plastic and visual arts, and above all how they can significantly contribute to the fair.

**What do you feel have been the key moments in its development?**

It's quite hard for me to pinpoint particular moments. I try to experience each event as a whole, made up of its various components, all things being equal.

**What particular strategic results can you see with regards to the American market?**

In terms of ABMB's commercial success, the list of participating galleries - which gets longer every year - and their ever-increasing quality speak for themselves!

**How would you describe the results of the 2011 fair, despite the continuing crisis in the United States?**

Despite the financial situation, other fairs and the big sales of this autumn have shown that there is a large demand for high quality pieces. And when times are hard, economically speaking, galleries are in a way forced to present their best stock. With a record number of works presented at Art Public, as with Art Kabinett, we were also delighted to find a number of major galleries back at ABMB. After a short absence, we can mention Air de Paris (Paris), Gavin Brown's Enterprise (New York) and Sadie Coles (London), for instance.

**From the artistic point of view, how do you situate ABMB, between a still unequal Art Nova sector and Modern art, still a poor relation?**

ABMB is not Art Basel and there is no reason for it to want to be. As for modern art, it is far from

DR



Gonzalo Lebrija, "Black Marlin", 2009, Art Projects 2009/Laurent Godin (Paris), I-20 (New York).

Courtesy of MCH Swiss Exhibition (Basel) Ltd

under-represented in Miami, and our fair demonstrates that fact more than any other event in America. Given the galleries participating this year, ABMB has presented a very wide-ranging, sound new event in terms of contemporary and modern art alike. Offering a specific space for galleries putting the accent on the "curatorial" aspect of their programme, Art Kabinett has come out stronger from this tenth fair, with several historic projects on the bill. As for the Art Nova sector, it was also an excellent occasion to discover some new galleries. With 42 exhibitors, we also reduced the selection, making for even higher quality works. Although it is the very nature of Art Nova to submit works straight out of the studio, some attempts are less successful than others. And it is still an excellent place for spotting emerging talents and new trends.

**On the occasion of ABMB's 10<sup>th</sup> anniversary and your recent buyout of Art Hong Kong, is the commercial future of Art Basel heading more towards integration and branding?**

If you think that Art Basel intends to stage three identical fairs around the world in the future, my answer is no. There is no question of doing a carbon copy of Art Basel, or ABMB, in Asia. Obviously, each of these three fairs will keep its own character. Our two existing events have very distinctive personalities, as you can see. It will be the same with Asia. And furthermore, Art Basel in Hong Kong will be even more different from Art Basel than ABMB is already.

Interview by Renaud Siegmann

# DECIPHERING

## Samurai Masters of War

Warriors, guardians of order, aesthetes: the Samurai were all of the above. For seven centuries, they held the reins of Japan as tightly as those of their horses. This armour essentially represents the last generation of Samurai body armour from the Meiji period, spanning the end of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup>. Given that the warrior caste has long been abolished and only the army is now permitted to carry swords, this collection is distinctly reminiscent of past glory. Before being disarmed, the Samurai dominated Japanese society for seven centuries. When they took power in the 12<sup>th</sup> century, overthrowing the Kyoto imperial court in order to impose their own military government, they were formidable horsemen who could handle a bow with skill. Fast and efficient, they developed their war tactics with great success, carrying out organised raids in cavalry battles initiated under the authority of warlords. Their horses, stallions that would buck and bite during combat, were weapons in themselves, along with the "yumi," a large bow made up of sticks of wood and small bamboo and bulrush strips. Armour was both flexible and rigid, thanks to ingeniously interlaced protective plates, the "sane". In order to manage the incessant fighting between clans, their war techniques evolved along with their armour. The sword also became increasingly important. Once their arrows had run out, the long "tachi" model enabled warriors to continue fighting in the saddle, while its smaller auxiliary model, the "wakizashi," was designed for combat on the ground. Carrying these two swords was the privilege of the military aristocracy. The reputation of their blades – supple, strong and

razor sharp – was due to a unique forging technique: several layers of steel, both the hardest and most supple of casings, were worked together to create an extraordinarily high-performance layered structure. The finest blades, which took a year to make, were created for the "katana" at the end of the 16<sup>th</sup> century. However, we now go back to the 14<sup>th</sup> century, the period in which the sword permanently replaced the bow in the hands of the Samurai. This led to the modification of bulky "o-yoroi" armour weighing almost twenty eight kilos. The lighter "do-maru" and "haramaki" body armour, until then worn by footsoldiers and lower ranking Samurai, then became the model for the new protective wear. Shorter, equipped with smaller "sane" and a skirt made from several panels, this facilitated movement in close combat. These were also reinforced around the thighs, knees and arms. In the 16<sup>th</sup> century, this "do-maru" style armour needed further improvement to resist the arquebuses introduced by the Portugese. As a result, the "sane" became large, long metal plates with simpler craftsmanship. The armourers borrowed various elements from the Europeans such as the breastplate, which they adapted to the Japanese style of dress. This remarkable diversification went hand in hand with a concern for aesthetics, as the Samurai warriors, the Shogun elite, had been developing a considerable feeling for art

## READING

"A history of the Samurai", Robert Calvet, Larousse Historical Library, 2009;  
 "The Samurai, illustrated history", Mitsuo Kure, Publisher Philippe Picquier, 2003.





during the Muromachi period (1336-1573). This trend really took off in the Edo period, starting in 1603: with peace re-established, the warriors exchanged the sword for the paintbrush, as civil servants or politicians. The Samurai no longer wore a kimono and sword every day, but all the same, they did not abandon their armour, the emblem of their social standing. As a result, these suits of armour became genuine works of art, while preserving their military characteristics. As symbols of the highest level of sophistication in Japanese culture, they made for perfect diplomatic gifts. European collections also contain precious body armour made by the master Iwai Yozaemon, the Shogun Tokugawa Iyasu's favourite armourer at the beginning of the 16<sup>th</sup> century. Many collectors have since become interested in the world of these legendary warriors. Gabriel Barbier-Mueller is one of them. Part of his armour collection will be on show to the public in the "Samourai" exhibition at the Musée du Quai Branly, which continues until 29 January 2012. A unique opportunity to discover the Japanese art of war.

Sophie Reyssat

**€15,939** Japanese armour in iron and black lacquer, in its original case embellished with the "mon", Meiji period (1868-1912).  
Paris - Drouot-Richelieu, 3 November 2010  
Aguttes auction house. Mr. L'Herrou.

## Ready for combat



◀ Placed on the chest, as well as on the box encasing this armour and also often featured on the helmet, the “mon” was the blazon of the Samurai family. The Samurai were easily recognised thanks to these helmet ornaments and the emblem representing their clan or military unit, fixed to the back of the clothing. Although somewhat impractical, this extravagant pennant – decorated with gilded fans, peacock feathers, balls of fur or prayer batons – was supposed to bring luck.



▲ This armoured skirt is called “Kusazuri”. In the style of the long “o-yoroi” armour from the end of the Heian period (794-1185), it is made from four panels. The side parts could be lengthened to protect the horseman's thighs. In the “do-marui” style of armour from the 16<sup>th</sup> century, six short panels facilitated combat on foot. A long “haidate” is placed under the “kusazuri”; this “haidate” is in two pieces, joined together like an apron, designed to protect the top of the legs.



◀ Helmet ornaments were developed due to the incessant wars between the provinces during the Sengoku period, marking the end of the Muromachi period from the mid-15<sup>th</sup> to the end of the 16<sup>th</sup> centuries. In the chaos of changing allegiances, it became vital to stand out with imposing features visible from far away, such as these buffalo horns. Cumbersome yet light, these were easily broken, as they were made from lacquered paper. However, this only increased the prestige of a warrior who had proved his worth.



▶ This facial armour was brought in at the end of the Muromachi period at the end of the 16<sup>th</sup> century. The "mempo" protected the whole or just the lower part of the face, and formed a single unit with the helmet thanks to a lacing system. Powerfully constructed, it sported a grimacing mouth beneath a moustache of horse hair or bear fur, and a detachable nose which could take on more exaggerated forms to resemble the destructive "tengu" gods. The horses were also entitled to their own fantastic masks, called "bamen".



◀ Deriving from the Chinese "Tang" and "Song" models, themselves probably invented by the Mongols, Japanese armour was made from small overlapping strips called "sane". These leather strips were initially sewn onto the clothing before the later introduction of metal plates. They were waterproofed with several layers of lacquer and were fixed to each other with silk laces, whose graduated colours created a decorative effect. This flexible armour could be easily folded and transported.

# MUSEUM

## Drawings from **the Louvre**

IN PARTNERSHIP WITH

LOUVRE

**G**iorgio Vasari is one of the purest representatives of what he himself helped to define as "la bella maniera", the "beautiful manner" of Modern artists, intended to surpass nature and the art of Antiquity: an elegant, precious, graceful, apparently effortless art, whose sole theoretical and practical basis was drawing. His greatest claim to glory, however, is as the author of a book designed to establish the historiography of Renaissance art: his "Lives" of the great painters, sculptors and architects. The work, published in 1550 and republished in 1568, was completely new because of its size, rich documentation, historic ambition and criticism. It was an instant success, and even today, it is the starting point for all research on art and the artists of this period. The "Lives" thus established Vasari's celebrity. The intellectual and literary abilities that enabled him to write the book also helped him achieve a status that was not within easy reach for painters in the society of the time. The son of a modest curtain merchant born in Arezzo in 1511, he received his first artistic education from the French master glassmaker Guillaume de Marcillat. The rudiments of literature were taught to him by the Humanist Giovanni Pollastra. In 1523, Clement VII's legate Cardinal Passerini was passing through Arezzo, where he was struck by this

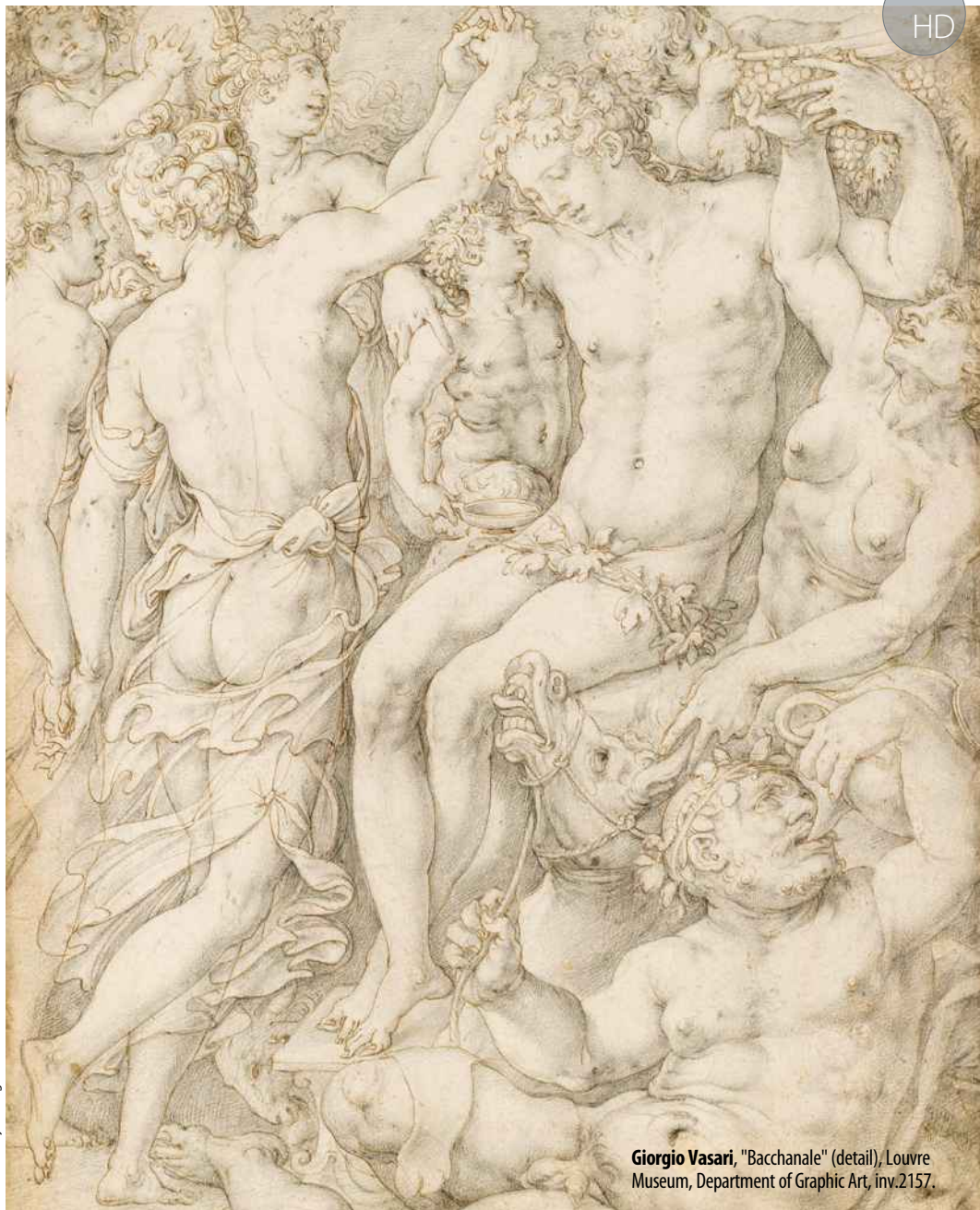
12-year old boy, who was able to recite the Aeneid by heart. He asked the boy to go with him to Florence. There, Vasari furthered his studies in the company of two young Medici princes, Alessandro – later the first Duke of Florence – and Ippolito. He worked on drawing with Andrea del Sarto, studied with the sculptor Baccio Bandinelli, and continued his training in Rome, where he discovered the works of Antiquity and the great creations of Raphael and Michelangelo. After losing his first patrons, the Medici, Giorgio spent several long years roaming from 1537 onwards. In Rome, he worked for the Republican Bindo Altoviti and for the Farnesi family. In 1554, the day after the publication of his "Lives", he entered the service of the Duke of Tuscany, Cosimo I, under whose reign the old republic was finally turned into a monarchic State. He transformed the Palazzo della Signoria, the former symbol of the Florentine republic, into a sumptuous home decorated with many series of monumental paintings and frescoes glorifying the new prince. Little by little, he established himself at the heart of Florentine art scene, which he dominated through his extremely wide-ranging talents. The Uffizi Gallery, which housed the administration of the new State, is the most accomplished example of his creative genius. He died on 27 June 1574. Vasari's literary culture helped him to make his way with princes and popes. It gave him the ability to translate the most complicated of theological concepts into images, and to interpret highly ambitious iconographic programmes. By establishing himself as a scholarly artist, Vasari embodied a new type of artist: the courtier painter. His gave full scope to his writing abilities in the "Lives", an odyssey of artistic creation featu-

## READING

Giorgio Vasari, collection "Cabinet des dessins". Stefania Tullio Cataldo and Louis Frank, co-published 5 Continents/Louvre museum publications. 84 pages, 51 illustrations, €20.



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**Giorgio Vasari, "Bacchanale" (detail),** Louvre Museum, Department of Graphic Art, inv.2157.



**Giorgio Vasari**, "Divinités aquatiques, dessin pour le décor de la "Talanta," interlude by Pietro Aretino given in Venice in 1542", (details) Louvre Museum, Department of Graphic Art, inv.2168.

ring unforgettable figures, which ends with an immense Autobiography. However the very brilliance of "Lives" tended to conceal his artistic personality, particularly in France, where the work was essentially used merely as a historiographical information directory. Endless references to it by French theorists such as Félibien and Fréart de Chambray show their close dependence on Vasari's book, despite the disdain they expressed for its author. As an artist, Vasari was simply ignored. Even though his drawings were admired in France, they were paradoxically known under someone else's name. A large proportion of the Louvre's collection, acquired for the King in 1671, actually come from Everhard Jabach, the most reputable collector of his time. Yet Jabach attributed the majority of the drawings he owned by Vasari to Perino del Vaga. Pierre-Jean Mariette was the first to identify two of the studies as the ceilings of the Palazzo Vecchio. And yet Mariette pulled no punches in many of his criticisms: "All these Florentine masters were astonishing draftsmen, apart from Vasari, whose style degenerated into a vicious practice." It was thanks to Morel of Arleux, the first curator of the Louvre's Cabinet of drawings, that the majority of the drawings were "restored" to the artist. In the end, Vasari shared the fate of all the masters of the "maniera", who were completely forgotten before they were rediscovered in 1950. During the next two decades, the huge task of reconstructing the body of his drawings took place.

### Drawing was the chief element

In 1972, Catherine Monbeig Goguel published the basic volume of the Louvre's general Inventory of Italian drawings by Vasari and artists of his time. Since then, literature on Vasari has continued to be published, but it is still tinged with the prejudices of former criticism. Vasari seemed in fact to have anticipated the criticism that posterity would direct at his



painting. Although he tended to blame this on the large number of his assistants, he also demanded to be judged on his drawing, because drawing was for him both the chief element, providing knowledge of an artist's work and the basic principle of all creative acts. As he says in several passages in the "Lives", the artist develops his own style by assimilating and then surpassing the works of others. Apart from the great Tuscan painters of his youth, Vasari saw the model and ideal of grace he wanted to imitate more in Raphael than Michelangelo. The great decorative undertakings of the Vatican were always present in his mind, especially when he sought to create the equivalent in the Palazzo Vecchio.

### The pen is clearly predominant in the Vasari's work

The Louvre has many of the plans for the ceilings of the ducal residence. Vasari was also equally passionate about Parmigianino. With Michelangelo, outside the field of architecture, Vasari sought to appropriate not his style so much as certain emblematic corporeal figures. In his graphic technique, the pen is clearly predominant in his work, and is often used on its own. Under the influence of Bandinelli and Rosso, he uses the pen in his early work to chisel hard, angular forms. Once Vasari had assimilated Parmigianino's style, it is clear that he sought more refined effects. Wash is combined with the pen in most of the studies for the Palazzo Vecchio, on which he worked from 1555 onwards. After his journey to Venice in 1541-1542, Vasari adopted blue paper, which he used for the stage design of Aretino's comedy "La Talanta". This medium, which he began using after he discovered the world of Venetian painting, highlights the artist's virtuosity in his combined use of black chalk, wash and white chalk.

Stefania Tullio Cataldo and Louis Frank  
*Louvre Museum, Department of Graphic Art*

## TO SEE

"Giorgio Vasari. Drawings from the Louvre", Denon wing, 1<sup>st</sup> floor,  
Mollien rooms, until 6 February 2012.

[www.louvre.fr](http://www.louvre.fr)



© RMN/Stéphane Maréchal

## DESIGN

**Planet Elipson** sounds pretty French!

For its 60<sup>th</sup> anniversary, this historic reference in French electro-acoustics has given itself a splendid dose of youth with the "Planet L", in reissuing an iconic model. From a sound point of view, the idea of "design" immediately makes the Danish firm Bang & Olufsen spring to mind. Yet in the Sixties, a French brand built up a worldwide reputation with fanatics of so-called "high fidelity" sound reproduction. Its name was Elipson. Bought up in 2008 by Philippe Carré, a dynamic entrepreneur, the brand has now revived its former glory by reissuing one of its iconic models, the "bs 50" from 1953. To see it, you would imagine a gadget straight out of the Space Age. And yet at that time, there were no artificial satellites orbiting around the earth; Sputnik 1, which had a number of points in common with this speaker, didn't start beeping until 1957. So, how come it looked like that? In fact, the sphere was not a trendy caprice, but the result of a technical approach to sound that was the very essence of the design ... It in fact consisted of the best shape a speaker could be: "Firstly, with a flat panel, sound provokes stationary waves that interfere dramatically with the signal. For this reason, standard models use absorbent materials," says Philippe Carré. On the other hand, a spherical speaker has many production constraints. At the time, "bs 50s" were made in painted, roughcast plaster, which accounts for their acronym, meaning "staff ball, 50 cm diameter". Their contemporary versions are in resin reinforced with stone powder: a material far better suited to mass production. One of the company's former employees, Édouard Pastor, recalls: "In the Fifties and Sixties, any unwary visitors to the Vitry plant might think they were in a modern

sculpture workshop. Skilled moulders used to work away in an atmosphere white with dust, under the glass roofs of a typical artist's studio, under the eagle eye of one Mr Nicola, especially brought in from Tuscany. A mould could only produce 150 copies, and only fifty or so speakers came out of the plant each day." Luckily for Philippe Carré, times have changed! The "bs 50 Tribute" celebrates the brand's 60<sup>th</sup> anniversary. It was designed for the first sound and light shows at the Château de Chambord, as its acoustic reflector enabled sound to be diffused precisely. We should remember that at that time, the power of amplifiers was extremely low... At the end of the Fifties, a second version with a modified loudspeaker was made at the request of ORTF, France's national radio and television service. It then became the reference for the Maison de la Radio, inaugurated in 1963. At that point, Elipson was first and foremost a professional brand at the leading edge of innovation, partnering not only public radio and television but also the GRM (musical research group) founded in 1958 by the highly demanding Pierre Schaeffer. Who can top that? A remarkable man headed this pioneering adventure: Joseph Léon. In 1948, this engineer specialising in cinema sound systems took over the management of Multimoteur, a firm that began focusing on acoustical sound reproduction in 1940, in particular by studying an elliptical reflector. It followed that in 1951, the

Elipson, [www.elipson.com](http://www.elipson.com) and the site of one of the brand's fans [www.passion-elipson.com](http://www.passion-elipson.com)





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"Planet L" speakers, diam. 29 cm,  
Designed by Jean-Yves Le Porcher for Elipson.



© Elipson

Experiment by the GRM (musical research grouping) with a simplifilm.



© Ina

company changed its name to "Elipson". Léon initiated a policy of all-out research. The concentrated flow of loudspeakers – made by Supravox, Princeps, Audax, Cabasse and others – through reflectors, made it possible to create sound systems of a quality hitherto unknown for large spaces. Elipson was the company that equipped the French pavilion in the Universal Exposition of 1958. The early Sixties were subsequently marked by the development of multi-way speakers on

the initiative of a commission from the ORTF. This led to the creation in 1962 of the "Religieuse", incorporating a lamp amplifier: an occasion to file a patent that solved the acoustical fault created by the two ways of the loudspeaker by mechanically disaligning the speakers. This was one of the ten main patents filed by Elipson, some of which are still at work today in all speakers sold throughout the world. "It's a great shame: they are in the public domain now!" sighs Philippe

Carré. Carré himself, the head of ten brands specialising in sound and image and the creator of the site *son-video.com*, has risen to the challenge of reinstating a brand with a legendary catalogue, which had also successfully established itself in the mass market by selling speakers at Darty. For example, for many years the "5060" was the absolute reference for the *Revue du Son*. The entrepreneur decided to take a leaf out of Joseph Léon's book by investing in research and development. So the "bs 50 Tribute", while preserving the look of its ancestor, is entirely new. "It is a bass reflex system and we have added an invisible vent hole, which gives remarkable sound quality," he explains. But there is no question of merely reissuing iconic models. Since 2009, designer Jean-Yves Le Porcher has been the brand's head of design. We also owe him the "Planet Ls", the latest products with an identity stamped by the Elipson seal. They are spherical, contain a two-way coaxial loudspeaker and deliver between 30 and 80 watts. Their sound quality was rewarded with five stars by the British magazine *Hi-Fi Choice*: a considerable challenge for French speakers! Their price, €699 per pair, makes them relatively more accessible to the general public than the rest of the range (You should be prepared to dole out €3,990 for two "bs 50 Tributes"). As Elipson has always been a brand keen to develop, Carré took it into the realm of electronics with the "Music Centre", a brushed steel disc the size of an LP – ah, nostalgia! – delivering 2 x 120 watts. This amplifier integrating a tuner and CD player is a concentrate of technology boosted by Bang & Olufsen "ICEpower®" amplifiers. Better still, with its fine input array, it can also be linked up to a vinyl record deck, computer or iPhone. The house engineers have even perfected the WELL (Wireless Elipson Lossless Link), a technology enabling the wireless transmission of music without compression, using only 3% of the emission appliance battery. That's not all: for 2012, they have announced the wireless "Planet L", a smaller "Planet M" and a 13-cm diameter "Planet USB" designed for computers, for which a Canadian univer-

sity has developed a very low consumption amplifier using the USB current. Collaborations with other designers have also been initiated: the first with Maurizio Galante and Tal Lancman in the form of the "Sound Tree", successfully tested at the bar of the Plaza Athénée in Paris. However let's hope this frenzy won't prevent vintage lovers from seeking out historical models (there is a market for these), which should soon be appearing in public sales. Keep an ear open!

Sylvain Alliod



"bs 50 Tribute" speaker, 1953, reissued for Elipson's 60<sup>th</sup> anniversary Power: 80W, h. 115 cm.

**WHAT'S UP?**

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