

# Gazette Drouot

INTERNATIONAL

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DROUOT

NUMBER 20

DECEMBER 2012

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W

A portrait of a man with a blue hood, looking slightly to the left. The background is dark.

# BRAFA 13

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D

(Drouot)

monday 10th december 2 p.m.  
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Beautiful furniture (cupboard by Pierre Gole, master in 1651, red lacquered chest by Mathieu Criaerd, master in 1738, black lacquered chest by Antoine Mathieu Criaerd known as Criaerd master in 1747, yellow polychrome chest from Pierre Macret favourite cabinetmaker around 1786, desk from Pierre Garnier, master in 1742 ; jewellery, paintings, art objects and furniture of the 19th century, beautiful furniture of the 19th century among which Charles Guillaume Diehl) etc... Coming from the succession of Maurice Chevalier; s.a.s the prince of Arenberg collection and others.



expert *guy kalfon* (01 45 23 07 54)

*Mathieu Criaerd (1689 – 1787)*

Curved chest of two drawers without any crosspiece, ornamented with red and gold lacquered panels from China. They are decorated with lake landscapes on the frontage and with European glossed panels on both sides of the chest. The decoration in bronze is composed of frames made with juxtaposed volutes, of a central tray made with curves pierced with ovum and with beading decorated with balled-up branches. It lies on its four feet with a high instep. Campan marble top. Paris, around 1745-1750  
Pressed M. Criaerd JME High : 84cm, Larg : 113.5cm Depth : 59 cm Restorations.

Exhibition on Saturday, December 8 from 11 am to 6 pm and the day of the auction, in the morning, from 11 to 12 pm  
Fees: 25% with taxes  
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# LE BRECH & ASSOCIÉS

MAISON DE VENTES AUX ENCHÈRES

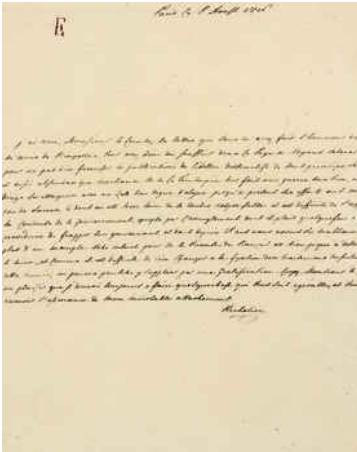
SVV agrément 2008-648

**PARIS** Richelieu-Drouot, VV Room 3 rue Rossini 75009 Paris

**December 18th 2012 - 2 p.m.**

Exhibition there from 9 to 12 p.m., Sale at 2 p.m.

## Lally-Tolendal's Succession



**RICHELIEU**

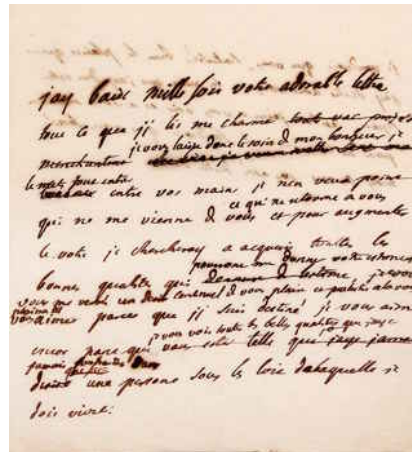


Fine collection of letters written by **MONTESQUIEU** or sent to him.

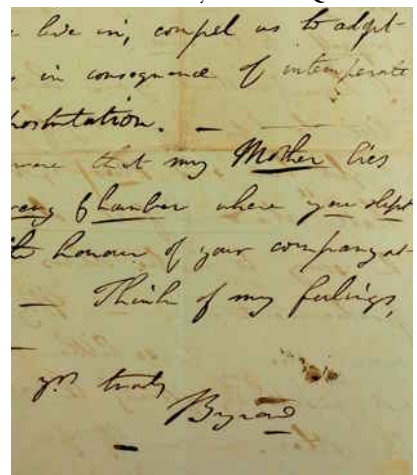
Exceptional set of archives from **LALLY-TOLENDAL** about the war and the loss of India, about the East India Company and his trial, Significant historical, political and literary archives of his son **Trophime-Gérard**.

Fine and rare unpublished letter from **Lord BYRON** about his mother's death.

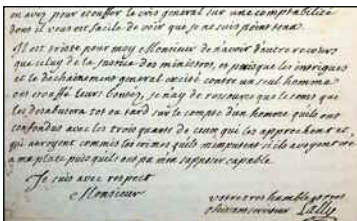
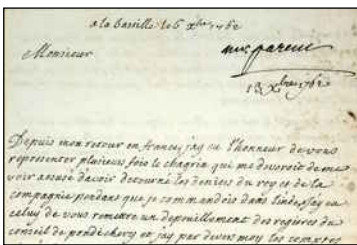
Rare youth score of **Jules MASSENET**.



14 Letters written by **MONTESQUIEU**



**Lord BYRON** about his mother's death.



**LALLY-TOLENDAL**

EXPERT

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€ 150 000 – 200 000



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Candlesticks: 127 cm high, 49 cm wide, 32 cm deep –  
Bases: 103 cm high, 50 cm diam.  
€ 140 000 – 160 000



**A FRENCH LOUIS XVI TULIPWOOD MARQUETRY ORMOLU MOUNTED  
BUREAU A GRADIN, C 1780**

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Stamped C.C. SAUNIER  
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Fydelis SCHEY

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ART MARKET - MAGAZINE



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Unseen works by Coypel, Gérôme, Géricault, a collection of Hopi masks, an ensemble of prints by Salvador Dalí, like surrealist paintings by Tanguy and Delvaux... Here are just some of the impressive events of December, without forgetting a superb selection of Asian items.

## 52 RESULTS

November 2012 will be a month to remember, with record bids notably for contemporary art, jewel, wine...

## NEWS 80

To exhibit extraordinary and often monumental works, and convinced of the market potential, galleries are revamping warehouses on the outskirts of Paris. The art dealer Gagosian puts in at Le Bourget; Thaddaeus Ropac in the north-east of Paris.





## 86 PORTRAIT

The Fondation Cartier looks back over the career of the contemporary Chinese artist Yue Minjun. Through some forty works, the Paris institution aims at showing that this is no shooting star...

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The Musée d'Orsay explores the fashion of their time through the eyes of the Impressionists. A rich and sensual dialogue halfway between light and substance.

## IMAGINARY INTERVIEW 98

January 1520. We are welcomed in Rome by an artist with a courteous, spontaneous humaneness. He is 36, and worn down by malaria. This name? Raphael...



## 108 MEETING

In September this year in Paris, collector Marcel Brient parted with a large collection of French works, ranging from Simon Hantai to Martial Raysse. A profile.

## EDITORIAL



DR

**Stéphanie Perris-Delmas**  
EDITORIAL MANAGER

Will Paris be the new Eldorado of art? To a certain extent, the answer to this question in the form of a prophecy lies in recent exciting events there... In its latest eye-catching campaign, the famous luggage-maker Louis Vuitton's choice of setting speaks volumes: the Louvre and its masterpieces at the heart of the City of Light. The flagship exhibitions that liven up the Paris cultural scene each month, major events like the Biennale des Antiquaires, the FIAC and the Mois de la Photo, and the auctions that attract collectors from all over the world every month (there are two hundred sales in Paris in December alone), are all echoed by the omnipresence of heavyweights in the art market. Larry Gagosian and Thaddaeus Ropac have now opened two new exhibition spaces at the gates of the city. These two galleries designed for monumental contemporary works provide firm proof of the capital's ability to inspire ambitious initiatives.



# An open eye on the world of surrealism



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# NEWS IN BRIEF



## €3,59

This is the price of the iPad application "Edward Hopper d'une fenetre à l'autre", devoted to the Grand Palais' flagship Paris exhibition of the American artist's work. It contains over 300 images!

[www.itunes.apple.com](http://www.itunes.apple.com)

## 334,000 m<sup>2</sup>

Architect Zaha Hadid has dreamed up a new architectural concept in the heart of Beijing: the Galaxy for Soho. The complex contains public and private areas for work and entertainment, and has a fluid, curvaceous, futuristic design characteristic of the 2004 Pritzker prize winner. [www.crane.tv](http://www.crane.tv)



## To See

"The Thirties, the Arts in Italy Beyond Fascism": an exhibition at the Palazzo Strozzi in Florence, until 27 January.

"Peter Lely: A Lyrical vision" at the Courtauld Institute, London, until 13 January: this looks back over the work of the Dutch artist who became painter to Charles II.

[www.courtauld.ac.uk](http://www.courtauld.ac.uk)



## \$480,000

This is the price of the blue gingham dress worn by Judy Garland in The Wizard of Oz, sold in Beverly Hills on Saturday 10 November (Julien's Auctions).







## Become a patron

The 13th century ivory "Descent from the Cross", a jewel of mediaeval statuary that has resided in the Musée du Louvre since 1896, is missing two statuette, which have now been found in a private collection. The Friends of the Louvre and Axa Art have financed 65% of the sum required for the acquisition. €800,000 is still needed. On the strength of the previous successful "crowd-funding" operation enabling the purchase of Lucas Cranach's "Three Graces", the Paris museum is launching an appeal for donations: for the love of art, naturally!

[www.tousmecenes.com](http://www.tousmecenes.com)

## Completely new works by Wang Keping

Since his exile in 1984, Wang Keping has lived and worked in Paris, home to masters of modern sculpture like Rodin and Brancusi. In the shadow of these tutelary figures, the Chinese artist creates sensual works with generous forms inspired by the human body. His favourite material, wood, guides the shape of his sculptures, which have brought him international recognition. The 10 Chancery Lane Gallery is staging an exhibition in Hong Kong until 28 January of 24 pieces never before shown to the public, including "Desire" from 2008. The exhibition will be in Paris from 28 March to 1 April 2013.



## 360°

The Réunion des Musées Nationaux and the Grand Palais are offering a free tour of the "Bohèmes" exhibition presented in Paris until 14 January 2013, as though you were there in person. To enjoy this 360° guided tour, click on [www.grandpalais.fr](http://www.grandpalais.fr)  
NB: comments are in the language of Voltaire.

## Sensitive subjects

In the catalogue of the Bonhams sale on 8 November in London, two lots from the celebrated Summer Palace in Beijing aroused the ire of the Chinese press. The British auction house decided to withdraw them.



# UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS 



# CALENDAR

The main auctions in **Paris and the provinces**

## 3 December

### Collection of Bendicht Rudolf Wagner of Geneva HD

Impressive in terms of size, thickness and weight, a plaque from the Peruvian Chavin culture (a region between the Jequetepeque and Zana rivers) is also striking for its rich decoration (€300,000/500,000). It shows the god of weavers and cotton in profile, with a twisting body. The plaque probably embellished the front section of a coffer belonging to a powerful shaman lord. While the first metal objects of the Chavin culture appeared in around 1,100 BC, silverware items only became widespread several hundred years later. This one, in a solid style, is called "Cerro Corbacho". The final asset of this plaque is its provenance: the estate of Geneva dealer Bendicht Rudolf Wagner, dispersed at Paris-Drouot (Castor - Hara auction house).

Claire Papon



## 3 December

### Several sculptures by César

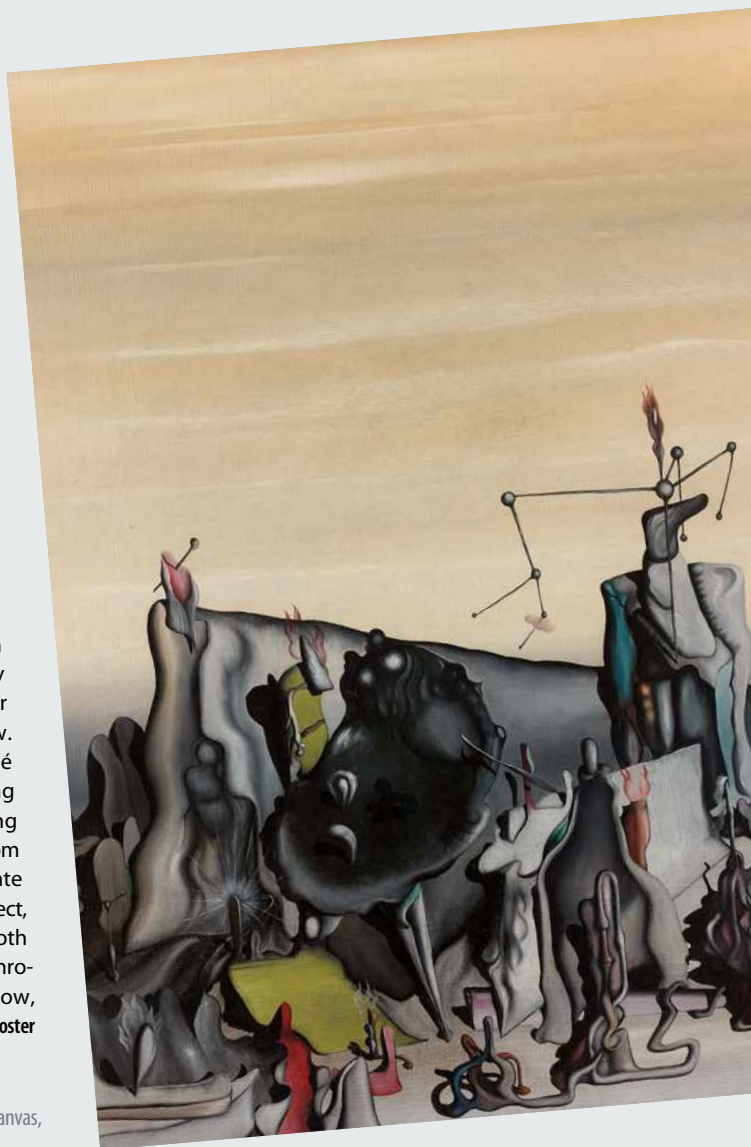
At the request of Total Lubrifiants, the Digard-Pestel-Debord auction house is to disperse a collection of art works at Paris-Drouot consisting of 89 lots, including several sculptures by César, like this bronze numbered 1/9 of the "Victoire de Villeteuse" (€120,000/150,000). As regards paintings, pictures by Erró will share star billing with works by the American James Rosenquist, including "Lunaire" of 1991, estimated at €150,000/200,000.

# Surrealist paintings

## 4 December

The spotlight will be on Surrealism at this Paris sale by Artcurial-Briest-Poulain presenting no fewer than two works new at auction by two current flagship figures: one by Yves Tanguy, the other by Salvador Dali, to whom the Centre Pompidou in Paris is devoting a new retrospective. His "Machine à coudre avec parapluies dans un paysage surréaliste" of 1941 was purchased directly from the artist by its owner. This small oil and gouache on panel, estimated at €1.6/2M should gain from the fact that Dali is much in the news. Meanwhile, this painting by Yves Tanguy, dating from 1933, was given by the painter to a Parisian entrepreneur in exchange for minor work in his studio in 1939, shortly before he left for America in November; it has remained in the family ever since. This composition has never been through the sale room until now. It will be included in the catalogue raisonné of Yves Tanguy's works currently being compiled. The painter succeeds in giving weight to the ectoplasmic forms drawn from his subconscious, which seem to generate each other. The group, like a petrified object, is placed between a ground and a sky both equally neutral. There remains just the chromatic magic of grey and this beige-yellow, which lights up the composition. **Anne Foster**

**Yves Tanguy** (1900-1955), "Sans titre", 1933, oil on canvas, 55 x 46 cm (detail). Estimate: €700,000/1,000,000.



## 4 December

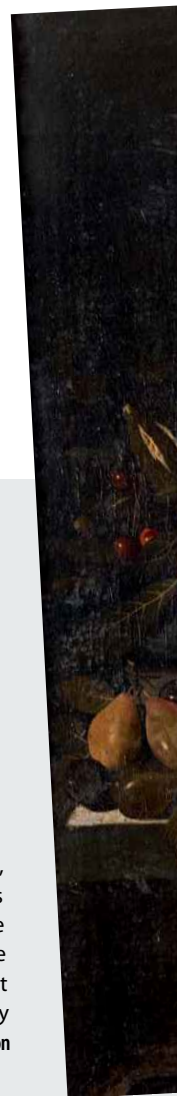
### Liuba and Ernesto Wolf collection

An industrialist born in Stuttgart, Ernesto Wolf settled in Argentina in 1932 with his parents. Shortly afterwards he left for Brazil, where he met Liuba, a sculptor who had studied with Germaine Richier. Between their activities in the furniture industry and the cotton trade, and the opening of a gallery in Sao Paulo, the couple found time to build up a collection - or several, we should say, since each speciality forms a complete group. The glass collection was donated to the Landesmuseum of Stuttgart; the one of 152 African spoons will be up for sale on 12 December. The programme of this current sale, which is staged by Artcurial-Briest-Poulain-F. Tajan, take us on a journey through the history of mankind, from its first attempts at artistic expression, with a 3rd century BC marble idol from Anatolia (€30,000). Turning to the book civilisation, we see that the collection contains some illuminated manuscript Books of Hours and an incunabulum printed in Cologne: "Ars moriendi" by Nikolaus Goetz from 1475 (€200,000/300,000). It culminates in a hymn to life in Matisse's "Jazz" (€150,000). Rouault's "Clown" (€300,000) features among the paintings, alongside a 1966 "Composition" by Poliakoff (€150,000): a final touch that firmly established the husband and wife collectors in the art of their time. And that's the beauty of a collection: where works forge links, responding to each other across cultures and centuries through the simple magic of the collector's eye and passion. **Anne Foster**

## 5 December

To live happily, we should live discreetly... History does not tell us if this artist lived a fulfilled life. But for lack of anything better, he is known as "the master of the Hartford still-life". The reason for this comes from a small group of works whose subject is a table laden with flowers and fruit, kept in Wadsworth Atheneum in Hartford, England, published in 1952 by Charles Sterling. He compares the artist with Caravaggio (1571-1610), but without recognising his hand. It's a rather flattering comparison... The artist is in any case considered as the first painter in Rome to specialise in this type of subject. Other names as well as Caravaggio's have been cited: Giovanni Battista Crescenzi, Francesco Zucchi, and more recently Prospero Orsi, a friend of Caravaggio's in the studio of Cavaliere d'Arpino. The work here has even been attributed to Fede Galizia (1578-1630), a Milanese artist and the daughter of a miniaturist, well known for her flowers and fruit. A pair of still-lifes in the Borghese gallery in Rome is also attributed to the Hartford master. These come from the collection of Cavaliere d'Arpino, whose real name was Giuseppe Cesari (1568-1640), with whom Caravaggio worked as a young man on his arrival in the Eternal City between 1693 and 1695, as did painters of various nationalities. Coming from a private French collection, this picture, up for auction for the first time (Frayse et Associés auction house), is one of the master of the Hartford still-life's three largest compositions. At the Biennial in 2000, another large-format picture by the painter from a private mansion in Majorca was one of the stars of the Paris event. There is likely to be some fierce fighting to obtain this particular plum.

**Claire Papon**



# The master of the Hartford Still-life

HD



Master of the Hartford still-life (active in Rome c. 1600), "Still - life with vase of flowers, dish of figs, pears, peaches, wild strawberries and mushrooms", oil on canvas, 100.5 x 130 cm. Estimate: €120,000/150 000.

Mask K'china Kwikwilyaka, circa 1930, H. 29 cm Idol, Bering Strait, Saint Lawrence Island, Okvik 200 B.C. - 100 B.C., H. 14 cm

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6 December

**Major decorations by Hubert Robert**

Leaving aside the subject, the grandeur of the composition is simply astonishing with its lines and formal inventiveness, right through to his control of the palette with its points of incandescence and zones of evanescence. As so often in his decorative works, Hubert Robert uses a bridge to frame the subject, a waterfall to draw the eye of the viewer and figures to animate the scene, in small format to emphasise the majesty of nature. When he painted his two pictures in 1776, the artist had been back from Italy for ten years. These pictures, forming matching pieces (€100,000/150,000), to be sold at Paris Drouot (Fromentin auction house), were some of the decorative commissions the painter received during those years, like the "Portique d'une maison de campagne" for the financier Jean-François Bergeret de Frouville, exhibited in the Salon of 1775, and for the Comte d'Artois in Bagatelle, the Marquis de Choiseul, and the Marquis de Laborde, for his chateau at Méréville, where he also landscaped the gardens.

Anne Foster



7 December

**8th-7th century BC**

As sailors and merchants, the Phoenicians boldly braved all kinds of dangers in the deeps of the Persian Gulf to seek out the tridacne, the biggest mollusc in the world after the giant squid. Once transported, these giant shells were then decorated by the Phoenicians, or Iranian, Etruscan and Egyptian artists. The sphinx, lotus and rosette motifs and the almond eyes of this female figure betray the influence of the Pharaohs' civilisation. Although we do not know the purpose of these objects - they might have been used in religious ceremonies or as bowls, including for cosmetics - we do know that they were extremely rare, and sometimes served as diplomatic gifts. So we shall expect this example with its anthropomorphic female head (€ 60,000/80,000), one of the very few to come down to us intact, to whet the appetites of numerous connoisseurs at the Paris sale of the Boisgirard-Antonini auction house.

Claire Papon





## 7 December

### Venice, 17th century

These crystal ewers (€100,000/120,000) take their form from the leather water flasks used in the Middle Ages by pilgrims and travellers. From the 16th century onwards these bottles became longer, and leather was replaced by majolica, silver and mother-of-pearl. This type of piece illustrates the fashion initiated by the Medici princes for items combining rare materials with precious mountings: highly delicate work that was carried out by the very best artists and most talented silversmiths. In the 18th century, they began to be sought out for major museums and outstanding collections. So where will they go next, these ewers with their articulated eagles' heads, when they are sold by the Thierry de Maigret auction house? We'll find out on 7 December...

Claire Papon

# 7 December

## Salvador Dalí

### the passion of a collector

For some forty years, a keen enthusiast hunted down prints by Salvador Dalí. This was not the segment most sought-after by other collectors, so he was able to find a few gems, and above all, build up an anthology of Dalí's etchings until 1981. Among the 200 items in this collection of etchings, books, portfolios and photographs sold by the Paris auction house Millon & Associés, the Dalí fan found it hard to include this proof of "Crâne mou et harpe crânienne", of which there are very few examples. The one of "Chants de Maldoror", proposed, is a signed first printing with a set, accompanied by a letter and a postcard from the artist to the publisher, and superbly bound in the spirit of the text by Leroux (€120,000). Thirty years later, Dalí produced the illustrations for Dante's great classic, "The Divine Comedy". The Orangerie Gallery in Cologne drafted a contract for 153 sets of 100 plates signed by the painter. Three sets of woodcuts numbered with Roman numerals all signed by Dalí were owned by the three partners to this contract: Mr. Schneider (the publisher WUCUA), Mr. Sahli and Mr. Reinz (Orangerie Gallery). The one presented here, the II/III, is expected to raise €150,000. So, a tour of the Dalí retrospective now on at the Centre Pompidou could be usefully followed by a visit to Drouot!

Anne Foster

**Salvador Dalí**, "Crâne mou et harpe crânienne", 1935, etching, 45.5 x 54.5 cm (detail), printed by Lacourrière. Unsigned unnumbered copy on watermarked Rives paper. Estimate: €10,000/15,000.



HD

10 December

**Les Amants by Niki de Saint-Phalle** HD

This sculpture by Niki de Saint-Phalle is one of the key lots in the Gros et Delettrez Paris sale at Drouot, which is also offering a monumental painting by Paul Delvaux (see November 2012 issue). Coming from the former collection of Roger Nelly, artist and collector for whom Niki de Saint-Phalle had produced a house in the shape of a multi-coloured Dragon, the "Amants" here are one of the subjects of the fantasy garden at Garavicchio near Pescia Fiorentina, in Tuscany (€180,000/250,000).

9 December

**Studies by Charles-Antoine Coypel**

Charles-Antoine Coypel was one of the leading figures in the arts under Louis XV. Appointed to the very highest posts, including director of the Académie royale de peinture et de sculpture and first painter to the King, the artist left a large collection of works, and his paintings are found in leading institutions throughout the world. In "La Colère d'Achille", a large-scale painting of 1737 now in the Hermitage Museum in Saint Petersburg, the hero of the Iliad is shown with a weapon in his hand on the waters of the Scamander River. The drawing here is a study of the heroic figure. The Metropolitan Museum of New York possesses the drawing of Neptune. This one comes from a set of 16 drawings in a family collection to be sold in Rouen by Normandy Auction

(between €2,000 and 12,000 per drawing). The collection is all the more appealing in that Charles Antoine Coypel's works on paper do not often come on the market. These drawings, in excellent condition, are full of light, and feature various techniques. The 18th century mounting was probably carried out in the artist's studio. Another extremely interesting aspect is that most of the figures, like the handsome Achilles here, have been identified, including one of the Pilgrims at Emmaus in the painting now in the church of Saint-Louis-en-L'Île in Paris, and three male figures in the picture in the Musée du Louvre, "Cléopâtre avalant le poison", illustrating the tragic dénouement of Pierre Corneille's play Rodogune.



# 11 December

## Nkundu reliquary from the Mestach collection

It is no accident that the British auction house Christie's has chosen Paris as the venue to sell the masterpiece of the collection of the Brussels painter Jean Willy Mestach: a Nkundu reliquary more than 2.50 m long, to which the catalogue devotes a long and detailed study (€2/3M). The City of Light, the undeniable capital of the primitive arts, has made a speciality of top-ranking African art sales, including the Vérité collection: hence the presence of this anthropomorphic sarcophagus in the Paris market. Originating from the Democratic Republic of Congo, it was acquired by Mestach from an antiques dealer in Brussels, very certainly G. Dehondt, who had also sold the Nkundun efomba sarcophagus to the Musée de l'Homme in Paris, now the Musée du Quai Branly. Stylistic comparisons between the Mestach reliquary and two examples in the Royal Museum for Central Africa in Tervuren point to a date between 1890 and 1909.

Stéphanie Perris-Delmas



HD



7,02 ct Fancy Yellow. Purity VS2  
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BOUCHERON



CARTIER

Weight of the rubies: 25 ct Origin: Burma  
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BOUCHERON  
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ROOM 3

Tuesday 11th December at 2 p.m.



CARTIER



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RUSSIA. Beginning of 20th Century



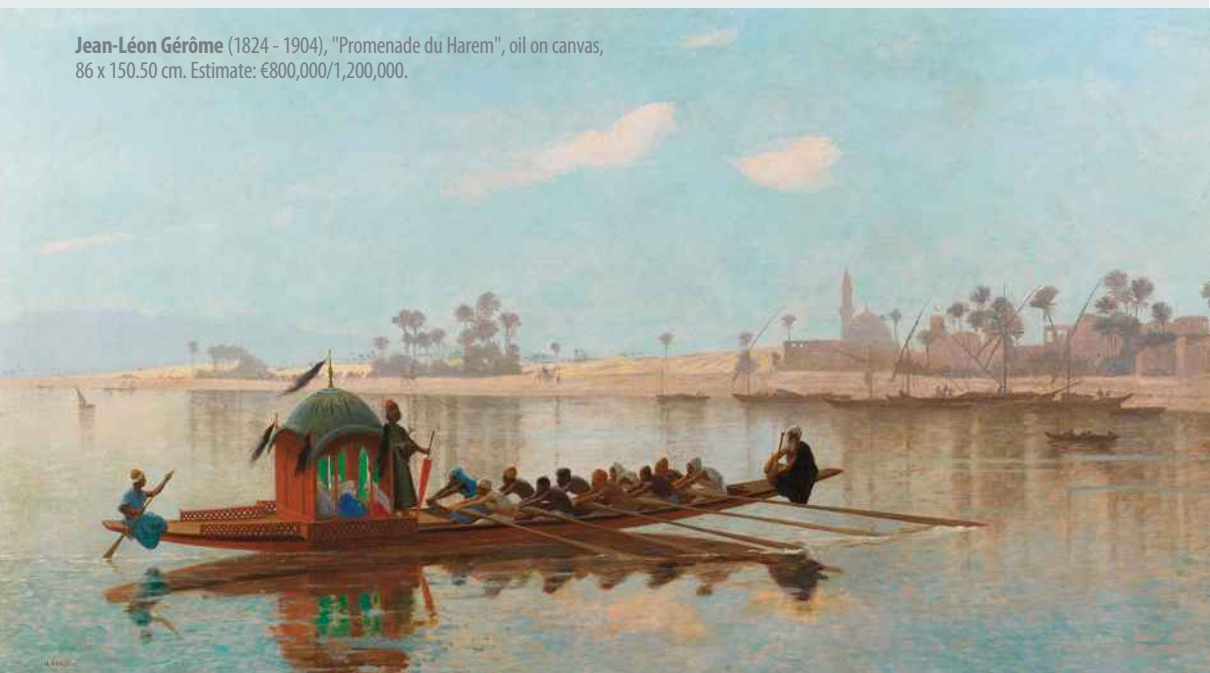
ART DECO

# 11 December

## A first-ever Jean Léon Gérôme

After the tributes of major international institutions, the Paul Getty Museum in Los Angeles, the Musée d'Orsay in Paris and the Thyssen Bornemisza Museum in Madrid, the painter Jean Léon Gérôme looks set at the end of this year to be gloriously celebrated by the market with this painting offered by the Paris auction house Artcurial-Briest-Poulain-F. Tajan. This is the first appearance of this work in the sale room, which comes from the descendants of Madeleine Gérôme, the artist's daughter, and has remained in the family until now. Another considerable asset in the eyes of connoisseurs, apart from its large format, is its subject, the "Promenade du Harem": the very image of an idealised Orient, embellished by the brush of a man acclaimed by posterity as one of the masters of great history painting. Gérôme was very familiar with the East, having made several visits there. In 1868, he stayed there for a long time with various painters and friends, during which time he was able to capture the light so specific to Egyptian landscapes. The painter came back from this journey with a head full of images and numerous sketches that he put to good use on his return to Paris, together with the photographs taken by his brother-in-law Albert Goupil. Later, in the Salon of 1869, he presented a "Promenade du Harem", which he then gave to Goupil and is now in the Chrysler Museum of Art in Norfolk. The painting here, slightly smaller, differs in various tiny details like the musician on the stern and the clothing of the oarsmen.

**Jean-Léon Gérôme** (1824 - 1904), "Promenade du Harem", oil on canvas,  
86 x 150.50 cm. Estimate: €800,000/1,200,000.



12 December

**A Girl's Best Friend**

This white gold ring sporting a pear-cut diamond (5.01 ct) is one of the stars (€210,000/220,000) of the Paris sale by the Europ Auction house at Drouot. It ought to delight connoisseurs in terms of both the form and quality of the stone (I.F), as should, in another genre, a set of four gilt bronze wall lamps bearing hunting decoration with the stamp of Henri Vian, the celebrated 19th century Paris bronze-maker (35,000/40,000) and a wrought-iron console of c.1800 (€50,000/60,000).



12 December

**A hussar by Géricault**

The work of Théodore Géricault features numerous military figures, including the "Cuirassier blessé quittant le feu" in the Louvre, presented at the Salon of November 1814. A few months earlier, on 1 July to be exact, the painter had joined the company of the Mousquetaires Gris de la Garde Royale: a choice that can be explained by the young man's passion for the army and horses, but which also owes much to Géricault's nationalistic commitment. Among the series of military figures he produced during those years, between 1810 and 1814, we find this painting, which comes from a private French collection and is the star of the Piasa sale (€300,000/400,000). It was acquired during the S(ortais) sale in 1925. The highly individual features of the model suggest that the painter had used one of his friends, who had joined the army like himself, as a model. This work is similar in many respects to the painting "Trompette de hussards d'Orléans" now in the Osterreichische Galerie Belvedere in Vienna, which acquired it in 1924 from Bernheim the Younger. It has slight differences, like the sketchier drawing of certain details in the clothing. This preparatory study for the Vienna painting will be included in the next catalogue raisonné of Géricault's paintings currently being compiled by Bruno Chenique. Stéphanie Perris-Delmas



12 December

## African spoons from the Wolf collection

Ernesto and Liuba Wolf's collection of African spoons, sold by the Artcurial auction house in Paris, is a unique selection of 150 pieces built up during the Fifties. Presented to the public during the Musée Dapper's exhibition "Cuillers Sculptures" in 1991 in Paris, it reveals the aesthetic beauty of these everyday objects, considered in African cultures to have sacred value (through the act of eating) and religious significance. Genuine objets d'art, they take up the forms and canons of the statuary, like the remarkable anthropomorphic Dan spoon from the Ivory Coast, 62 cm long (€100,000/150,000), or the other masterpiece in the collection, a Dan spoon representing a woman. Her head is formed by the large oval bowl, while the entire body is decorated with incised geometric motifs (€70,000/90,000). The estimates for some models start at €1,000.

Stéphanie Perris-Delmas



14 December

## Pair of Louis XVI vases in porphyritic granite

From an apartment in the private mansion in the Jardin du Ranelagh, the first Paris residence of the Duke and Duchess of Windsor, come furniture, paintings and numerous objets d'art, which are to be sold at Drouot by the Jean-Marc Delvaux auction house, among other provenances. A distinctly classic programme bringing together some choice pieces, including an eight-light chandelier by Thomire in gilt bronze (€50,000), a Louis XV style sofa upholstered with 18th century tapestry (€40,000/50,000), and a pair of Louis XVI vases in porphyritic granite (€120,000), whose bouquets of three lights with poppy flowers are similar to those of a pair of vases placed on the Queen's mantelpiece in Versailles, as the catalogue tells us. On the topic of paintings, we can also mention a fine picture by Claude Vignon, "Le Banquet de Méléas".



# 16 December

## Hopi Masks

The only connection between the various indigenous peoples of North America is their belief in world harmony. As a creature of the gods in the same way as the wind, clouds, plants and animals, man needs to preserve this divine gift, respect signs and maintain the original order through healing ceremonies. The territory of the Navajos, Hopis and Zunis extends over vast semi-desert stretches bordered by high plateaus: the Mesas. Water, vital to their survival, ensures abundant crops. Every year the Kachinas (messengers from the gods) come and live with men, who honour them in various ceremonies so that they can transmit their prayers. The spirits are charmed, and return in the form of clouds and rain. Between December and July, initiates don the masks and attributes of the kachinas during secret dances in the kivas, then in the village square. This Paris sale (Eve auction house) is offering 20 Hopi masks from two private collections, like this spectacular Kwikwilyaka: a mocking spirit that makes the whole village laugh by imitating the slightest gestures, words and sounds of a person who attracts his attention.

Anne Foster



HD

Kwikwilyaka mask (mocking kachina):  
 Hopi, Arizona, c. 1930. H. 29 cm.  
 Former collection of the Mennonite  
 missions - Former Annabelle Collins  
 collection - Former Roubiou collection  
 Published p. 164 in "Kachina,  
 Messagers des Dieux Hopis et Zunis  
 /Messengers of the Hopi and Zuni  
 Gods" Estimate: €20,000/30,000



HD

16 December

## A hymn to the Pop culture

This painting by Erró is a hymn to the Pop culture and no mistake, evoking one of the founding works of Pop Art, if not its very origin: Richard Hamilton's famous 1956 collage "Just what is it that makes today's homes so different, so appealing?". A champion of narrative figuration, Erró here uses an icon of pop imagery as he employs advertisements and other mass culture media in his paintings. In the New York of the Sixties, he came across the founding fathers of Pop Art, from whom he borrowed the art of the offbeat quotation. This painting, entitled "Pop Queen or The Popular Queen", coming from a private collection - bought from gallery owner Matthias Feld - illustrates the figurative section of the contemporary art sale being staged by the Versailles Enchères auction house (€60,000/80,000). This section also boasts a pastel by Sam Szafran, whose cinematographic framing evokes films of the Fifties and Sixties (€100,000/150,000). On the abstract side, we find Simon Hantaï and his painting from the "Étude pour Pierre Reverdy" series of 1969 (€250,000/300,000), not to mention a 1957 composition by Georges Mathieu, "La Mort du connétable Clisson" (€200,000/250,000).

17 December HD

## "Supreme court" by Luc Tuymans

Antwerp artist Luc Tuymans has been the face of new figurative painting since the Nineties. Creating works that question reality in order to reveal its strangeness, he makes play with the ambiguities of daily life, working with images considerably exposed by the media, as in this piece inspired by a photograph in the Financial Times. In 2003, a year before the Tate Modern's major retrospective on him in London, the Belgian artist was commissioned by the Fond Régional d'Art Contemporain in the Auvergne to produce ten wall-paintings inspired by journalistic themes. All that is left from this project is a book, "Curtains - reconstitution" published by the Auvergne FRAC, and the panel, "Supreme court", as the nine other works were destroyed. The star of the upcoming sale in Paris of the Aguttes auction house, this makes a welcome appearance in a French market that has seen few of the artist's unique works up till now (€470,000/500,000).

Stéphanie Perris-Delmas



# 17 December

## An Oriental beauty by Landelle

For its sale of Orientalist paintings, the Paris auction house Gros & Delettrez has brought together a number of key names in the speciality, including Charles Landelle, the pupil of Delacroix and Scheffer. The Laval-born painter was a famous portraitist, to whom we owe the fine portrait of Alfred de Musset now in the Musée d'Orsay. Much favoured by Napoleon III, the painter also stood out for his portraits of fellah women, and painted variants of them. One is now in the Musée du Vieux-Château in his native town. For this portrait, the artist, who had not yet visited Morocco, used a ravishing peasant girl from the Étretat region as a model, decking her out in Oriental attributes. Estimated at €70,000/100,000, this harem beauty has no cause for envy...



# 19 December

## Moret-sur-Loing by Sisley



**Alfred Sisley** (1839-1899),  
 "Le Port de Moret-sur-Loing - le soir,  
 1884", oil on canvas, 50 x 65 cm (detail).  
 Estimate: €600,000/800,000.

"A delicate soul enchanted by nature" said the art critic Théodore Duret about Alfred Sisley, the "Frenchest" of all English painters, whose landscapes were veritable poems of variations in light. The artist concentrated exclusively on the genre, providing some of the most beautiful examples we know. Here, in this view of 1884, the painter's subject is once more the port at Moret-sur-Loing, a little village in the Ile de France, and a favourite spot of Sisley, who lived there for the last years of his life. Working tirelessly on a motif, he liked to create infinite variations of the same site under the influence of different times and different lights. "Watching this luxuriant countryside with its tall poplars and the beautiful waters of the Loing, so transparent and changeable, I have definitely made the most progress in my art at Moret," as he told his friend Tavernier in 1892. At this time his work was acclaimed by the critics and he had a

string of exhibitions, mainly thanks to gallery owner Georges Petit, who in 1897 presented a hundred and fifty of the artist's works, and did so again in 1917. This landscape, the star of the next Beaussant-Lefèvre sale in Paris, featured under number 82. In the centre we see the flowing river lined with poplars, with the reddish roofs of the village in the background. Sold at the dispersion of the Georges Petit collection in March 1924, the painting was acquired for FF20,100 by one Mr. Simonson. It then went to the collection of Moïse Levi Benzion, an inveterate art lover whose 1947 sale of art works in Cairo was the subject of a marathon catalogue. The Egyptian businessman loved paintings as much as antiquities, and owned several Sisleys. One of his landscapes, "Été à Bougival" from 1876, now belongs to the famous collection of the E.G. Bührle foundation in Zurich.

**Stéphanie Perris-Delmas**





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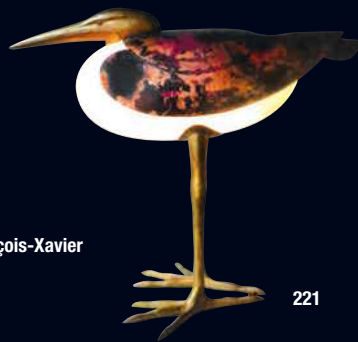
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222

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223 SAULTERRE Georges

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B



C AND D



E



F

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B  
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C AND D  
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E  
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PARIS. BRONZES MARKED (SEVERAL TIMES) BY THE CROWNED C (1745-1749),  
L. XV PERIOD, 80 x 30 x 23 CM

F  
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# INTERNATIONAL

HD



**Salvador Dalí** (1907-1989),  
"Landscape of Port Lligat with  
homely angels and fishermen", 1950,  
oil on canvas, 61 x 61 cm.  
Estimate: CHF 2.8/3.5M.

## 4 - 5 December

### Jewellery by Van Cleef, Cartier...

On 4 and 5 December, the Il Ponte auction house in Milan will be holding several auctions offering a plethora of items. The 4th is dedicated to Modern and Contemporary Art; the 5th to Jewellery, Watches and Silver, including some particularly elegant jewels. A vibrant emerald and diamond platinum bracelet, estimated at €70,000/75,000, brings the well-known name of Van Cleef and Arpels to the salesroom. The leading estimate is far ahead of this, though: €160,000/170,000 for a splendid pair of 28.00 carat diamond and platinum earrings made by Cartier during the 1930s.



## 3 to 7 December

### Painted by Dalí on his return to Spain

The first week in December looks particularly promising, as the Zurich company Koller Auctions is staging no fewer than 15 events, during which over 2,500 lots will be up for sale: African art pieces on 3 December, including a ivory statuette from Benin (CHF 50,000/70,000); the next day a collection of jewellery, dominated by an unmounted 6.03 ct brilliant-cut diamond (CHF 790,000/1.2M), followed on the 5th by a collection of 176 bronzes by the sculptor Pierre Jules Mène, while Thursday is dedicated to furniture and objets d'art (when you might be tempted by a Louis XV flat desk, attributed to the Paris cabinetmaker Jacques Dubois, for CHF80,000/140,000). The week finishes on a high note, with the last day devoted to modern painting. Key works include a 1964 Picasso of Jacqueline Roque, "Nu appuyé sur des coussins", with an estimate of CHF 2.2/2.8M, and a Normandy landscape by Paul Signac "Les Andelys, Château Gaillard" - the place where the artist began to paint in 1886 with the divisionist touch that made him famous (CHF 3.2/3.8M). Last but not least: this landscape by Salvador Dalí, one of his four works on offer that day. As a reminder, the Centre Pompidou in Paris is paying tribute to the Surrealist this winter: an event that is bound to put the spotlight on the artist and his rating. "Paysage du Port Lligat", painted on his return to Spain in 1950, belonged to the famous New York collection of Albert Davis Lasker.

Stéphanie Perris-Delmas



# Fouquet the revival of jewellery

## 8, 9, 10 December

Together with René Lalique, Georges Fouquet embodied the revival of jewellery in the final hours of the 19th century. Like Lalique, Fouquet focused more on the decorative effect of materials than on their value. After taking over the family store in the Avenue de l'Opéra in Paris in 1895, Georges called on the leading designers Charles Desrosiers and Alphonse Mucha to breathe fresh youth into his products. Mucha also designed the new shop in the Rue Royale in a highly appealing art nouveau style, glorifying women and nature; the decoration was donated by Georges Fouquet to the Musée Carnavalet de Paris, where it can be seen today. At its first exhibition at the Salon of the Société des Artistes Français in 1898, the company presented several items

of jewellery, including an orchid brooch with petals. For the first time, Fouquet used plique-à-jour enamel with its gleaming shine. This brooch, which like many pieces of the time could also be worn as a pendant, was decorated with a baroque pearl: a material Fouquet particularly liked because of its pearly highlights, which beautifully plays with the light of the enamel. This first version of the Lady's Slipper brooch belongs to the Anderson jewellery collection in the University of East Anglia in Norwich. A later version, produced after 1901, is now in a private collection. Meanwhile the example here, which is bigger than the other two, has been in the same family for over 70 years. They are parting with it on 10 December at the big sale at the Monaco auction house being held between 8 and 10 December. In matt gold holding a pearl, with translucent enamel petals with enamel veins, this piece is embellished in the centre with a pink tourmaline in a closed setting surrounded by Mississippi pearls. The drawings can be found in the Musée des Arts Décoratifs in Paris. **Stéphanie Perris Delmas**

"Lady's Slipper" Brooch Pendant. An orchid brooch that transforms into a pendant in matt gold set with a large baroque pearl, translucent enamels, closed set pink tourmaline surrounded by "Mississippi" pearls, signed G. Fouquet (engraved). Executed circa 1900. 90 x 110 mm; 66.7 g. Original green bronze Levant leather box. The white satin interior indicates the brand: Fouquet 35 Avenue de l'Opéra - Paris. Estimate: €200,000/250,000.

## 12 – 13 December

### The Steven A. Greenberg collection

Alongside his numerous other business ventures, it is clear that Steven A. Greenberg had a keen eye for French art deco. Having first been inspired on a trip to Paris, this connoisseur proceeded to assemble a fine collection in the genre, which will be up for auction in Christie's New York salesrooms. Among the 210 lots expected to fetch a minimum of \$15M, a modernist desk by Émile-Jacques Ruhlmann, the French designer well-known for his art deco style, carries an estimate of \$2M/3M.

### Modern British Art

The setting is Britain between the 1920s and 60s; the gates of a local mill are open, and we get a glimpse into the everyday lives of people going about their business. This snapshot of British life entitled "At the Mill Gate" was painted by Lawrence S. Lowry, whose works are due to appear in a major exhibition at the Tate Britain next year. It is one of the leading works in the Modern British Art sale taking place at Christie's in London on 12 and 13 December, and is predicted to realise £1.2M/1.8M: a noteworthy contribution to the potential total of over £12M.

## 16 December

### Designed by Noguchi

In ongoing 20th anniversary celebrations, Los Angeles Modern Auctions (LAMA) are holding an auction, having staged their first celebratory sale in October. Over 350 lots will appear at this event, including a rare Chess Table designed by Isamu Noguchi (*see illustration*), made from birds-eye maple wood with an aluminium tray painted black (\$150,000/250,000). A number of works by the American painter Robert Rauschenberg will also feature, including the distinctive 1975 textile collage "Lattice (Hoarfrost)" (\$70,000/90,000).

Joanna Laverock



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SUNDAY, DECEMBER 16th at 2.30 p.m.

## ABSTRACT AND CONTEMPORARY ART



**Simon HANTAI.** «ETUDE POUR PIERRE REVERDY», 1969. Oil on canvas  
monogrammed and dated on the lower right. 242 x 210 cm

PREVIEWS: SATURDAY 15TH 10 A.M TO 6 P.M – SUNDAY 16TH DECEMBER 11 A.M TO 12 P.M

For more informations please contact Olivier Perrin or Gilles Frassi at 00 33 (0) 1 39 50 69 82





# TAJAN

ASIAN ART  
MONDAY, 17<sup>TH</sup> DECEMBER



IMPORTANT COVERED VASE  
in gilded bronze and polychrome cloisonné enamels, China,  
Qing dynasty, Qialong period (1736-1795),  
H. 80 cm

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# SPECIALITY

Asia makes an appearance in the European sales rooms this December. We have selected some of the season's key events for you.

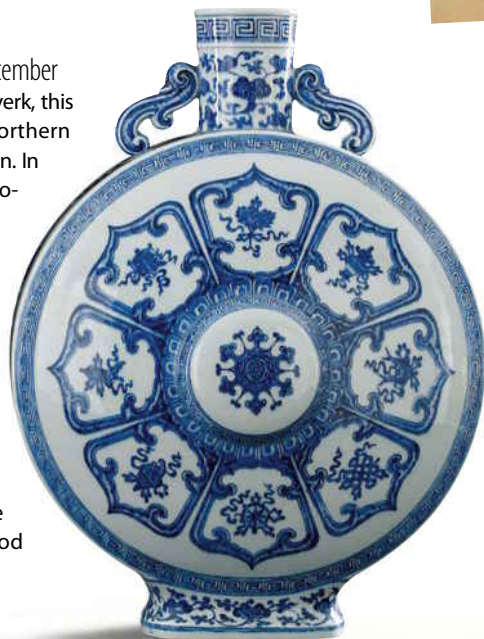


## Bodhisattva Vajrapani 7-8 December

The Lempertz auction house is staging a sale in Cologne entirely dedicated to Asian arts from India, Japan and China. One appealing item is a western Tibetan bronze of Bodhisattva Vajrapani from around the 12th century (€60,000); another is a Sino-Tibetan thangka representing Buddha Shakyamuni, from the Qianlong period. The catalogue indicates that this was probably made by an imperial workshop for the Xumi Fushou temple in Chengde in the province of Hebei (€50,000).

## Qianlong Period 4-6 December

Sold by Stockholms Auktionsverk, this bianhu flask come from a Northern European aristocratic collection. In fine blue and white monochrome, it is decorated with eight Buddhist symbols contained in lotus petals. It dates from the reign of the Qianlong emperor (1736-1795), and bears witness to the imperial policy of reviving the production of past masterpieces, notably the imitation of the famous blue and white style of the 15th century Xuande period (€1.2/1.4M).





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Scroll painted by Zhang Weibang, after Lu Huang, dated 1752, from the former imperial collections of the Qianlong Emperor, also bearing the appreciation seal of the Jiaqing Emperor; horizontal painting in colours on paper. 304 x 54 cm (detail), missing right part, torn off (originally 5.60 m). Estimate: €300,000/500,000.



## Imperial provenances 7 December

To discover Asian objets d'art, you sometimes need to venture into classic sales... For example, placed between a pair of Boulle plinths attributed to Etienne Levasseur and a Flemish landscape attributed to Hans Bol, several Chinese pieces ought to whet the appetites of enthusiasts at this Paris sale (Claude Aguttes auction house). First and foremost, we find this Qianlong period scroll from the former imperial collections. This painting is one of a series of three commissioned by the emperor. The signature colophon indicates Zhang Weibang, a court painter who specialised in figures, birds and small animals, and here painted in the style of a Tang dynasty artist, Lu Huang. Dated 1752, the scroll also bears the appreciation seal of the Jiaqing emperor. Listed in the third delivery of the Midian zhulin (pearls of the imperial treasure), which consists of Buddhist and Taoist paintings, the work represents the Taoist pantheon, whose splendour resembles that of the emperor. It features a legion of celestial officials of both sexes. Also worth noting, with a reasonable estimate (€4,000/6,000), is a cake of imperial ink known as yuxiang or "aroma of the emperor", dated 1772 (Qianlong period) and presented in a black Japanese lacquered wooden writing case.

## Ruyi sceptre 17 December

The sceptre, or ruyi, meaning literally "according to desire", is a symbol of benediction, long life and good fortune. It was thus frequently offered as a gift and made in various materials, whose degree of preciousness reflected the rank of the owner. The celadon nephrite jade example here (€30,000/50,000), dating from the Qing dynasty, features in the sale of Asian art staged by the Paris auction house Tajan on 17 December. Other noteworthy items include a Qianlong period covered vase in bronze cloisonné enamels decorated with Lingzhi mushrooms (€20,000/40,000), and a double-sided scholar's screen in pale celadon nephrite jade with mountainous landscape decoration (€8,000/12,000).



## Lin Fengmian and Chen-Chi

9 December

Bruno Hirt and François Nugues, the French auction house established in Laval, is dispersing the collection built up after the Second World War by Raoul Baude. The son of a navy officer, the young man arrived in China in 1907, taking up an administrative post first in customs, then in the postal services: a job that required him to travel. A fluent Chinese-speaker with a keen interest in the Asian arts, he built up a fascinating collection over the years, focusing particularly on Chinese paintings. He became friends with the painters Lin Fengmian and Chen-Chi, some of whose works are on offer. Lin Fengmian's include landscapes, a crane in flight and some actors at the Opera, all favourite subjects of his (€20,000/30,000 per lot). As we remember, he was one of the Chinese artists living in Paris from 1920 to 1925. The collection devoted to Chen-Chi consists of a dozen pieces demonstrating the painter's fondness for nature and landscapes (€300/400 per piece).

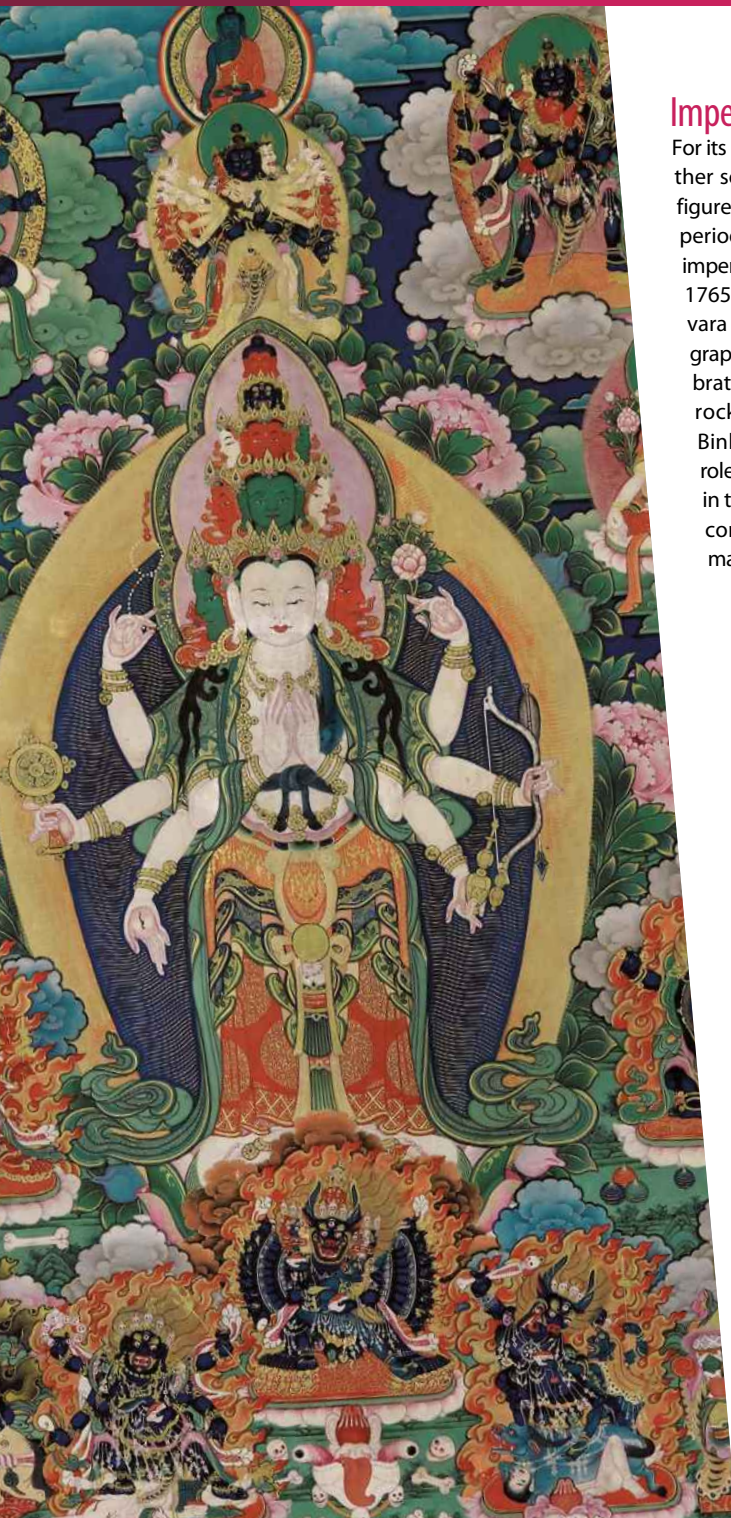


## Rhinoceros horn raft 17 December

Nearly 300 lots are on the menu of this sale featuring excellent quality Asian art from various provenances, including the former collection of a French diplomat (Artcurial auction house). As well as objects from small collections of undeniable charm, such as kingfisher feather hair ornaments (€600-800), connoisseurs will have a chance to acquire rare works like this Qing dynasty rhinoceros horn pouring vessel carved in the shape of a raft (€250,000/300,000). Here the term "rare" is far from clichéd, as we know of only about twenty like it in the world, three of which are in the Palace Museum of Beijing. It represents Zhang Qian sailing along the Yangxi River. This officer of the Han dynasty imperial palace sent on a mission to north-west China in 139 BC and taken prisoner by the Xiongnu tribe, embodies the image of the explorer who opened out new trade routes. Within this small corpus of pieces, this example, which has been in a private French collection since the 19th century, bears two as yet unlisted stamps: 尤起 (You Qi) 字雷復 (Zi Leifu). The six characters ornamenting the spinach green jade imperial seal are all identified and lend particular interest to this piece (€150,000/200,000): Yushufang jiancang bao (Great seal of works examined for preservation in the emperor's library). Its imprint is referenced in the Qingdai dihou xiyinpu, the famous compendium of the Qing emperors' seals.

A very rare rhinoceros horn raft-form pouring vessel,  
China, Qing Dynasty, 17th-18th Century.  
Estimate: €250 000 – 300 000.





## Imperial thangka 18 December

For its sale of Asian art, Sotheby's has brought together some choice pieces in Paris. For example, a figure of Amitayus in gilt bronze from the Kangxi period (€300,000/400,000) will be vying with an imperial thangka from the Qianlong period, dated 1765, representing Ekadashamukha Avalokitesvara (€40,000/60,000 *illustrated*). Regarding the graphic arts, we find a work from 1939 by the celebrated Zhang Daqian showing bamboos and rocks, a mountainous landscape by Huang Binhong (€50,000/70,000), who played a key role in the revival of traditional Chinese painting in the modern period, and an ink drawing by his contemporary, Qi Bashi, dated 1948 and estimated €35,000/45,000.



## From Northern China 19 December

The Christie's Asian art department is celebrating its tenth anniversary in Paris. It has brought together some outstanding pieces for the occasion, like a pair of enameled porcelain Hu vases imitating bronze so cleverly that they are indistinguishable from the real thing. These two pieces from the Qianlong period (€100,000/150,000) will share star billing with this wooden sculpture of Guaniyn dating from the 13th century (€200,000/300,000). This divinity, who came from India, was one of the most popular in China. She lent her features to numerous, often life-sized statues, sculpted with the naturalism and humanistic style typical of Song artists. Such statues became widespread in Northern China between the 10th and 14th centuries.

## The Qianlong reign

17 December

This "biandu" flask in bronze cloisonné enamel is one of the stars of Pescheteau-Badin's Paris sale at Drouot. On the underside of the base it carries the mark "Da Qing Qianlong nian zhi", indicating its date: the Qianlong reign, a period when Chinese art reached one of its peaks.

It has a particularly rich decoration of flowers and fruit trees in cloisonné enamel (€30,000/40,000).

Stéphanie Perris-Delmas





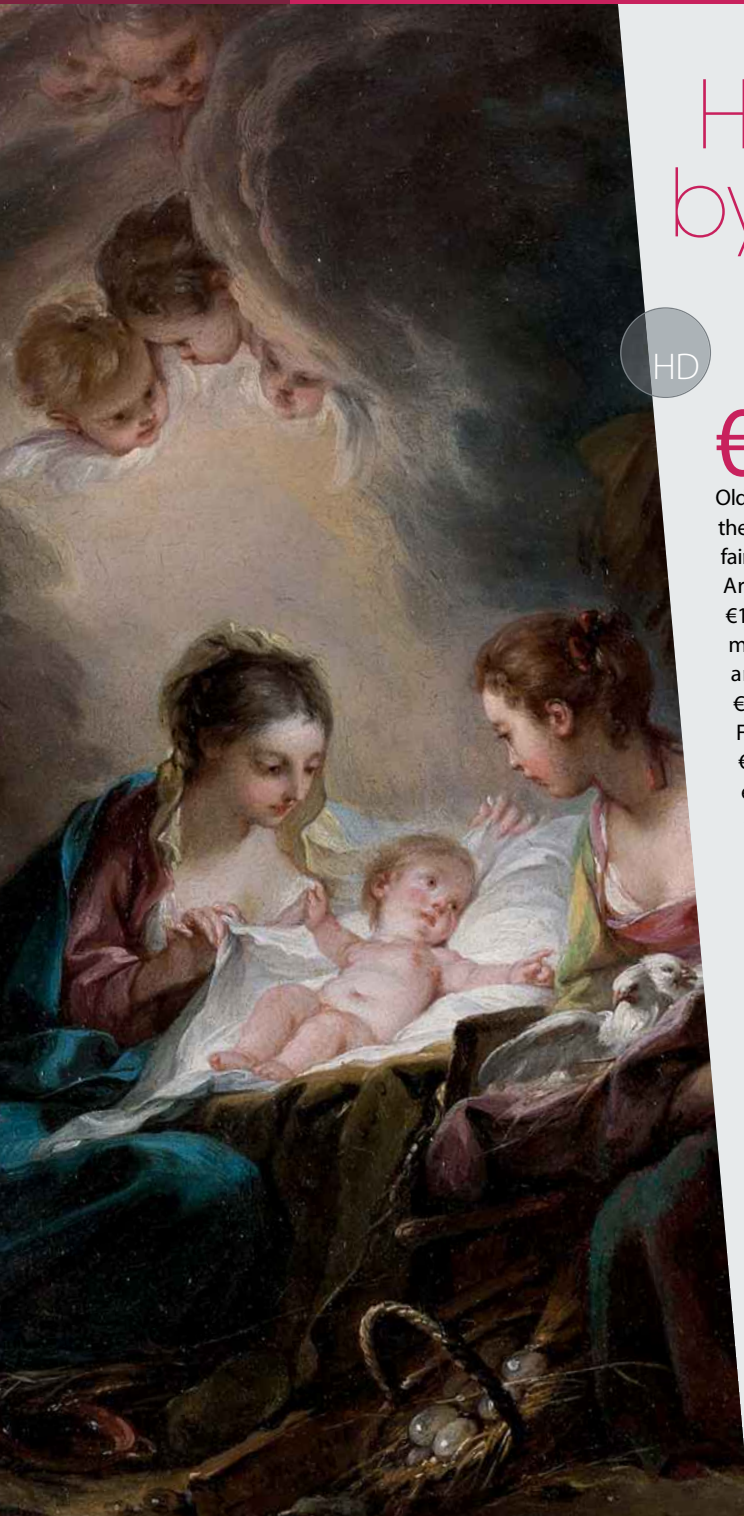


A dark, atmospheric painting of an interior scene. On the left, a window with a wooden frame looks out onto a bright, overcast sky. In the center, a wooden chair with a simple backrest stands against a dark, textured wall. In the foreground, a dark, shaggy dog is curled up on a wooden surface. The overall mood is somber and quiet.

# AUCTION RESULTS

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# Holy Family by Boucher

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## €447,500

Old Masters have been a great success at both the Palais de la Bourse with the Paris Tableau fair, and in the auction room with this sale by Artcurial, where the 51 lots totalled €1,969,229 after a low estimate of €1.5 M. The majority of buyers were Russian, European and French collectors. The top price, €447,500, went to a small copper panel by François Boucher, estimated no higher than €300,000. Boucher's paintings on copper are extremely rare in the market, as are his religious subjects. As the icing on the cake, this was identified as one of two works presented by the painter at the Salon of 1748 for the cabinet of the Marquis Charles-François de Calvière, lieutenant-general of the King's armies and a knowledgeable collector. Several compositions he collected are now in the Musée du Louvre. The picture here was greeted with much critical acclaim at the Salon. It only reappeared in the market in 1935, when it was bought from A. Weil by Mrs Jules Patenôte. Since then it has remained in her family.

**François Boucher** (1703-1770), "La Sainte Famille" (Holy Family), 1748, copper, 24.5 x 18.5 cm (detail).

€504,750

## The stamp of Marie-Antoinette's furniture depository

The classic programme of this Paris sale on 9 November was divided into three parts: a general interest section and two collections, producing a final total of €6,445,750 (Sotheby's France). The collection of an erudite Frenchman was dominated by the €504,750 (quadrupling the estimate) fetched by a pair of mid-18th century Venetian Rococo commodes in regilded wood and polychrome lacquer with floral decoration (l. 81 cm). They feature pronounced curves, two doors with relief ornamentation of a dog chasing a hare, and four openwork decorated drawers. The general interest section, which garnered €504,750 (doubling the estimate), reached its high point with a Louis XVI Turkish sofa stamped by Georges Jacob in carved beech lacquered blue, with contrasting gold ornamentation. It bears the stamp of Marie-Antoinette's furniture depository, and was probably delivered for the French Queen between 1777 and 1779.

€84,126

## Topino associated with Gilbert

The two stamps featured on this Louis XV lady's writing desk in mahogany and tulip wood veneering enabled it to register €84,126, on 29 October at Paris-Drouot (Massol auction house). One of them, the better known, is revealed by the inlaid decoration of furnishing objects forming the stylistic signature of Charles Topino. These ornament the back of the piece, the stretcher tablet and the doors of the three pigeonholes found beneath the angled drop-front. The other cabinetmaker associated with Topino, André-Louis Gilbert, is less famous. Topino was admitted as master in 1773; Gilbert the following year. We know little of their partnership, except that they shared the same eminent clientele. This desk bears witness to the continued use of forms popular in the Well-Beloved's reign in that of Louis XVI. Meanwhile, the marquetry of the quatrefoil rosettes in the reserves of the rolltop on the tier and the sides is typically Neoclassical. Its severity is counterbalanced by Topino's marquetry tableaux. *Sylvain Alliod*



€5,9M

## Wines from the Hospice de Beaune

The 152nd sale of Hospices de Beaune wines certainly fired wine lovers on 18 November, registering record bids (Christie's). The €5.9 M raised will go to the Carla Bruni-Sarkozy foundation, to the actor Gérard Depardieu in his fight against illiteracy, and to the "Idée combattant l'épilepsie" foundation sponsored by Guy Roux. This record sum, which will benefit the Beaune hospital, is even more remarkable in that the offer is down by 33% compared with 2011 because of the climatic vagaries that hit the 2012 harvest in Burgundy. The red wines shot up by nearly 69%, while white wines were negotiated at prices up by 18%. According to Christie's, Asian customers accounted for 12% of purchases by value. A highlight of the sale, the "President's Lot" (a 350-litre barrel of grand cru Corton) garnered €288,090 under the hammer of France's former first lady, Carla Bruni-Sarkozy. The buyer was a Ukrainian businessman, Igor Iankovskyi, who plans to auction the wine in his own country to finance charity works. €71,690 went to a Clos de la Roche Grand Cru Cuvée Georges Ritter, and €47,080 to a Mazis Chambertin Grand Cru Cuvée Madeleine Collignon. The six barrels of Echézeaux Grand Cru Cuvée Jean-Luc Bissey each fetched €53,500.

Chantal Humbert



€825,000

## Attributed to François Rémond

Here the term "spectacular" applies to both the result – €825,000 obtained on 16 November in Paris (Brissonneau and Daguerre auction houses) after a high estimate of €40,000 – and the object, this late 18th/early 19th century chandelier attributed to one of the most eminent bronze-makers of his time. François Rémond worked mainly for the court and the marchand-mercier Dominique Daguerre, taking over from Pierre Gouthière after he went bankrupt. The Metropolitan Museum of New York has a pair of twenty-four light chandeliers attributed to Rémond, with a model relatively similar to the one here. This stands out for the lavishness of its ornamentation, from the griffin heads emerging from crystal discs to the busts of winged infants: models that seem to have belonged to Gouthière.



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€275,000

## Pre-empted by the Louvre

Proposed on 16 November in Paris, this singular painting by Hubert Robert was new in the sale room (Brissonneau and Daguerre auction houses). In the background can be seen the Seine with the Pont-Neuf and the distant cupola of the Institut de France - all behind bars, because the composition shows a cell in Châtelet prison, destroyed in 1808. Today you need to be in the Théâtre du Châtelet to enjoy the view, without bars... Estimated at no more than €60,000, bidders fought for the painting up to €275,000, when it was finally pre-empted by the Musée du Louvre. However, the prison world depicted is not too disagreeable. The leather case on the ground tells us the prisoner's identity: Baron de Besenval de Brünstatt. He died a free man in 1791, having been cleared the previous year of the accusation of planning to lay siege to Paris in 1789.

Sylvain Alliod

€234,750

## Record for Leni Riefenstahl

At this sale of photographs on 16 November in Paris (Sotheby's), one result stood head and shoulders above the rest: the €234,750 garnered by one of 15 copies of the Nuba Portfolio (Berlin, Fine Art Photography, 2002) by Leni Riefenstahl, containing 30 dye-transfer prints. Only seven examples have come down to us intact: a rarity that explains the enthusiasm it aroused (the work had been estimated at no more than €80,000). It set a new world record for the photographer. In the middle of the Fifties, fascinated by Hemingway's "The Green Hills of Africa", Riefenstahl set off for East Africa, where, inspired by George Rodger's photograph "A Nuba of Kordofan", she concentrated on the Nuba tribe, and learned their language.



€837,500

## Abstract composition by Poliakoff

On 16 November at Drouot, Serge Poliakoff totalled €1,115,000 in two lots (Blanchet & Associés auction house). An atypical "Tryptique jaune 58-198" from 1958, having belonged to the former collection of the painter's wife, exceeded its estimate at €277,500. But the finest surge, at €837,500 was achieved by a painting of 1969, the year of the artist's death. Its estimate was €250,000/€350,000. At Versailles on 24 June 1990, at the height of speculation fever, it fetched FF3.7 M. The result obtained now puts it third among the artist's top prices (source: Artnet), a threesome with not much between them: Poliakoff's world record, €985,526, is held by a 1954 painting in the Rena and Jean-Louis Dumas collection, dispersed on 10 June 2011 at Drouot by the Ferri auction house.

Sylvain Alliod



€57,199

### Birkin bags

This new session dedicated to Hermès products totalled €1,502,660 at the Paris company Artcurial's sale on 30 October. Several records for the brand's models were broken. The fratricidal war between the Birkin and Kelly bags was once again won by the former. €57,199 went to a 2005 Birkin bag in denim blue porosus crocodile (35 cm) with palladium silver hardware. It was followed at €53,482 by another Birkin, this time from 2008, in matt chocolate porosus crocodile (35 cm) with palladium silver hardware.

Sylvain Alliod

€1,3 M

### For the Jouve collection

Consisting of some 500 works, the Roger and Suzanne Jouve collection was dispersed on 3 and 4 November in Brest (Thierry - Lannon & Associés, in two sessions). With lots expected to reach between €200 and €40,000, it registered over €1.3 M, largely exceeding the estimates. Apart from a highly enthusiastic audience in the sale room, numerous absentee bids were received from the UK, Norway, Germany, Italy and the United States, among others. The collection, which was offered in good condition, had been started by Suzanne's parents, François and Clarisse Péruse, who ran art stores first in Montparnasse and then Montmartre. With her husband, Roger Jouve, Suzanne continued the family tradition of seeking out paintings and sculptures. The collection, which covers one and a half centuries, reflects the main artistic movements of the 19th and first half of the 20th centuries. The Breton school was well-represented with Henry Moret, who took the lion's share when "Les Falaises d'Ouesant" was knocked down for €64,200. This will be included in the catalogue raisonné by J.-Y. Rolland.

Chantal Humbert



HD

Allons, enfants de la patrie!  
 Le jour de gloire est arrivé.  
 Contre nous de la tyrannie  
 L'étendard sanglant est levé.  
 Qu'on nous envoie dans les campagnes  
 Pour cueillir ces féroces soldats.  
 Ils viennent jusque dans nos bras  
 Égorger nos fils, nos compagnons.....  
 Citoyens! formez vos bataillons;  
 Qu'un sang impie abreuve nos sillons.

R. L.

Si vous envoyez les autres strophes; mais  
 informez, très bien tout d'abord, si possible  
 tout la fois de ma pacifisme

€237,926

## "Allons enfants de la Patrie..."

On 15 November at Drouot (Néret-Minet - Tessier & Sarrou auction house), this autograph manuscript by Claude-Joseph Rouget de Lisle, containing the first verse of "La Marseillaise" and the song's refrain followed by an interesting annotation, was pushed up by fervent bidding to €237,926, finally going to a French collector, who intends to donate it to one of France's museums some time in the future. The two paragraphs are enhanced with the following note, under the author's initials: "I would really like to have sent you the other stanzas, but these ill-formed characters, drawn slowly and laboriously, will explain my stinginess".



HD



€3,28 M

## Émile du Châtelet, the "divine marquise"

This Paris sale on 29 October devoted to the works of Émilie du Châtelet and her château at Cirey totaled €3,289,875 (Christie's France, Boisseau-Pomez, auction room of the Haute-Marne auction house). The books and manuscripts on offer, found in the Haute-Marne in some trunks where they had lain for two centuries, constituted a major discovery as regards the person Élisabeth Badinter considers the first woman scientist in France. While no pre-emption was made, the Musée des Lettres et Manuscrits de Paris battled up to €961,000 for the 35 notebooks. These contain handwritten copies dated between 1745 and 1749, with copious corrections by the Marquise, of the "Exposition abrégée du système du monde selon les principes de Monsieur Newton" (A short exposition of the world system according to the principles of Mr. Newton), contained in the second volume of Isaac Newton's "Mathematical Principles of Natural Philosophy" published in 1756. The Bibliothèque Nationale has requested the complete digitisation of this manuscript, which will be exhibited from 15 January in the rooms of the Musée des "Lettres et Manuscrits". The subject of a major exhibition at the Bibliothèque Nationale de France in 2006, Émilie du Châtelet was the first to make a French translation of Newton's master work, published for the first time in London in 1687. From 1726 to 1729, Voltaire lived in exile in England, where he discovered the English scientist's thinking and became its propagator in France. He was at the origin of the meeting between the "divine marquise", his mistress, and the mathematician and physicist Pierre Louis Moreau de Maupertuis, who introduced Newton's theories into France in 1732.

Sylvain Alliod



€94,179

## Russian treasures

This sale in Paris on 15 November (Coutau-Bégarie auction house), which totalled €840,120, was devoted entirely to Russia. Estimated no higher than 8,000, the cross in the photo, the Order of St Anne, First Class, was battled for up to €94,179 notwithstanding some gaps, notably in the central enamel section. It made up for its defects through its age (it dates from the beginning of the 19th century) and the identity of one of its recipients, Ivan Nikolayevich Tolstoy (1792-1854). He officiated as a member of the Page Corps, and was a major general, a State privy councillor, then senator and auditor in Siberia. It was awarded to him on 30 April 1840. S. A.

HD

€661,000

## World record for a Man Ray photo

This Christie's sale in Paris on 16 November registered €3,047,788, with no fewer than four world records to boot. The first, at €661,000, went to Man Ray with a solarised silver halide print, "Primat de la matière sur la pensée" (1929). The model in the photograph is Meret Oppenheim. In 1929, Man Ray and Lee Miller discovered solarisation, where the negative is re-exposed during development. This record-breaking print belonged to gallery owner and collector Julien Levy. Man Ray also garnered €109,000 with a 1929 silver halide print mounted on cardboard of Modigliani. This was a photograph of the painter's death mask. €265,000 marked a world record for El Lissitzky with a silver halide print, "Pelikan Tinte, photomontage", 1924 (21 x 15 cm). The photographer, who was ill, had agreed to work for the Pelikan factory to pay for treatment, and produced a series of photographs and photomontages for the ink manufacturer.

Sylvain Alliod



HD

€100,000

### Attributed to the Muntadas master

Part of a regional inheritance, this tempera on wood from c.1470 obtained €100,000 on 18 November at Louviers (Jean Emmanuel Prunier auction house). It is attributed to the Florida Master, a Catalan painter influenced by the Valencia school. His main works are found in the Muntadas collection (now in the Catalonia Museum of Art in Barcelona), meaning that he is also known as the "Muntadas master". The Catalan school is recognisable from the mannerist character of the costume: the armour is finely damascened in gold, the cloak falls in elegant broken folds of crumpled silk, while the helmet features spreading gold rays that gracefully wreath the forehead of the invincible.

Chantal Humbert



€134,400

## Bi-shaped ornament

This bi-shaped ornament, which was hoped to raise €4,000, was taken to dizzy heights at a sale in Niort on 17 November (Biard auction house). It came from a regional collection, and was offered in a fine state of preservation. Arousing keen competition, it inspired a spirited tussle between several well-informed collectors, museums and the international trade. At €80,000, seven bidders were still in the running. The ornament was finally knocked down for €134,400 to an enthusiastic buyer, and now returns to its country of origin. Much prized in China for thousands of years, nephrite symbolises nobility, power and perfection. It was used to make decorative objects and became a real talisman, protecting the person who wore it. The Chinese also attributed medicinal powers to it: ground to a powder, it was used to make potions for immortality, according to their concepts of the afterlife. This ornament, carved during the Ming dynasty (16th and 17th centuries), features a number of ornate iconographic subjects: as well as eight stylised chilong dragons facing each other, it also boasts another superb dragon, the favourite emblem of Chinese emperors.

HD

Chantal Humbert

€261,375

## Rhinoceros horn

On 19 November at Drouot, five Chinese rhinoceros horns carved in the form of libation cups during the 17th and 18th centuries totalled €517,651 (Claude Aguttes auction house). The one with the so-called "hundred children" decoration attracted the most avid bidders, and at €261,375 doubled its estimate. As we know, the decorative theme of a hundred children, belonging to the category of children's games, symbolises the wish for an abundant lineage and a sure posterity... A perfect subject, given the virtues attributed to the rhino horn.

HD

# Qianlong Reign

## €1,248,000

This Chinese screen, which was hoped to raise €60,000, whetted the appetites of numerous collectors during this sale in Chartres (Galerie de Chartres auction house) on 28 October. Offered in good condition, it was discovered by chance in an attic during an inheritance inventory. Rectangular in form, it is a magnificent example of the kind of objets d'art brought over to the West in the late 19th century. Similar to a screen illustrated in "Furniture in the Collection of the Gugong Museum" (Beijing, 2006), each side features two dragons, emblems of the Middle Kingdom. These mythical animals surround a figured "bi" in white nephrite. Much prized in China for thousands of years, this mineral symbolises nobility, power and perfection. Here made into a decorative ornament, it is embellished with various decorative subjects such as eight "qilong" dragons emerging from the waves, and two phoenixes facing each other. The inside of the bi disc features the emblem of Qianlong, the "qian" or trigram symbol, also flanked by two "long" dragons. The uprights and base are enlivened with friezes of "ruyi" (sceptres), stylised taotie masks and dragons seated on thrones. The powerful imperial symbolism is emphasised still further by a poem on the back of the screen. Drafted in the incised gilt characters of Qianlong, it bears the title of "long xing zhi yun", meaning "the dragon evokes the clouds", and dates from early October in the bingxu year of the Qianlong reign (1766). This screen, a ceremonial object, was the focus of a ferocious battle between the room and several telephones. In the end it went to a woman buyer from Hong Kong present in the auction room.

C. H.

**China, 18th century.** Screen in tropical zitan wood and bi disc in white nephrite with carved decoration, 26.5 x 18.5 cm; diam. of bi disc: 13.5 cm.





€380,490

## Anita by Catarina Malfatti

This genre painting, expected to reach €4,000, created a considerable surprise at a sale in Beaune on 11 November (Daniel Herry auction house). It features the art of Anita Catarina Malfatti, a Brazilian artist rediscovered by the general public two years ago in a retrospective at the Banco do Brasil cultural centre celebrating 120 years since her birth. Anita Malfatti, who came from a family of Italian origin, travelled to Germany in 1910 where she was fascinated by expressionism, before going on to the United States. She returned to Sao Paulo in 1917. She painted constantly, and was known as the "martyr of the Brazilian modernist movement". Her work was initially influenced by Cubism, then moved towards popular art, with a style that became more naïve, like the "Bahianas" here. After a considerable battle, they are finally going back to Brazil.

Chantal Humbert

HD

€601,000

## Martin Carlin's stamp

The classic programme of this Paris sale on 7 November entitled "500 years of the decorative arts in Europe" totalled €5,582,850 (71% by lot and 77% by value; Christie's France). An American collector carried off a Louis XVI drop-leaf desk of c. 1780, bearing Martin Carlin's stamp, for €601,000, thus achieving the high estimate. This once belonged to the collections of the Duc de Doudeauville. It features a landscape of mountains and lakeside dwellings with figures in gold Japanese lacquer on a black background, with ebony veneering, darkened wood and tulip wood, all set off by rich gilt bronze ornamentation. It has a Spanish brocatelle marble top, a drop front and ten drawers. We find in this piece all the panels of the Japanese cabinet dismantled to make it, as witness the division of the lower section into nine drawers.

Sylvain Alliod

## By Qi Baishi

€102,000

This ink drawing, estimated at €55,000, was the subject of a fierce battle on 27 October in Arles (Holz-Artles auction house) between enthusiasts and the international trade. At €70,000, it was still being fought over by six bidders. It finally went to join the collection of a Chinese buyer. Part of a regional inheritance, this is the work of Qi Baishi, a self-taught Chinese artist described by Picasso as "the extraordinary painter from the East". Born in Xiangtan in the Hunan province, the young man became a pupil of Chen Shaofan and Hu Qinyuan, studying calligraphy, poetry and the art of engraving seals. Once he became an artist, Qi Baishi crisscrossed China, receiving various commissions from notables. He settled in Beijing, and taught at the National Art College. In the early 1920s, Qi Baishi exhibited in Japan, thanks to the painter Cheng Hengge, thus making himself an international name. His work, inspired by Xu Wei and Zhu Da, revived links with the traditional Chinese arts. He was fond of rendering materials precisely, and would observe flowers, birds and crustaceans in great detail. He remained close to the natural world, and bred insects of all kinds in his garden – thus feeding numerous birds as well. He depicted them in refined, beautifully-orchestrated compositions like this ink drawing, knocked down for €102,000.

C. H.

Qi Baishi (1864-1957), "Tree and Crow", ink on paper signed with the seal of Qi the Elder, 35 x 133 cm.



# Group 4 Lancia Stratos



**group 4 Lancia Stratos**, completed by Bertone on 31 October 1974, body no. "391", Dino Ferrari V6, 2.4 litres.

## €417,000

On 11 November at the Hôtel Marcel-Dassault in Paris, the passion for cars produced a figure of €3,045,833 (Artcurial auction house). Five automobiles crossed the €100,000 line – some positively blithely, like the group 4 Lancia Stratos in the photo, which fetched €417,000. This model needs no introduction, being one of the most successful ever produced for rallies. Its competition-focused design and Ferrari engine made it one of

the rally cars that won the most titles. Here it takes its most radical and effective form, in which it participated in at least ten championships between 1978 and 1980. After being built by Bertone in 1974, it was prepared in an Italian workshop for customer competitions, while respecting the group 4 configuration for specialised grand tourer cars. All in all, 495 Lancia Stratos were produced.



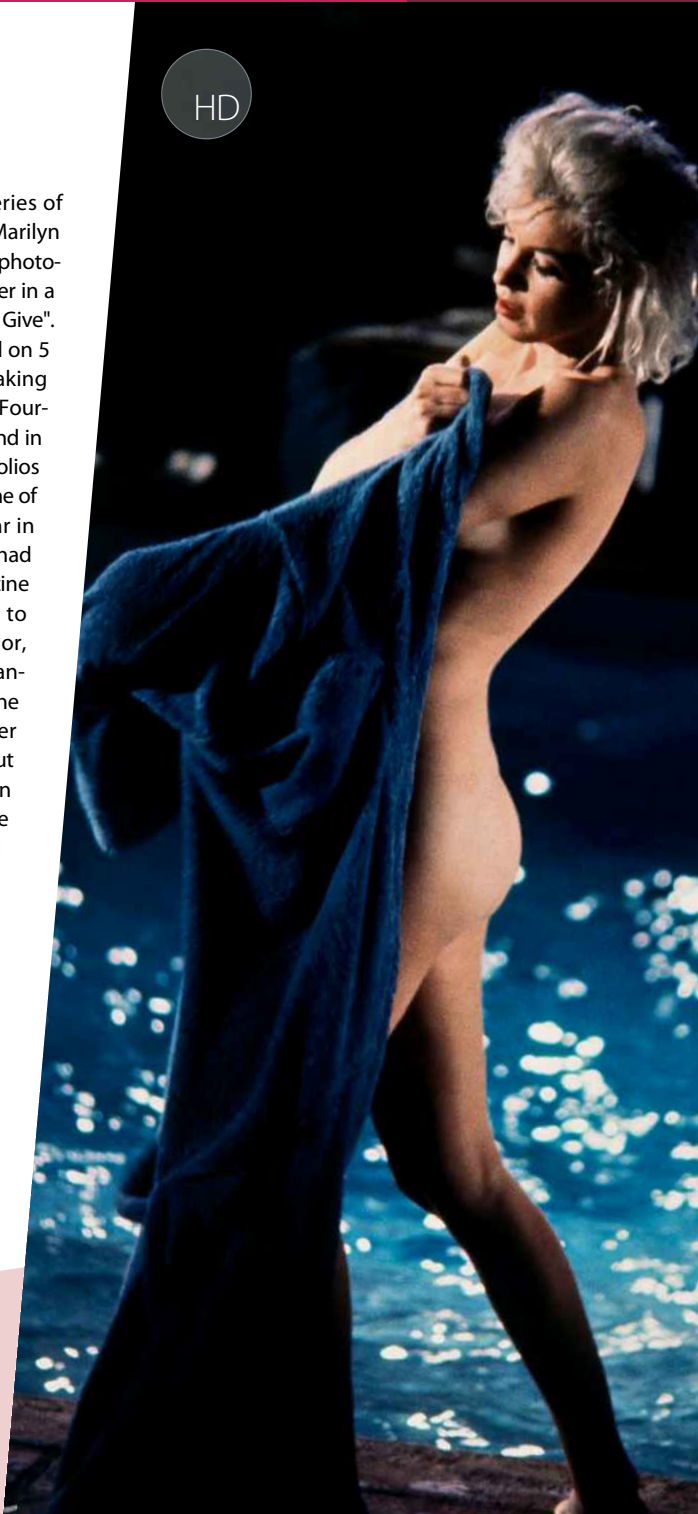
€37,715

## Nude pictures of Marilyn

On 23 May 1962, Lawrence Schiller took a series of photographs that entered history – because Marilyn Monroe agreed to appear nude in front of the photographer's camera while George Cukor staged her in a swimming pool for his film "Something's Got to Give". The film was never completed. The actress died on 5 August 1962 in mysterious circumstances, making Schiller's photos the definitive stuff of legend. Fourteen of them were printed in black and white and in colour in 2007, for a limited edition of 75 portfolios published in Los Angeles by East End Edition. One of them fetched €37,715 on 26 October this year in Paris at Drouot (Piasa auction house). Schiller had taken these pictures for a report for the magazine Paris Match, the star having promised him to appear nude on condition that Elizabeth Taylor, who was shooting "Cleopatra" for a fee substantially higher than her own, did not appear in the same issue. At the end of the session, Schiller rushed to the phone to tell Roger Théron about his scoop: the first nude pictures of Marilyn for ten years. Fifty years on, they are still the talk of the town...

Sylvain Alliod

HD





€298,800

## French record for Carlo Mollino

The decorative arts of the 20th century garnered €2.4M on 20 November in Paris (Artcurial auction house). Italy dominated the proceedings with €298,800 obtained for a chair by Carlo Mollino. This achieved a French record for the designer, and fourth place in his world performances (Source: Artnet). This model, the Strozzi, was produced in 1948 for the Galleria Nuova in Florence for an exhibition commissioned by the architect Giovanni Michelucci. Only two copies were made: one with a straight back, the other with a wide back - the one now setting the French record.

€1,465,000

## François-Xavier Lalanne

On 21 November in Paris, the 20th century decorative arts also raised a total of €8,394,763 (Christie's France). This sale proposed Venini glassware from the August Warnecke collection (€1,220,363) and a general interest section, which registered sixteen six-figure bids and one of over a million. The latter, €1,465,000, quintupling the estimate, went to one of the six copies of the "Les Autruches, 1966" bar designed by François-Xavier Lalanne and produced by the Sèvres national porcelain factory in biscuit, nickel silver, steel, iron and silver. It is formed by two ostriches serving as bottle holders, holding a panel in their beaks on which sits an egg-shaped ice bucket.

€331,448

**World record for Lucas-Robiquet**

On 20 November in the Tajan sale room, an oil on canvas by Marie-Aimé Lucas-Robiquet (1864-1959), "L'enrichissement par le savoir", achieved a new world record for the artist: €331,448. The previous record was also held by the Tajan auction house, which in May 2005 had sold "Intérieur à Beni-Ounif (sud-orannais)" for €308,903.

€117,724

**"Les Moissons" by Léon-Augustin Lhermitte**

A country scene, depicting the harvest at Mézy in the French Vexin region was just the sort of subject dear to the painter Léon-Augustin Lhermitte. Estimated at no more than €80,000, this oil on canvas was pushed up to €117,724 on 21 November at Drouot (Ader auction house). In 1957, it featured in the 50th exhibition of the Aube Société des Artistes. It repeated a slightly larger (97.2 x 132 cm) and more accomplished composition of 1908, "Grande moisson dans la plaine", which was sold in London in June 2006. Lhermitte excelled in large-scale pastels. He used this technique to repeat the subject of the mowing harvester seen from behind, a recurrent motif in his paintings. He was a highly successful artist, as witness the number of his works found in museums outside France, like the Art Institute of Chicago and the Metropolitan in New York. Sylvain Alliod





€215,747

## Chagall at midnight

The poetic imagination of Marc Chagall worked its magic on 21 November at Drouot, enabling this small oil on hardboard, "La Fenêtre ouverte", to garner €215,747 (Millon & Associés auction house), while staying within its estimate. A number of Chagallian leitmotifs feature in this piece. First and foremost the dominant colour, blue, brightened by just the yellow of the crescent moon and the red of the flowers in the bouquet. Bouquets and the moon are recurring motifs, like the entwined couple and the open window: the very subject of the painting.

€47,249

## A Jeroboam of Échezeaux

In this sale of grands crus held in the Tajan sale room on 21 November, one result towered above the rest: the €47,249 achieved by a jeroboam of 1990 Échezeaux from the Romanée-Conti vineyard. It was estimated no higher than €4,000.

€288,750

## Catesby's Natural History

This sale of books staged on 19 November by Sotheby's totalled €2,092,450. It was dominated by the €288,750 paid (below the estimate) for two volumes of the second edition of a famous illustrated book on American wildlife and plants: "The Natural History of Carolina, Florida, and the Bahama Islands..." (London, Charles Marsh, Thomas Wilcox, Benjamin Stichall, 1754) by Mark Catesby. This was the copy belonging to French botanist and agronomist Guillaume Chrétien Lamoignon de Malesherbes, a member of the Académie Royale des Sciences and staunch opponent of Buffon. The red morocco bindings of the period are attributed to Pierre Anguerrand. The book is illustrated with 220 hand-coloured engravings, including 218 by Catesby after his own drawings, produced during the seven years of his travels in the New World.

Sylvain Alliod

# SO USEFUL

[gazette-drouot.com](http://gazette-drouot.com) the benchmark site for auctions of cultural items including sale dates and digital catalogues [drouotlive.com](http://drouotlive.com) bid online in real time [drouot.com](http://drouot.com) all the news from Drouot and daily tours in pictures of the auction rooms [mobile.gazette-drouot.com](http://mobile.gazette-drouot.com) sales schedule in your pocket [drouotonline.com](http://drouotonline.com) buy exclusively online [moniteur.net](http://moniteur.net) No . 1 for public auctions of industrial goods and equipment



## INTERNATIONAL

CHF10.27 M

**A blue briolette diamond**

The ups and downs of the economy don't seem to affect the good health of the jewellery market - or maybe it's because of them that the market is doing so well... That's the twofold conclusion we can draw from this Geneva sale on 14 November (Sotheby's): a brilliant one in every sense of the word, with a result of CHF76.71 M. The jeweller Laurence Graff walked off with a superb blue briolette diamond (10.48 cts, IF) for the record price of CHF10.27 M. We can't leave the colour blue without noting the results for the sapphires: a large cabochon from Burma mounted as a brooch (CHF1.08 M) and a faceted stone mounted as a ring (39 cts, CHF2.77 M).



\$41,52 M

**A big hand to Picasso**

A big hand to Picasso, whose works alone, with a final total of \$81.38 M, accounted for half the overall result achieved by this sale in New York on 5 November (Sotheby's), i.e. \$163 M. In the limelight were two paintings of Marie-Thérèse Walter, one entitled "Nature morte aux tulipes" dating from 1932 (\$41.52 M), the other, executed four years later, called "Femme à la fenêtre" (\$17.21 M). We can also mention "Le Viol", a 1940 pen drawing from the Embiricos collection (\$13.52 M), "Dora Maar assise" (\$4.38 M for this 1943 painting) and a much later work from 1967, "Mousquetaire au chapeau" (\$4.33 M). It was a pity that two other works by the artist found no buyers: "Plant de tomate" and "Femme à la fenêtre" from 1944 and 1956 respectively. After Picasso came Monet, whose "Champ de blé" painted in 1881 doubled its high estimate by selling for \$12.12 M, while his "Iris", painted in around 1914 and coming from the Tériade collection, bloomed to the tune of \$6.13 M. "Femme nue debout", a Cézanne of 1898, was knocked down for \$5.34 M, within its estimate range, while his "Fleurs dans un vase rouge", painted eighteen years earlier and formerly owned by J. T. Dorrance, went for \$3.21 M, just above the predicted estimate.

# \$43,76M

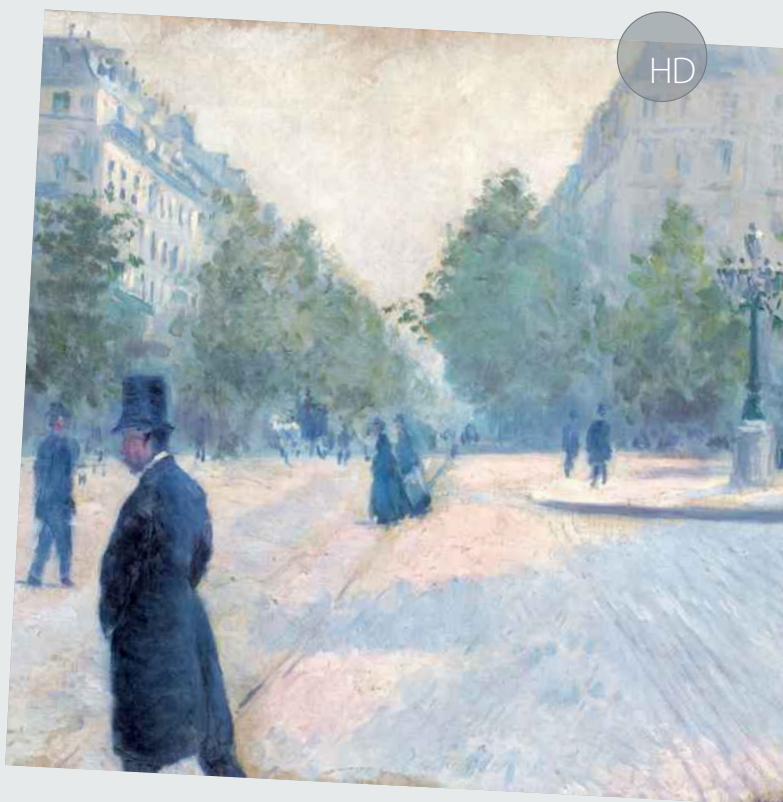
## Monet, Caillebotte...

While the overall total of this New York sale on 7 November (Christie's) was hardly laughable – \$204.8 M – , it has to be said that the result was perhaps a little less glittering than it seems at first glance: of the 69 lots up for sale, only 48 found takers, i.e. 70% by number. The most expensive works thus sold better than the others; something to be expected, after all, in this period of economic uncertainty. So an American art lover bought a highly successful version of the famous "Nymphéas" by Monet for \$43.76M; a huge sum, but a little disappointing when you consider that the painting was expected to reach \$50 M. On the other hand, and although the bid was again only just above the low estimate, a European enthusiast broke a record in spending \$23.04 M on "Study für Improvisation 8", a 1909 Kandinsky. In third place (\$13.74 M) came "Femme, journal, chien", an appealing Miró from 1925 formerly owned by Raymond Queneau. Two Asian collectors and the American trade carried off the three best Picassos in the sale, including "Buste de femme", a portrait of Dora Maar dating from 1937

**Gustave Caillebotte** (1848-1894), "La Place Saint-Augustin, temps brumeux", 1878, stamped with signature 'G. Caillebotte' oil on canvas 54 x 65 cm (detail).

(\$13.07 M), and "Femme au chien", a portrait of Jacqueline Roque with Kaboul, the painter's Afghan hound (\$6.35M), dated 1962. Also worth noting, put forward by Piasa and knocked down for \$2.65M, was "La Place Saint-Augustin, temps brumeux": a painting by Caillebotte of 1878, the proceeds for which will go to the Orphelins d'Auteuil.

Xavier Narbaitz



HD

# Royal Red and Blue by Rothko



## \$75,12 M

After this memorable sale, Tobias Meyer, the director of the Sotheby's contemporary art department, said: "If you're looking for evidence that today's market is alive and well, look no further!" And we can see why: this was evidence to the tune of \$375 M, the overall total for a New York sale whose 69 lots were knocked down on 13 November at 84.1% and 95.6% by number and value (Sotheby's). It has to be said that this was quality stuff: a decisive argument for buyers with more than comfortable financial means. Five of them fought for the star of the evening, "No. 1 (Royal Red and Blue)": a large painting from 1954, and one of those chosen by Rothko to feature in the major exhibition devoted to him by the Art Institute of Chicago a few months later. This sold for \$75.12 M: the second highest price for the artist. In contrast, Pollock broke a record with "Number 4, 1951" which soared up to \$40.4 M. This painting belonged to the group of Abstract Expressionists built up by Sidney Kohl, a collection that totalled \$100 M and which, apart from Pollock, put the spotlight on De Kooning (\$19.6 M for "Abstraction", a painting from around 1949), Clyfford Still - "1948-14", carried off by an American collector for \$9.88 M, and Franz Kline - the 1956 "Shenandoah", which fetched \$9.32 M. For the same sum you could obtain one of the two Bacons in the sale, "Study for the Head of Isabel Rawsthorne". Though undoubtedly interesting, this small painting from 1967 seemed almost like a consolation prize compared with the "Untitled (Pope)" of 1954, one of the most accomplished of this famous series, which sold for \$29.76 M - far above the £65,000 (the equivalent of \$105,475) it obtained at its last appearance in auction in 1975, again with Sotheby's.

**Mark Rothko**, "No. 1 (Royal Red and Blue)", 1954,  
oil on canvas, 288,9 X 171,5 cm.



CHF20.35 M

## Record broken by the Archduke Joseph

Yet another record! The one broken by the "Archduke Joseph": a huge cushion-shaped diamond (76.02 ct, D, IF, type IIa) knocked down to an anonymous buyer on 13 November in Geneva for CHF20.35 M (the equivalent of \$21.5 M), i.e. \$282,545 per ct. Sheer folly? It is highly doubtful since the last time it appeared at auction (again with Christie's in November 1993), the stone was sold for the equivalent of \$10.1 M to the American jeweller Black, Starr & Frost, which has put it up for sale again. The result achieved shows that this diamond has risen in value by 113% in 19 years. We know of many "safe" investments that have turned out far less profitable... This splendid stone set the tone for the sale, where it accounted for a quarter of the total alone. Also impressive was the result for a delicate brooch by Wartski, designed around an irregularly shaped blue diamond (3.33 ct, S11), carried off by the European trade for CHF2.33 M: more than double its low estimate. In contrast, Asia was the destination for a pair of brilliant-cut diamonds, each weighing 25.28 ct and with the same specifications (G, VVS1). Sold separately, each stone realised exactly the same price: CHF2,000,440.



\$43,76 M

## Statue of Liberty by Warhol

Some sales really mark a stage in the history of the market. For the first time ever, the result of a sale (Christie's) crossed the \$400 M threshold. That day in New York, 15 November, there were 74 lots of which 69 sold for a total of \$412.25M. At the same time, the records of eight artists were beaten. The grand victor of this memorable evening was Andy Warhol, whose "Statue of Liberty", the first of the "3-D paintings", sold for \$43.76 M. The leading light of pop art didn't stop there, because it took more than nine minutes to register the bids of nine enthusiasts bent on carrying off his "Marlon" (\$23,71 M) and "Five deaths" (\$8.14 M), while "Roschach" and "Knives" seemed almost like poor relations at \$2.77 and \$2.43 M respectively. Before leaving pop art, we can note the fine \$28.08 M obtained by Lichtenstein's "Nude with red shirt". In the realm of abstract expressionism, Franz Kline smashed his previous record when "Untitled" soared up to \$40.4 M.

Xavier Narbaits





MAGAZINE

# NEWS PARIS

## Industrial wastelands recycled as art galleries

To exhibit extraordinary and often monumental works, and convinced of the market potential, galleries are revamping warehouses on the outskirts of Paris. The art dealer Gagosian puts in at Le Bourget; Thaddaeus Ropac in the north-east of Paris. Few places in France cater for the outside. Today's art, which often seeks expression in large format, is thus relatively muzzled through a lack of ability to show itself. Apart from Versailles, whose majestic setting serves as a framework for a few contemporary artists, and the Grand Palais, taken over by the projects of Monumenta (The 2013 edition is not taking place), there are few opportunities for seeing truly monumental works. In an admirable initiative, the FIAC is exhibiting a number of artists in the gardens of Paris. We also expect much

from the Palais de Tokyo, which, after its running-in period, looks set to move into top gear. But faced with this lack, far from limiting the creative potential of their artists, several galleries have decided to forge ahead and provide them with the space they need outside Paris. After Galleria Continua (*see page 85*) set up in Boissy-le-Châtel, two major galleries decided to take over some abandoned warehouses and sheds in the suburbs of Paris and convert them into remarkable show-rooms. During the FIAC – an ideal time for new ventures of this kind – we saw the simultaneous openings of large spaces by Thaddaeus Ropac in Pantin and the Gagosian gallery in Le Bourget. This approach is by no means a gamble in this nervous period because, as Serena Cattaneo Adorno, the director of the Paris Gagosian gallery confirms, “there is a real demand to see art” not only from museums and foundations, but collectors too. And after all, being able to see is absolutely essential where the visual arts are concerned.

New Gagosian space at Le Bourget.



© Jean Nouvel and HW Architecture

### Galerie Gagosian at Le Bourget

The gallery admits having had to abandon several projects because it had no space to exhibit them in its Paris premises, which opened just two years ago in the very chic Rue de Ponthieu (900 m<sup>2</sup> on four floors). A stone's throw from the airport when the highly popular Paris Air Show will be celebrating its 50th edition in 2013, with the world's wealthiest people attending, Larry Gagosian decided to open his twelfth gallery in a 1,700 m<sup>2</sup> warehouse revamped by his friend Jean Nouvel, culture's cult architect. Associated with the

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© Jean Nouvel and HW Architecture



New Gagolian space at Le Bourget.

project right from the start, Nouvel, as Serena Cattaneo Adorno puts it, "respected the identity of the place while truly enhancing it." Describing the architect's work as "delicate", she emphasises that he made the most of the industrial aesthetic while giving "the impression that you are in a gallery". She says that this will be the only space in Europe where Gagolian can exhibit very large format works, whether sculptures, paintings or projections: "We can thus provide great flexibility to our artists, who will be able to react to the space." And this place, featuring a revolving mezzanine, will give visitors a bird's

eye view of the works. It is curious that the Ropac and Gagolian galleries have chosen the same artist for their opening: Anselm Kiefer. It's true that he wouldn't feel out of place in either of them: he has his workshop in a former La Samaritaine warehouse in Croissy-Beaubourg, close to the little airport of Lognes-Émerainville – a space of 35,000 m<sup>2</sup>, if you please!. He could only be "alive" in the industrial beauty of fine wastelands...

"Anselm Kiefer", Galerie Gagolian, 800, avenue de l'Europe,  
93350 Le Bourget - Until 26 January 2013. [www.gagolian.com](http://www.gagolian.com)



View of installation in the Joseph Beuys "Iphigénie" exhibition.  
Galerie Thaddaeus Ropac, Paris/Salzburg.



© ADAGP, Paris 2012, Courtesy of Galerie Thaddaeus Ropac, Paris/Salzburg. Photo: Charles Duprat

## Thaddaeus Ropac thinks big!

In the spring of 2011, Thaddaeus Ropac celebrated the 20th anniversary of his Paris gallery at Maxim's: an event attended by an impressive number of top international artists and figures from the worlds of art, business and show biz. It confirmed the recognition enjoyed by the founder of what the latest jargon calls an "ideal blue-chip gallery", but which has always followed its own intuitions.

Ropac has demonstrated extraordinary flair, often in direct opposition to trends and fashions. He has also opened the way for a large number of little-known talents. When he was 23, Thaddaeus Ropac (born in Austria in 1960) opened his first gallery in Salzburg, in what he describes as "a really tiny space". Why exactly did he open this gallery? Perhaps it was a question of exhibiting artists he loved, like Andy Warhol. His commitment, a kind of impassioned "voluntary service" with a distinctly fresh touch in a world of dealers, meant that this tiny place attracted artists of international stature. Ropac reminisces, "When I helped Norman Rosenthal to hang his "Zeitgeist" exhibition in Berlin in 1982, I met artists of my generation: people like Jean-Michel Basquiat, Robert Mapplethorpe, Keith Haring and Francesco Clemente. Although they longed to show their work, these artists were not very well-known in Europe, where they did not have much of a following. Warhol, of course, was a legend, and I was very lucky to exhibit him, but in fact, I opened my gallery to give visibility to artists who were my contemporaries.' Seven years later, in 1990, Ropac, on the strength of this initial experience, decided to open a second gallery in Paris. This was an eye-opener: at the time, many considered the capital to be in decline, and preferred New York, London or Berlin. But he opted for a huge space of 600 m<sup>2</sup> in the Marais, adding a further 200 m<sup>2</sup> to the first floor in 2007. Not only did Ropac decide to set up in Paris, but he also persuaded artists of international standing to come or return there. Today, when we talk of the renaissance of the capital and how top galleries are becoming established in Paris, like Gagosian last year or

Tornabuoni in 2009, Thaddaeus Ropac is seen as a clairvoyant in the contemporary art market. But this does not prevent this far-seeing man from remaining modest: "For me, Paris has always been the most attractive place to open a gallery. I am deeply European, and could never imagine setting up anywhere else, neither in London nor New York. There have been difficult periods over the last twenty years, but I have always believed in this city. And I am proud to have contributed to the contemporary scene by presenting the work of truly top-level artists." It is a fact that Ropac immediately succeeded in giving a 'first-rate' stamp to his gallery in the Marais. With major European artists like Georg Baselitz, Erwin Wurm, Anselm Kiefer, Tony Cragg and Gilbert & George, and American artists like Peter Halley, Alex Katz, Robert Longo and Tom Sachs, he willingly promotes young artists alongside them, like Paul P., Cory Arcangel, Banks Violette and the impressive Brooklyn-based French artist Jules de Balincourt, moving between abstraction and figuration.

With paintings, sculpture, photography, drawings and installations, Ropac has always advocated the right to eclecticism – unlike others. Perhaps because he wanted to put forward his perception of a contemporary art that is not univocal or exclusive? He confirms this: "I come from the art world of the late Seventies, when galleries promoted a single movement: minimalist art, abstract painting, and so on, setting one against the other. I preferred to be able to choose different artistic practices simultaneously, and widen the range of expression within my gallery." Today, many professionals in the Paris art market continue to complain about a harsh environment, while others, in contrast, consider that the

Galerie Thaddaeus Ropac, 7, rue Debelleye, Paris 11e,  
69, avenue du Général Leclerc 93500 Pantin,

[www.ropac.net](http://www.ropac.net)





Thaddaeus Ropac.

© Philippe Servent

*“For me, Paris has always been the most attractive place to open a gallery.”*

worst of the crisis is behind them, and very few think that even the depression did not really affect them. In this two - or three-tier market, Ropac opened a gigantic space of nearly 3,000 m<sup>2</sup>, in the north-east of

Paris this in autumn 2012. What sparked such an incredible project? You might think he feels that contemporary art is cramped in pretty-looking galleries, some of which are

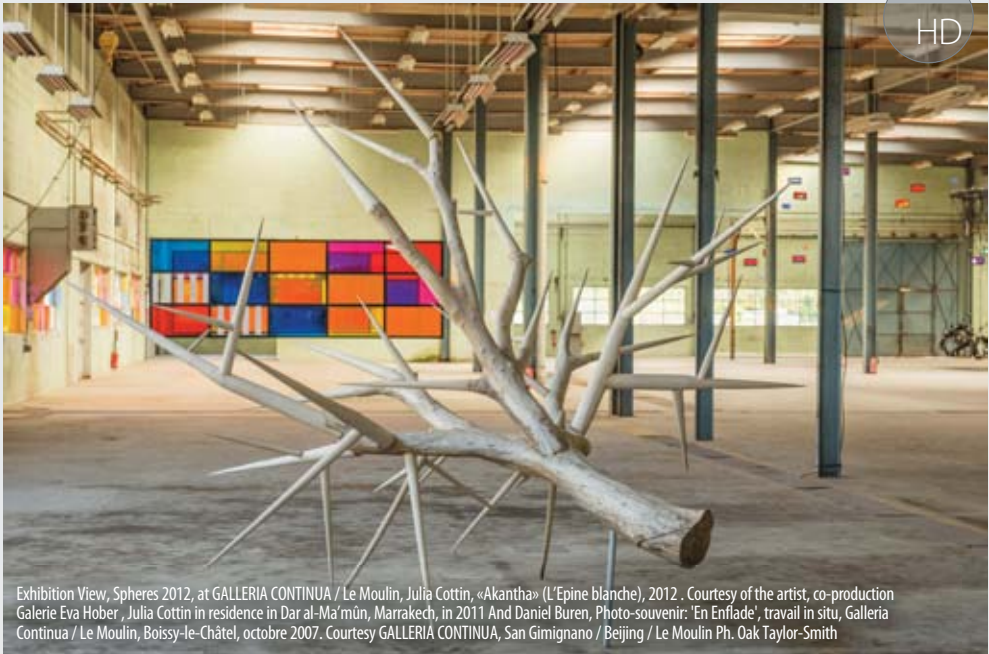
well-located in the historical neighbourhoods of Paris, but are too small to really embrace the full scope of the work of certain artists of today, who express themselves in sometimes truly monumental pieces. It is also true that great collectors, like Dimitris Daskalopoulos, are eager to invest in installations that take up a whole room...

So in his way, does Thaddaeus Ropac want to prove that you have to forge ahead to adapt to this contemporary market? His reply is qualified: “We are not adapting to the market by opening this space; we are responding to the demands of artists looking for bigger spaces to exhibit works or carry out projects that are more ambitious. We are very happy with our gallery in the Marais and we'll keep it up, but recently we felt that to meet the needs and desires of artists, we also needed a larger space.” At 50, Thaddaeus Ropac has over thirty years’ of experience under his belt in the world of today’s art, not only as a gallery owner, but also as a collector. This shy, reserved man did not want to tell us what his ideal imaginary museum would be. But you could certainly believe that this new space might become a sort of personal Pantheon. “Over the past few years,” he concedes, “I have added to my collection of large format works, but” – instantly refuting any suggestion – “this new space is in no way used to exhibit my own pieces. The question of how and where to house my collection will certainly come up later on. But this space is really an extension of our art gallery business, designed to serve the interests of the artists we represent.”

Molly Mine



## The Galleria Continua



Exhibition View, Spheres 2012, at GALLERIA CONTINUA / Le Moulin, Julia Cottin, «Akantha» (L'Épine blanche), 2012. Courtesy of the artist, co-production Galerie Eva Hober, Julia Cottin in residence in Dar al-Ma'mûn, Marrakech, in 2011 And Daniel Buren, Photo-souvenir: 'En Enflade', travail in situ, Galleria Continua / Le Moulin, Boissy-le-Châtel, octobre 2007. Courtesy GALLERIA CONTINUA, San Gimignano / Beijing / Le Moulin Ph. Oak Taylor-Smith

Not far from Coulommiers, in Seine-et-Marne, the little town of Boissy-le-Châtel contains what is surely the largest gallery in France, if not Europe – with 10,000 m<sup>2</sup> of exhibition space! Here, some seventy kilometres from Paris, in the middle of the countryside, art can take a totally free rein thanks to Galleria Continua. This was initially founded in San Gimignano, Italy. Another branch was then set up in Beijing, China, and then a third five years ago in this industrial wasteland beside a lake, the Grand Morin: “a pretty crazy project,” says gallery director Mylène Ferrand. An hour from the capital (traffic jams permitting), the place has a fresh, atypical feel. You approach it via a little track running alongside a large lawn. By the warehouse, you read from left to right and in reverse the word “revolution”, a composition by Kendell Geers, which also hides the word “lover”. This semantic field also contains stela by Kader Attia, who invents his “holy land” with mirrors stuck into the ground, reflecting the sky – and the visitors who lean over them. On the left, Pascale Marthine Tayou has installed an area of seats, creating a Franco-African micro-village where it must be pleasant to sit when the sun is shining. The place is currently presenting the fifth edition of “Sphères”, which brings together five international foundations: Città dell'Arte-Fondazione Pistoletto, the Dar al-Ma'mûn centre, the Depart Foundation, the Izolyatsia foundation and Sam Art Projects.

Galleria Continua/Le Moulin, 46, rue de la Ferté-Gaucher, 77169 Boissy-le-Châtel.

[www.galleriacontinua.com](http://www.galleriacontinua.com)

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# PORTRAIT

The grin of **Yue Minjun**



Yue Minjun, "The Execution", 1995, oil on canvas, 150 x 300 cm, private collection.



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© Yue Minjun

In 2007, Yue Minjun's "Execution" became the most expensive contemporary Chinese painting at £2.9M. And what's more, on that day the artist, born in Daqing in the remote province of Heilongjiang in north-east China, treated himself to the luxury of pipping a global star at the post: Jean-Michel Basquiat. Today, Yue Minjun shares this Everest price with other star compatriots like Zeng Fanzhi, Cai Guo-Qiang and Yang Feiyun, who even outclass him now that the Asian market has exploded. Though outdistanced, the artist is still a safe investment in the contemporary scene, and much sought after by institutions and collectors such as Uli Sigg and Guy Ullens. On 14 November, the Fondation Cartier began exhibiting some forty of his works from private collections (including the artist's) and museums: proof of his international recognition. This is not a first in Europe for Yue Minjun, who was already showing his work at the Bellefroid Gallery in Paris in 1993 and the Chinese Contemporary gallery in London in 2000. But the current exhibition in Paris is undoubtedly the most comprehensive, five years after the show at the Queens Museum of Art in New York. Your first impression is that the clean, light-filled foundation provides a marvellous setting for the formats of an artist who thinks king size. In the

## TO SEE

Until 17 March, at the Fondation Cartier for contemporary art, 261 boulevard Raspail, 75014, Paris. [www.fondation.cartier.com](http://www.fondation.cartier.com)

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airy transparency of the building designed by Jean Nouvel, you can survey the Chinese artist's works, with their acid colours, in almost a single glance. They range from paintings of the early Nineties – when he was living in the artistic community of Yuanmingyuan village, where he used his friends as subjects, as in "On The Rostrum of Tiananmen" of 1992 (loaned by the Herman Iskandar collection, Jakarta) – to the recent "Overlapping Series". In twenty years, Yue Minjun's face has become almost the sole – and obsessive – subject of his paintings, in which the artist stages himself in a genre that is simultaneously cynical, satirical and a touch tragic. In "Gweong Gweong", which in 2008 broke the artist's own record at Christie's in Hong Kong (HKD 54,087,500) and can be seen at the Fondation Cartier, planes drop imperturbable human bombs with ultra-bright smiles onto a crowd cheering a portrait of Mao. In "Bystander", the painter drowns beneath the indifferent gaze of the occupants of a boat. Between the lines we can read the history of contemporary China; Yue Minjun's works can be interpreted as a series of flash-backs expressing the disillusion and disenchantment of a whole generation. The artist, together with Fang Lijun and Liu Wei, embodies the movement that began in the early Nineties, defined by art critic Li Xianting as Cynical Realism. Alongside typically Chinese imagery, Yue Minjun also explores a history of art of which he is already a part. In his interpretation of Manet's celebrated 1868 painting, "La Mort de Maximilien de Mexico", itself inspired by Goya's "El Tres de Mayo", the Chinese painter joins the tradition of great history painting: denouncing the horrors of war and all types of savage repression – here, the Tiananmen Square massacre. The guns have disappeared, and Yue Minjun paints with his own weapon: that of offering a laughing face to the world with all its inconsistencies, never forgetting that, according to the poet Ouyang Jianghe, "Laughter is an art about time".

Stéphanie Perris-Delmas

## TO READ

"Yue Minjun, the shadow of the crazy laugh", bilingual exhibition catalogue in French and English, Actes Sud, 280 pages, 130 reproductions. Price: €37.





Portrait of Yue Minjun  
in his studio, Beijing, 1999.

© Yue Minjun, Photo courtesy of Yue Minjun Studio

# DISCOVERY

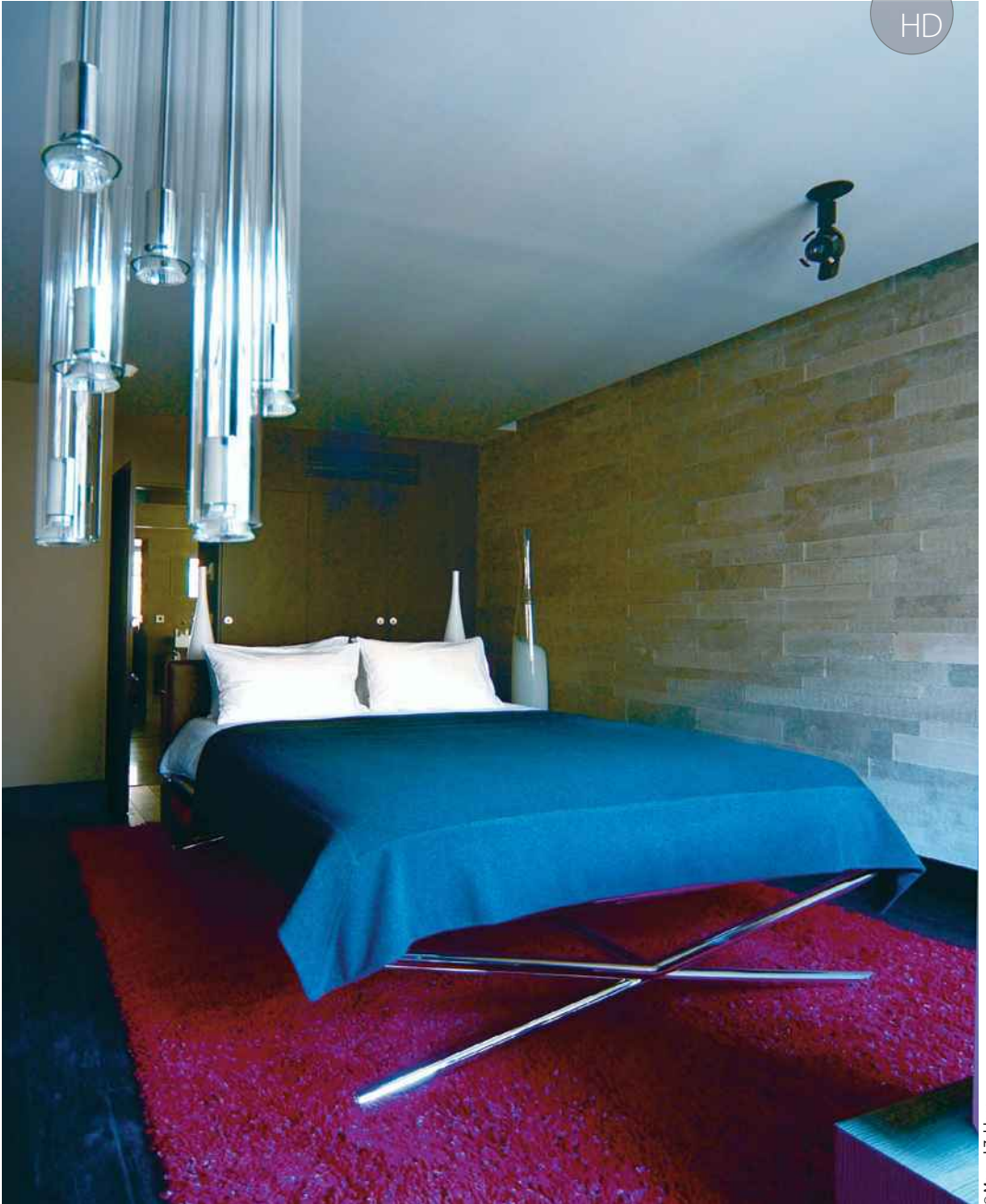
## Hôtel Sezz, Paris



© Manuel Zubieta

The project dates from 2005, when Shahé Kalaidjian bought a traditional hotel in a quiet street in the 16th arrondissement. And that was the start of the Sezz (a play on the word "seizième" arrondissement in French)! After a typical experience in hotels, which chiefly taught him what he didn't want to do any more, Kalaidjian, a London-educated Armenian and inveterate globe-trotter, thought up the idea of a hotel with a unique spirit, design and existence: the hotel of the future. After a series of alterations, Kalaidjian put his concept into practice, starting with personalising service to an extreme degree and doing away with the implacable reception desk. Visitors are welcomed by the person who will be at their beck and call throughout their stay, fulfilling their slightest wish. This "Butler" concept was a revolution in itself! But there also needed to be a "Sezz" style. His meeting with designer Christophe Pillet was a decisive, highly auspicious moment, as they both felt the same about how to create this totally new kind of establishment. Voted Designer of the Year in 1994, Christophe Pillet has constantly extended his fields of business, originally focused on objects, furniture and fashion, through which he develops a large part of his activities, and has collaborated successfully with Lancel, Lacoste, Catherine Malandrino and John Richmond. With Sezz, Christophe Pillet produced the hotel he, too, had always dreamed of as a traveller: not a formatted hotel identical to its counterparts all over the world, but a concept hotel reflecting a specific culture. An establishment in a quiet spot, certainly, but decidedly Parisian in terms of spirit, colours and materials. Paris is decked in a myriad greys, from the tarmac to the stone of the façades and the zinc on the roofs. At Sezz, Christophe Pillet also makes play with grey, through a subtle interior entirely in Azul Cascais stone set off by very dark parquets, skilful lighting and touches of colour provided by furniture specifically designed for Hôtel Sezz. His work partly owes its success to its clarity of expression and the quest for simplicity that constantly inspires his approach. His style is sober and

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© Manuel Zublena







© Manuel Zublena

direct in both furniture and interior design, and his projects are particularly speaking in their elegance of line. This simple rigour reads as a skilfully mastered lexicon of sensuality and refinement. The great school of Italian design and his training alongside masters of the past decades have helped make him one of the rare French designers to achieve international recognition. Christophe Pillet has made Sezz an eminently urban hotel; a place where every piece of furniture and every object has been designed specifically by the interior designer. As a store/hotel, Sezz sells its transparent white glass vases and laminated wood desks lacquered grey on the outside and red on the inside, all designed by Christophe Pillet. the founders declared: "We wanted the Sezz to be more than an image of a designer hotel on glossy paper. It aims to be a contemporary expression of the capital for a visitor who wants to experience the city intensely. Today, luxury means space and service."

That little extra: the retractable bedheads of the Sezz beds designed by Christophe Pillet, which contain gifts and body jewellery.

**Pascal Amoux**

Sezz Paris, 6, avenue Frémiat, Paris XVIe,  
tel.: +33 (0)1 56 75 26 26. [www.hotelsezz.com](http://www.hotelsezz.com)

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# EXHIBITIONS

## The Parisienne the modern myth of a lifestyle

The Musée d'Orsay explores the fashion of their time through the eyes of the Impressionists. A rich and sensual dialogue halfway between light and substance. The Paris of the 1860s was an incomparable sight: a brand new city busy inventing the future and a new way of life. Liberalism had now transformed

the Second Empire, and the world was shifting towards a modern life with new customs and pleasures, whose hero Charles Baudelaire had depicted in 1845. For their part, painters would capture the light and pace of the city on the spot, and more private moods in their studios. From cosy boudoirs to sun-drenched gardens, from bourgeois drawing rooms to the glistening cobblestones in the streets, Manet, Renoir, Degas and Caillebotte, both players and witnesses, depicted the middle-class world to which they belonged. But while reflecting their contemporaries, the Impressionists would also personify a figure, a silhouette, a look: a heroine. Enter the Parisienne, the Parisian woman, with her own particular lifestyle, attitudes and rituals. Manet gave her the features of the unattainable Irma Brunner in profile; Albert Bartholomé gave her those of his wife against the light of a summer afternoon; James Tissot showed her lying languorously on a sofa in a spotless dress, in a dreamy pose close to boredom.



Bonnet, c.1860, natural straw, green silk taffeta ribbons. Paris, Galliera - Musée de la Mode de la Ville de Paris.

© Stéphane Pier / Galliera/Roger-Viollet

### Permanent representation

A leisure society was born. Enlivened with walks, train journeys, it made up an endless dance of appearances, whose movement imposed lighter, more flexible clothing. The Second Empire Paris school, with Tissot, Carolus Duran, Stevens and Béraut, immortalised those impressive crinolines that soon made way for the "petit costume" (a skirt with two bodices), replacing the now cumbersome train with flouncy ruffles. Fashion and modernity went hand in hand in Parisian society, where, between 1860 and 1885, each activity in the day required its own outfit. "I wanted to show that fashion and the work of artists did not only reflect a civi-



**Albert Bartholomé** (1848-1928),  
"Dans la serre ou Madame  
Bartholomé", 1881, oil on canvas,  
235 x 45 cm (detail), Paris, Musée  
d'Orsay, donated by the Société des  
Amis d'Orsay, 1990.

**Édouard Manet** (1832-1883),  
"Le Balcon", 1868-1869, oil on  
canvas, 170 x 124,5 cm (detail)  
Paris, Musée d'Orsay.



© Musée d'Orsay, dist. RMN/Patrice Schmidt

lisation, but also fed each other and worked together," says director Robert Carsen, who has staged the exhibition. Thus, as though we move for the first time through a luxurious residence filled with the muffled rustle of silk, from suggested reception rooms into intimate antechambers, we find a series of some sixty paintings, engravings and prints mingled with fifty or so dresses (thirty-seven from the Musée Galliera, restored for the occasion by the House of Dior), together with numerous accessories (hats, fans, court shoes and underwear) and men's suits. Like a model before her cheval glass, Manet's "La Jeune Dame" (also known as "Woman with a Parrot") stands before a huge mirror that opens out the scope of the narrative and the picture, where she embodies an allegory of the senses in her moiré negligée. It seems that a showman's eye was needed to interpret this Parisian spirit, where every moment, from the dressing room to the garden, from the street to the opera, was performed on the stage of society and city life. Paintings and clothing thus worked in unison, responding to each other as though saying that fashion too is the art of the immediate at the crossroads of other arts, with an enduring memory, as witness the delicate engravings of illustrated fashion magazines, and the first reviews, like "La Dernière Mode" created by Stéphane Mallarmé. This concentrated immersion in a lost world leads to the garden and "Le Déjeuner sur l'herbe", where the springtime dresses of elegant ladies dance good-naturedly under Monet's radical gaze. We feel the soft breeze, the heat of summer and the light – fragile and voluptuous as an organdy veil. Through a series of skilfully-staged pictures, "Impressionism and Fashion" is constructed like an opera. The exhibition leaves a heady sensation of conquered freedom: that of painters and couturiers, and that of the Parisienne whom the whole world wanted to emulate.

**Christophe Averty**

Day dress, 1873-1874. Silk serge with bright blue and white stripes, blue silk satin ribbon trimming and blue silk satin bows, Paris, Galliera - Musée de la Mode de la Ville de Paris.



"L'Impressionisme et la Mode" (*Impressionism and Fashion*), musée d'Orsay – Until 20 January 2013. Catalogue, 320 pp., Musée d'Orsay/Skira-Flammarion co-publication. Price: €45. [www.musee-orsay.fr](http://www.musee-orsay.fr)

# INTERVIEW

## Raphael the last years

January 1520. We are welcomed in Rome by an artist with a courteous, spontaneous humaneness. He is 36, and worn down by malaria.

### La Gazette Drouot: You have an establishment background. Was that an asset?

Raphael: It's true that my father was a painter. Not a very remarkable artist, but one with an honest talent. He didn't want any other children after me, which is surely why he devoted himself to improving me. I rapidly became a great help to him with the numerous pictures he had to paint in Urbino. But mind you, he was humble enough to believe that he couldn't do everything. That's why he handed me over to Perugino, who people had told him was the best. He was an

excellent technician, and I copied him enormously when I first began!

### Are you proud of that?

(*Laughing*) When you're the assistant to such a great master in such a fine studio, there's no shame in it! I'm not unhappy with the idea that in four or five centuries – if people are still interested in us – it might be difficult to know which of us painted a particular "Adoration of the Magi" or "Annunciation". (*Smiling with amusement.*) Yes, it was even rather exciting, and above all instructive. So, I don't know if I'm proud of it, but it did help me to build up a good reputation in a few years. Well, time passes, of course, and one day masters no longer cut the mustard! Thus I had my first dazzling revelations before the works of Michelangelo and Leonardo a Vinci in Florence. Compared to them, I was much too far from the truth: equalling Perugino was no longer enough. As for Tuscany, I liked it so much that I wanted to stay there for a time.

### Why didn't you stay there for good?

When my parents died, I had to return to Urbino to sort out some business. And then the great local families pounced on me with some commissions. However, I very soon returned to Perugia, even though it was mainly because of Florence – and the two divine artists I just mentioned – that I was able to change and hone my style. (*Thoughtfully*) And Masaccio a bit as well. Now I come to think of him again, what a painter!

**Raphael** (1483-1520), "Self-portrait with Giulio Romano", 1519-1520, oil on canvas, 99 x 83 cm (detail). Paris. Musée du Louvre. Raphaël, on the left.



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**Raphael**, "The Holy Family with the Infant John the Baptist", also known as "The Madonna of the Rose", c.1516. Oil on wood, transferred to canvas. 103 x 84 cm (detail). Madrid, Museo Nacional del Prado.

© Museo Nacional del Prado, Madrid

**Raphael**, "Portrait of Baldassare Castiglione", 1519.  
Oil on canvas. 82 x 67 cm (detail).  
Paris, Musée du Louvre,  
Department of Painting.



© RMN (Musée du Louvre) / Tony Querrec

### How did you come to work for Pope Julius II?

A distant cousin in the Pope's service had spoken about me to the Supreme Pontiff. He wanted to have a number of rooms in the Vatican decorated. You can imagine that I jumped at the opportunity. Off I went to Rome, where Julius II received me very amiably in rooms that were for the most part already decorated. And not by just anyone: Piero della Francesca and Luca da Cortona, among others. But I was

lucky enough to have a whole room to myself: the Stanza della Segnatura, to which I devoted myself body and soul. It was a way for me to combine philosophy, astrology and theology. I had a lot of fun doing it; I even depicted myself in a black beret, next to Zoroaster. You should be able to relax a little, despite the tough constraints of patrons, don't you think?



**Absolutely! It's even said that the Pope was so astounded by the result that he wanted to destroy the work of other artists!**

That would have been a mistake, and thank God, His Holiness thought better of it. On the contrary, it's a fascinating mixture: the decoration of Sodom on the vault greatly helped me in conceiving my own subjects. I worked on them with great care, and really put my heart into them. Luckily Julius II realised this. He immediately asked me to decorate a second room, then commissioned a portrait. Imagine the signal honour this meant for an artist! When I saw the chapel painted by Michelangelo at the Vatican (the Sistine Chapel: Ed.) – thanks to Bramante, who had the key –, I saw that I had to change the way I painted – I needed to put more majesty and grandeur into it!

**Good decision – because that unique style made a mark throughout Europe!**

That's going too far. Let's say that a few good painters did me the honour of appreciating my work. Did you know, for instance, that Albrecht Dürer, in Flanders, sent me his self-portrait? I was very impressed, and sent him some of my drawings in return. And in fact it was Dürer who aroused my interest in engraving. I thought I was skilful at it, but really I deserve no credit: I just loved that technique passionately!

**And time passes, as do popes, because Julius II finally died.**

Does that surprise you? Thankfully, his successor, Leo X, was a real art lover, and allowed me to continue the work I had begun. And you know, an artist is often obliged to accept commissions to keep important figures or aristocrats happy, and you have to honour your commitments. I would say that an artist's success is a gilded cage as much as an outlet. So I had to finish the Pope's rooms in the stipulated order, with help from highly talented assistants, whose progress I regularly went to supervise. (*Reflecting a little*). Yes, I painted a great deal for my age, I think. The Pope, Cardinal Colonna, Giulio de' Medici – I could hardly turn down all those illustrious figures!

**Let's return to Leonardo, if you don't mind. How did he influence you?**

The style I inherited from Perugino in my youth rapidly ended by going against me, and even creating problems. Today, with a bit of distance, I can see why I absorbed it so easily: it was thin, dry and badly drawn. When you emerge from that kind of world, imagine coming face to face with a drawing by Leonardo or a cartoon by Michelangelo! The beauty of their nudes, their bold foreshortening – it was absolutely incredible! I really felt I had been wasting my time, and had spent years being indoctrinated. So you see, it's never too late... It was by studying these two giants in art that I understood that painting was not just a question of representing nude men: its scope was far more extensive. A good painter needs to enrich his compositions through the variety and originality of perspectives, architecture and landscapes; through the refined elegance of clothing; through light and shade.

**Do you think that with time you have equalled or even surpassed them?**

I could never catch up with Michelangelo: he has really left his mark. So I try to surpass him in another way. I don't want to waste my life imitating other people; it's better to try to acquire universal mastery. Without necessarily meaning to, many painters have succeeded in plagiarising him without adding anything to his perfection. All those artists, very worthy ones in the field, have laboured in vain. Their painting is hard, coarse, charmless, colourless and lacking in imagination. I really hope I have avoided this pitfall by endeavouring to be useful to myself and to others. In my view, imitation never creates anything: it's only sterile flattery. But at the same time, without imitation there will be nothing new – isn't that so?

Interview by Dimitri Joannides

## TO SEE

"Raphaël, les dernières années", musée du Louvre, Napoleon hall (underneath the pyramid), Paris - Until 13 January 2013. [www.louvre.fr](http://www.louvre.fr)



# MUSEUM



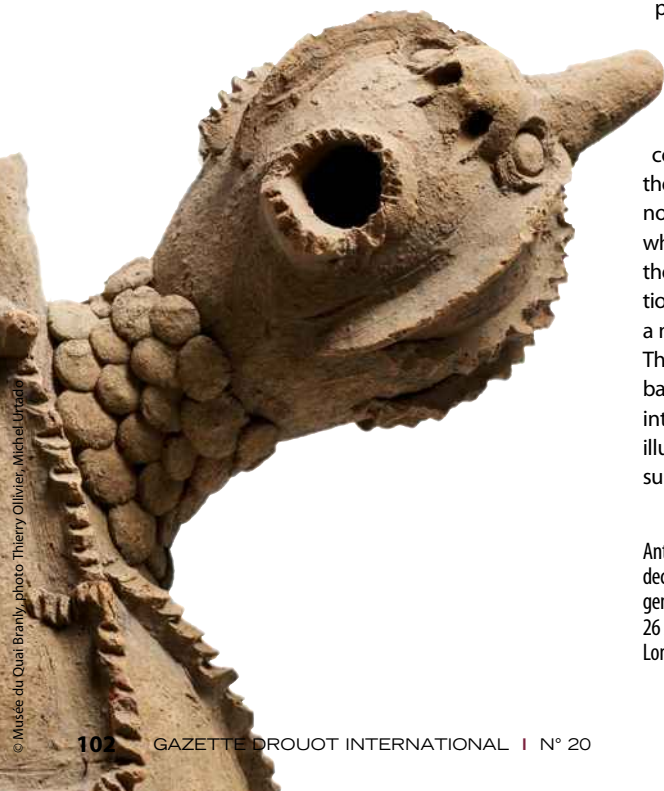
\*MUSÉE DU QUAI BRANLY  
a meeting ground for cultures of the world  
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## Central Nigeria Unmasked: Arts of the Benue River Valley

Nigeria: arts from the Benue Valley" is the first exhibition to provide a comprehensive overview of the arts of the various peoples who live in the region in Nigeria defined by the huge Benue River, the largest tributary of the Niger. This crosses the centre of Nigeria, and is 1,050 km long. Visitors are invited to a spectacular journey along the Benue River through the main artistic movements of the region and the twenty-five ethnic groups living on its banks. A selection of

nearly one hundred and fifty objects – sculptures and masks mainly in wood, ceramic or metal from public institutions and private collections in America and Europe – invites you to explore art works from this region that are rarely shown to the public, and have been little studied. The exhibition also highlights the wide range of traditions in the region's communities, and the freedom of artists in terms of local stylistic codes. The works provide evidence of the ancestral interaction between the communities, and reveal some astonishing artistic encounters between the peoples. Produced by one ethnic group, they might find a new life in another. This means that the regional styles are only rarely associated with a single population or a particular place. The circuit reveals the secrets of a dynamic, varied art constantly altered by the many interactions between the populations. The peoples regularly moved around, notably because of the incursions the Muslim Fulani, who sought to impose their domination at the end of the 18th century. This convergence of peoples, institutions and ideas is only now starting to be recognised as a major part of the African continent's artistic heritage. The exhibition follows the course of the Benue, and is based on the river's three main regions. Six key pieces introduce the approach taken by the exhibition, and illustrate the principle artistic genres defining the three sub-regions of the Benue Valley.

Anthropomorphic pot, terracotta, the head leaning to the right, relief decoration dividing the torso, discs in relief at the neck, female genitalia, open mouth, point at the top of the head, 20th century, 26 x 20.5 x 11.8 cm, 877 g, Africa, Nigeria, Cham (population), Longuda (pop).



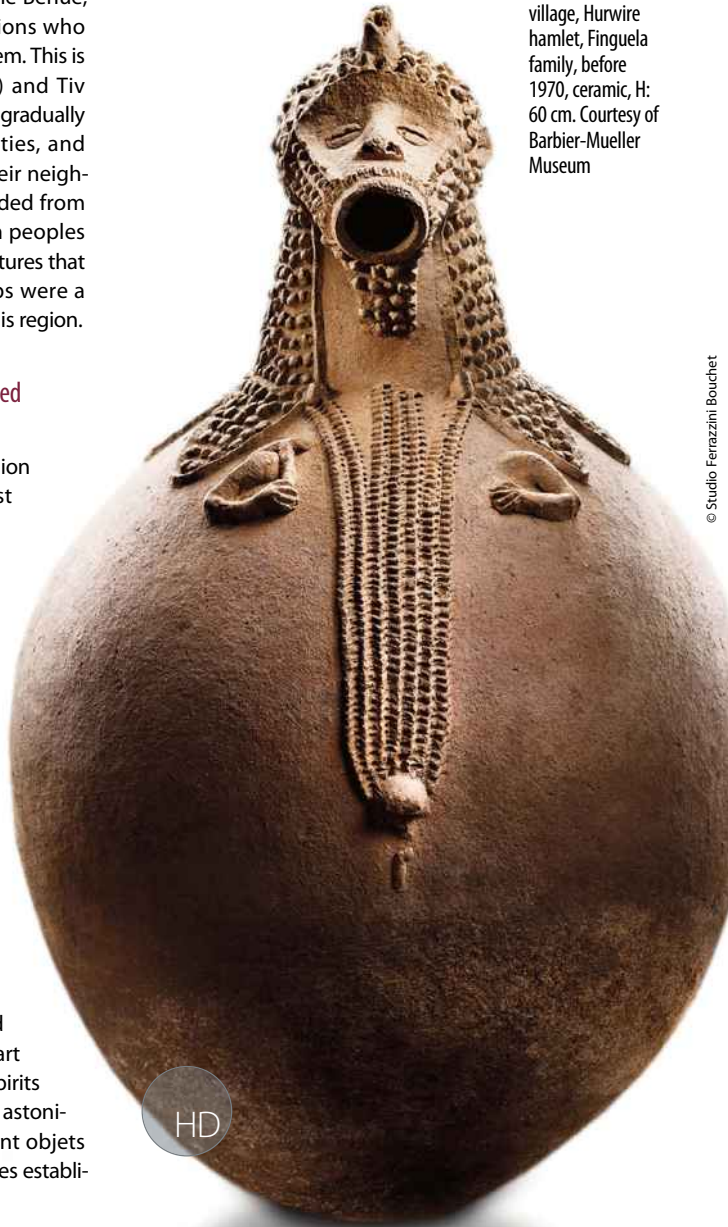
### Fluidity of artistic identities in the Lower Benue

For several centuries, the Niger-Benue confluence region, and particularly the part north of the Benue, has been the home of numerous populations who generally brought their ritual objects with them. This is where the Igala, Ebira, Idoma, Afo (Eloyi) and Tiv peoples live, amongst others. These peoples gradually mingled together to form new communities, and exchanged ideas and artistic styles with their neighbours. For example, the Tiv peoples expanded from the south, creating a cultural link between peoples who shared the same history. Maternal sculptures that protected the fertility of women and crops were a cultural feature common to the peoples of this region.

### The Middle Benue: visual similarities and a shared historic heritage

The Middle Benue is the most extensive region in the entire Benue area, and the most complex in terms of ethnic identity. The establishment of the Fulani Muslim states in the first half of the 19th century and the escalation of the slave trade had a dramatic impact on the various local populations. These events were followed by further disruptions from the outside world in the form of British colonisation and the arrival of Christian missionaries in the early 20th century. Nine of the ethnic groups living in this region are represented in the exhibition: the Jukun, Mumuye, Chamba, Wurkun/Bikwin, Goemai, Montol and Kantana/Kulere peoples. The works evince the artistic styles typical of Middle Benue and include characteristic horizontal masks with a hybrid form (half-man, half-animal) and vertical anthropomorphic masks. Statuary art often evokes ancestors, the deceased and spirits of nature, all with healing associations. The astonishing resemblances between these different objets d'art reflect a shared history and ritual alliances established between neighbouring peoples.

Spirit vessel  
(Mbir'th'ng'nda).  
Ga'anda peoples,  
dingai, Chohita  
village, Hurwire  
hamlet, Finguela  
family, before  
1970, ceramic, H:  
60 cm. Courtesy of  
Barbier-Mueller  
Museum



© Studio Ferazzini Bouchet

HD



Seated female figure, pigments, fabric, mother-of-pearl button, metal, 72 x 26 x 16 cm, 2,378 g, Africa, Benue (region), Idoma ethnic group (population).

### The High Benue: the expressive ritual qualities of clay

The relative geographical isolation of the High Benue makes this region stand apart from the others: its uneven, undulating terrain enabled local populations to take refuge from the incursions of rival groups, especially the Fulani horsemen. The region's remoteness also explains the continuance of a number of local ritual practices. We can see examples of work produced by eight different populations living in this sub-region (including the Cham-Mwana, Longuda, Jen, Ga'anda, Bena and Yungur peoples). The predominance of the ceramic vessels central to religious practices in the High Benue marks a distinct divergence from the wooden figures and masks typical of the two other sub-regions. Like wooden sculptures, terracotta vessels were used for different functions such as the healing of the sick, protection for hunters and warriors, and the calling up of various ancestral spirits and protectors. We can observe here, as elsewhere, some astonishing convergences in the styles and functions of ceramic sculptures, identified with a number of neighbouring groups, which reveals the extent of their historical communication and exchanges.

"Nigeria: arts from the Benue Valley" - until 27 January 2013.  
Exhibition catalogue : Central Nigeria Unmasked: Arts of the Benue River Valley. Fowler Museum at UCLA © 2011 Regents of the University of California, 608 pages, 668 illustrations - 85€. The exhibition is organised by the Fowler Museum UCLA in collaboration with the Musée du Quai Branly, Paris.  
[www.quaibrantly.fr](http://www.quaibrantly.fr)

W

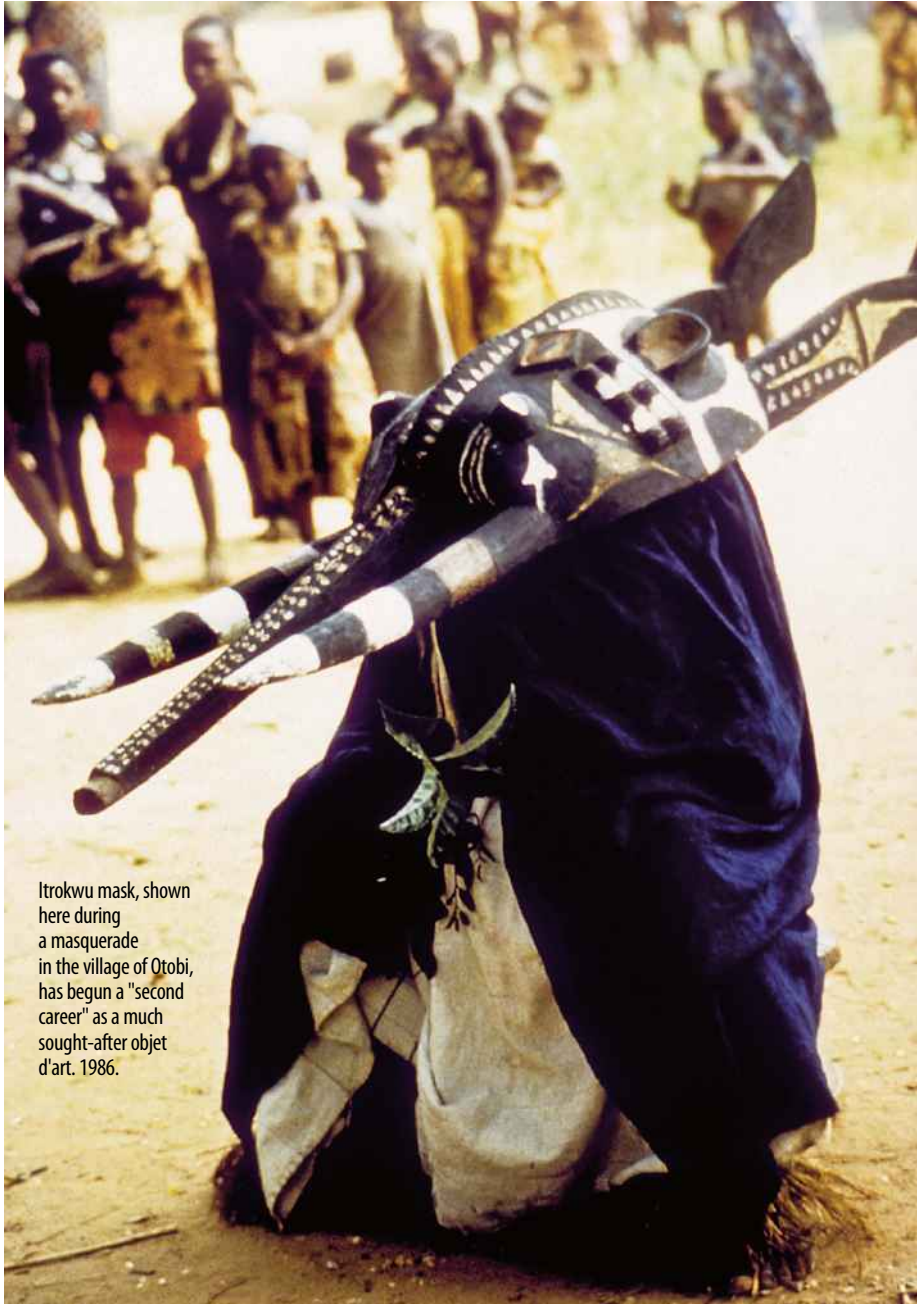
### CURATORS

**Marla C. Berns**, Shirley and Ralph Shapiro Director, Fowler Museum, University of California, Los Angeles

**Hélène Joubert**, Head curator of African Heritage at the musée du quai Branly

**Sidney Kasfir**, Professor of Art History at Emory University, Atlanta

**Richard Fardon**, Professor of West African Anthropology, University of London. Head of School of Oriental and African Studies, Doctoral School.



Itrokwu mask, shown here during a masquerade in the village of Otobi, has begun a "second career" as a much sought-after objet d'art. 1986.

© Sidney Littlefield Kasfir

## EXHIBITIONS

**Liu Weijian** at the Edouard Malingue Gallery

A t barely thirty, Liu Weijian already has several exhibitions under his belt, including a solo show in late 2010 held in the Louis Vuitton space in Hong Kong, and the following year a group exhibition entitled "Growing up" at the ShanghART Gallery alongside a dozen other Chinese artists. So the Edouard Malingue in Hong Kong is presenting (until 19 January 2013) no unknown quantity, but a real new talent who has not yet made waves in the international market. A graduate of the Shanghai Normal University College of Art, Liu Weijian works with time... And this is in fact the theme of his work: the only real subject the artist explores in his paintings with their grey-blue monochromes. At first glance his pictures seem to be extremely meticulous depictions of simple everyday objects, like rubbish bags, chairs, letter boxes and sculptures. Inanimate objects. Fixed in an indeterminate time space, Liu Weijian's images are disturbing in their very simplicity, which suggests a more profound and mysterious reality. As though in their figuration, these objects speak of something other than what they are. There is a little of Chardin and Morandi in the works of this young Chinese artist, who arrests time in an attempt to perceive the invisible...

Stéphanie Perris-Delmas

Liu Weijian, until 19 January 2013  
Edouard Malingue Gallery 8 Queen's Road Central, Hong Kong  
[www.edouardmalingue.com](http://www.edouardmalingue.com)



Liu Weijian, "The Two of Us",  
Acrylic on canvas, 2011, 100 x 80 cm.



HD



# MEETING

## The visionary **Marcel Brient**

In September this year in Paris, collector Marcel Brient parted with a large collection of French works, ranging from Simon Hantaï to Martial Raysse. With his marmoreal features and plain speaking, he is an atypical figure in the art world. In the past, there was no bridge between his Île-Grande (Côtes-d'Armor) and the continent when he wanted to go to Paris. Today, bridge or no bridge, he remains an islander in art, always willing to go and explore new climes, but fiercely entrenched in his marginality. "You should see me as someone who has made his journey from Paris to Jerusalem. I have not surrounded my life with mystery; I have just felt that I was isolated ideologically," says the man who long fought against a certain intelligentsia to establish his views. Looking back over his career here, he pays tribute to gallery owners, first and foremost his mentor and friend Louis Clayeux, director of the Maeght gallery (from 1948 to 1965). The private space that houses his collection at Saint-Ouen – and includes, among dozens of others, Kapoor, Dubuffet, Kader Attia, Neo Rauch (he has five of these) and Léger – now bears his name.

**La Gazette Drouot: Did you have any contact with art before meeting Louis Clayeux?**

**Marcel Brient:** My father was a sailor and stone-cutter; my grandfather was a lichen-gatherer, my other grandfather an illiterate stone-cutter. But I had an uncle from Brittany who was a joiner and would give me bits of hardboard. I would fish for crabs and sell them to pay for paints, and I would paint the rocky landscapes of the Île-Grande on these bits of hardboard. Until that meeting in Paris, where I went

to work as a labourer, like the Portuguese and the Algerians. Without that encounter, I'd be nothing. Clayeux told me that I would meet one person, and only one. Since then I have pondered this story of master and pupil: a model that has disappeared from our society.

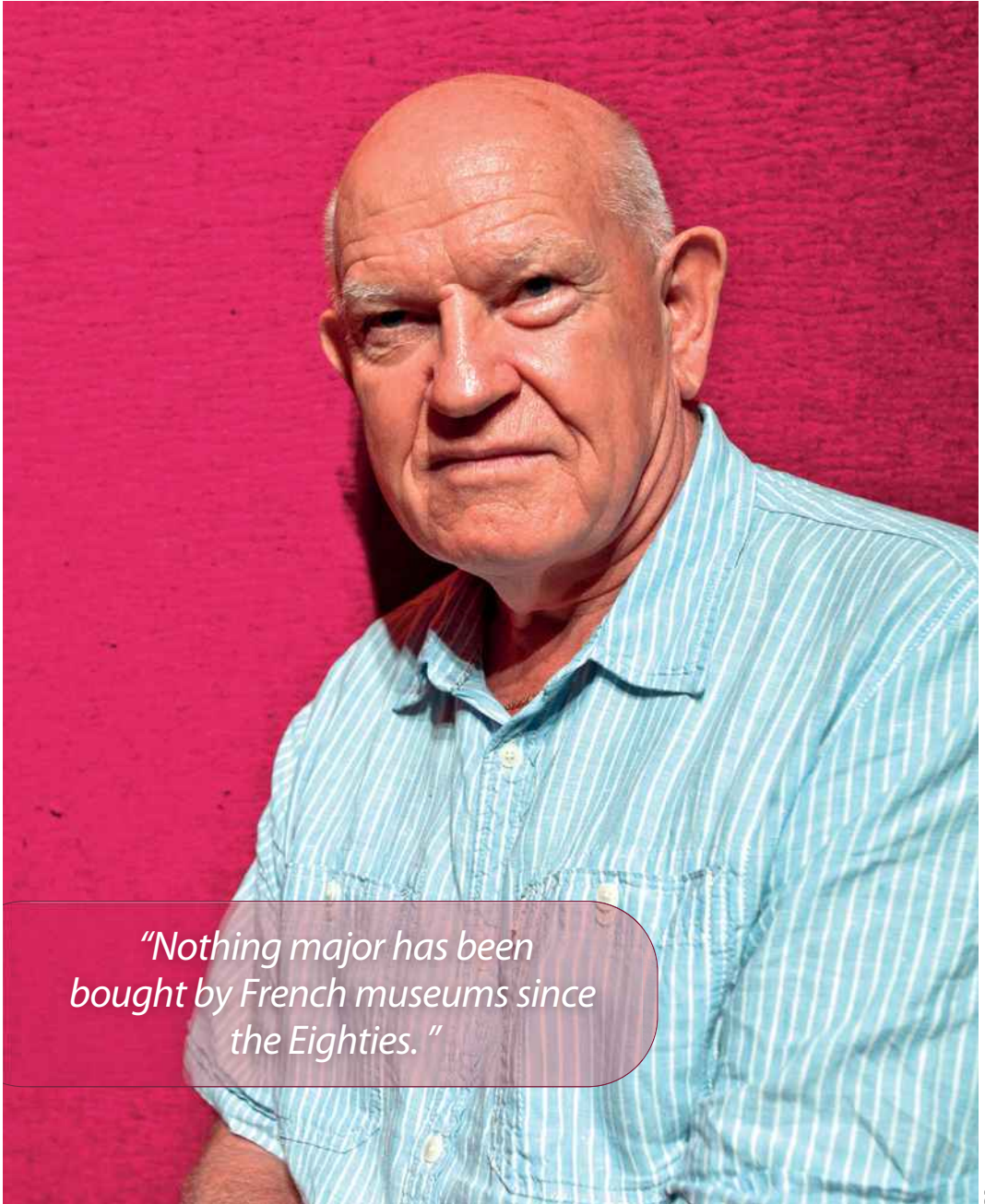
**Do you think people have now rather forgotten the role played by Louis Clayeux?**

When the Grand Louvre was inaugurated, François Mitterrand took Louis' hand, and said to him in front of everybody, "This is your doing." As well as being at the origin of this project [a fellow student of François Mitterrand, Louis-Gabriel Clayeux urged him early on to do something with the Louvre: Ed.], he obtained some huge donations, and he brought into France's museums a Vermeer from Delft, a Calder, a Dubuffet and some Cézannes which are now in Aix, not to mention his work in the Maeght gallery. How could the Maeght Foundation let him go without a tribute?

**Did you start your collection with his approval?**

He gave me a leg-up. It took me quite a while to break away from him. I started my collection despite his advice: "you don't need to do that", he would say. He liked ease of mind; he was afraid I would make a mistake. I reassured him when I sold that curtain of beads by Felix Gonzalez-Torres for two million dollars in New York. We keep coming back to Plato's Symposium, where you have to make a speech to win over and convince people... When I put on an exhibition at Tanlay in 1988, Clayeux finally deigned to come.





*“Nothing major has been bought by French museums since the Eighties.”*

DR

**What did you start with?**

I took my first steps with the "French section", with Buren and Parmentier. I've always liked virile works. All Parmentier's work is virile. Richard Serra's as well; Giacometti's, less so. Then I bought Twombly and Basquiat. When Felix Gonzalez-Torres began to give another, more human meaning to his objects, in contrast with more conceptual New York artists like Donald Judd, I understood his urgency with regard to illness and death, and found it inspired. He brought down the American minimalist and conceptual movement to his own combat, and decided that he would also take delight in it...

**You have always preferred to buy from galleries...**

How did the young man I was in the Sixties dare to go into galleries? We don't appreciate them enough. And yet our heritage is formed by art lovers, and those who take the risks are the gallery owners. By selling the French part of my collection, I am putting them back at centre stage: that's my small contribution. It's the gallery owner who takes to liking a work in the first place, who chooses and then tries to convince art lovers. Why aren't people more appreciative of Jean Fournier, at whose gallery I discovered Sam Francis and Michel Parmentier? It was at Yvon Lambert that I saw Jean-Charles Blais and Cy Twombly, and the first Richters at Michel Durant-Dessert... It was only after that that I went to the studios of Felix Gonzalez-Torres, Yan Pei Ming and Ed Rushe. I also really admire the work of galleries like Regan Projects in Los Angeles, Krinzingier in Vienne, and Continua...

**Are your choices guided by instinct?**

Not just instinct. If you don't know that Bruce Nauman is strongly influenced by Warhol and Richard Prince, you won't get very far. You need to know how the outpouring in the recent history of contemporary art came about.

**Why did you buy the self-portrait of Antonin Artaud this year?**

Because I have the portrait of Rimbaud by his sister. Two extraordinary things. We are in the area of visions, of hallucinations. I have a notebook of Artaud's with his

poetic onomatopoeias, before he was engulfed in the pit at Rodez. His final (though simultaneously structured) farewell after the first signs of madness.

**Did Clayeux help you finance your purchases?**

Not to start with, but at the end. I managed by working for Diego Giacometti, selling his furniture and working with his brokers. I was very quick. I broke the records for seven or eight artists, including Cady Noland and Glenn Brown. These sales sometimes brought me five million euros, which I used to build up a new avant-garde collection.

**Do you think that the recent records for Yves Klein and Martial Raysse will boost the rating of French artists?**

I'm not sure. In France, people avoid talking about the capitalist side of art. I personally would not have appointed three French Administration School graduates to the Ministry of Culture. Art means adventure. When I was on the acquisition committee of the FNAC (national contemporary art fund), I got works by Elisabeth Payton and Peter Doig into Beaubourg, against everyone's advice. Nothing major has been bought by French museums since the Eighties. For instance, there is no Felix Gonzalez-Torres... Fortunately there are other ways of promoting art outside the institutions: art lovers and gallery owners.

**Whom do you collect today?**

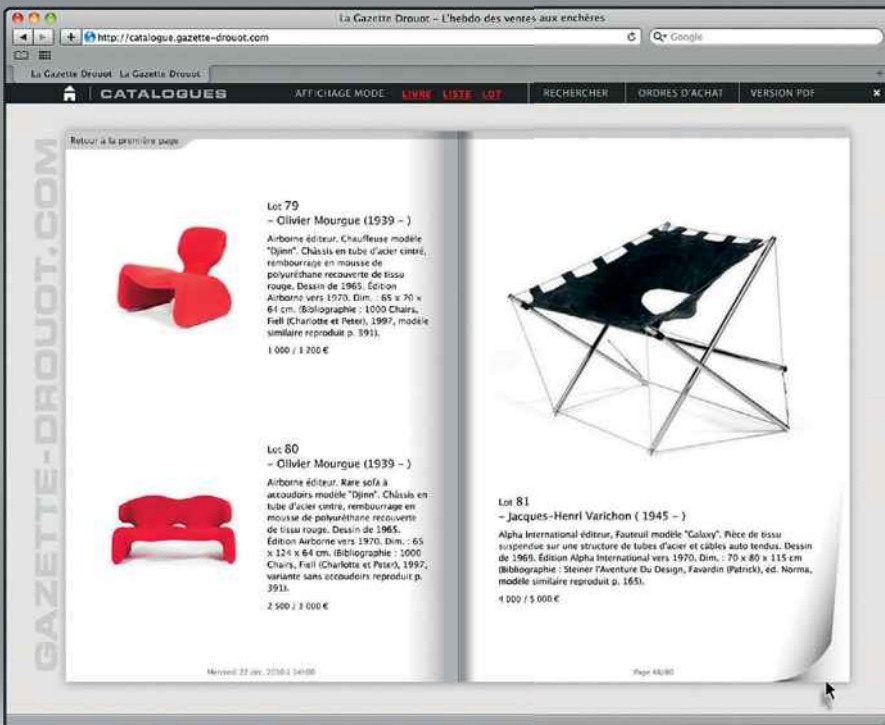
I recently bought five works by Glenn Ligon, which I've been after for some time. Three days ago, I hung two drawings by Takashi Murakami in my drawing room alongside two by Martin Kippenberger and a very old drawing by Raymond Pettibon. I very much like Kader Attia; "Ghost" is a masterpiece. Kader Attia is an Arab who has become a major artist, and is struggling somewhat, rather like in the past when Basquiat could not gain an entry to American museums. What did it take for Kader Attia to get there! In art, you have to be a visionary. One day I'll sell everything, but I shall probably keep Rimbaud's "Lettre du voyant" (*Letter of the Seer*).

Interview by Alexandre Crochet

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