

Gazette Drouot

INTERNATIONAL

WHAT'S UP?

WHAT'S UP?

WHAT'S UP?

NUMBER 11

FEBRUARY 2012

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ART MARKET - MAGAZINE

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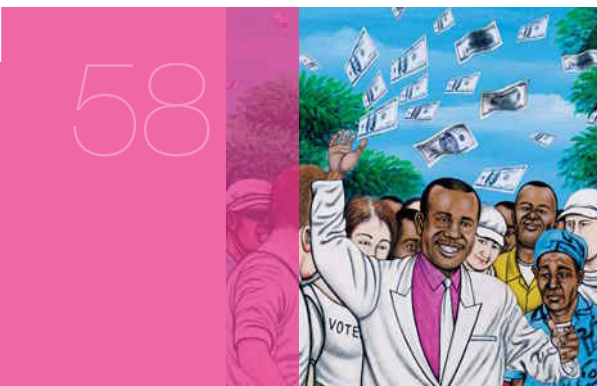
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EDITORIAL



DR

Stéphanie Perris-Delmas
EDITORIAL MANAGER

It was only a short respite in the end! After some thundering results at the end of the 2011 season, we were expecting a lull that would give auctioneers time to fill up their catalogues again. But no: the art market seems to work in inverse proportion to the world economy. Uncertain for some, things are looking pretty rosy for others. From bling-bling sales to those for a more limited audience, investors and art lovers are already spoilt for choice. So we'll be keeping a close eye on the race for the records that will certainly mark a few kmodern and contemporary art sales in London, which include Elizabeth Taylor's and Hubertus Wald's collections. In Paris, keen connoisseurs are sure to take an interest in the writers' drawings patiently amassed by the publisher Pierre Belfond and his wife Franca, not to mention the Matarasso library. Two collections built up with often only time and passion as allies. Far from the madding media... For now, at least.

Editorial Director Olivier Lange | **Editor-in-chief** Gilles-François Picard | **Distribution Director** Dominique Videment | **Graphic Design** Sébastien Courau | **Editorial Manager** Stéphanie Perris-Delmas (perris@gazette-drouot.com) | **Layout-artist** Nadège Zegllil (zegllil@gazette-drouot.com) | **Sales Department** Karine Saison(saison@gazette-drouot.com) | **Internet Manager** Christopher Pourtalé
Realization Webpublication | **The following have participated in this issue:** Sylvain Alliod, Marie C. Aubert, Laurence Bartoletti, Phoebe Canning, Virginie Chuimer-Layen, Anne Foster, Chantal Humbert, Dimitri Joannidès, Caroline Legrand, Molly Mine, Xavier Narbaits, Geneviève Nevejan, Claire Papon. | **Translation and proofreading:** 4T Traduction & Interprétariat, a Teelingua Company 93181 Montreuil.
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214 ▶ Studio of Jan GOSSAERT (1478/88-circa 1536)
Vierge à l'Enfant
Panel. 62 x 49,5 cm



234 ▶ Louis-Joseph WATTEAU also known as « WATTEAU DE LILLE » (1731-1798)
Le départ pour l'armée
Panel. Signed and dated. 60 x 75 cm. Former Lengart collection, Lille



306 ▶ Jean-Victor BERTIN (1767-1842)
Paysage animé près de monastères en Italie ; Paysage animé en Grèce, circa 1812
Pair of oils on canvas. 62 x 96 cm



Available for viewing at Marc Ottavi, until 6 february
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DROUOT LIVE

PUBLIC EXHIBITIONS
Friday 10th february from 2 p.m. to 7 p.m.
Saturday 11th february from 9.30 a.m. to 12.30 p.m.
and from 2.15 p.m. to 6 p.m.
Sunday 12th february from 10 a.m. to 11 a.m.
(Lots can be seen after the exhibition has been taken down)

Guillaume Apollinaire (1880-1918),
"Ce qu'on peut s'amuser avec les
nombres astronomiques !!!", original
drawing, watercolor, black lead, 1916,
19,7 x 12,3 cm (detail).
Estimate : €40,000/60,000.



UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS



UPCOMING

Drawings by writers **the Belfond collection**

From prose to drawing is a mere stroke, and many famous writers have done just that, accompanying a poem or a letter with delicate sketching, commenting a text with a little draft, jotting down a memory in a water-colour, sketching a rapid portrait or their own reflection. When your name is Proust, Céline, Prévert or Miller, these drawings take on a whole new dimension; they reveal the men as much as the artists, sometimes far beyond their actual writing. Often hidden from public view, they have fascinated several major figures. The subject has inspired several books and a number of famous collections, including that of the journalist Christian Bernadac, dispersed in Paris in 2004 by the Piasa auction house. He was a writer himself, and published "Sand, dessins et aquarelles" (Sand, drawings and water-colours) with his friend the publisher Pierre Belfond, also a collector. It was a time when these sheets were of interest to very few, and could be bought for a song. But in

USEFUL INFO

Where ?	Paris - Hôtel Marcel Dassault
When ?	14 February
Who ?	Artcurial auction house. Mr. Nicolas
How much ?	€1M



Jean Cocteau (1889-1963), "La Vierge au g. c.", 21 original drawings dated "Toulon, 1931. Clinique". Here Etienne de Beaumont, Arthur Mugnier and the Virgin (detail).



Guillaume Apollinaire (1880-1918), "Autoportrait en cavalier masqué décapité" (*Self-portrait as a headless masked rider*), original drawing signed "Guillaume Apollinaire 1916", watercolour, initial outline in lead pencil, 19 x 12.5 cm (detail). Estimate: €30,000/40,000.

forty years things have changed, and these drawings are now sought after as precious relics. On 14 February, the collection of Pierre and Franca Belfond, founders of the publishing house that bears their name, will be up for sale: 135 lots of drawings by famous writers including Victor Hugo and George Sand, celebrated as great landscapists, and some which are only known to a few. In this masked rider, a self-portrait of Guillaume Apollinaire dating from 1916, the poet exorcising the threat of war, celebrates the colour and light dear to the avant-garde artists he championed. Meanwhile, the author of "Une Saison en enfer" (*A Season in Hell*) sketched a "Jeune cocher de Londres" (young London cabman) with a distinct touch of the caricature. This drawing is one of six by Arthur Rimbaud; it contains his writing and that of Paul Verlaine, who always kept it by him – hence the estimate of €120,000/150,000. Another choice morsel is an album with 21 original drawings by Jean Cocteau, "La Vierge au grand cœur", dated "Toulon 1931". In this narrative series of images with captions, the prince of poets settles a few scores through a vengeful pencil, in a style borrowed from the expressive Otto Dix, with those who tried to stop his film "Le Sang d'un poète" from coming out. Estimated at €60,000/80,000, the whole album was shown at the famous 2004 Centre Pompidou exhibition on Cocteau. Also noteworthy: the remarkable collages by Jacques Prévert, those of Paul Éluard and the scribbles of Marcel Proust. After the letters and manuscripts of painters, these drawings by writers can be read like a reference book.

Stéphanie Perris-Delmas

READING

"L'un pour l'autre, les écrivains dessinent": IMEC, 2008; "Dessins d'écrivains" published by Editions du Chêne in 2003; "Peintures et les dessins d'écrivains" by Serge Fauchereau, published by Editions Belfond, 1991.



OLIVIER LASSERON

Commissaire-Priseur Judiciaire et Habilité
S.V.V. Agrément 2004 505

FRIDAY, FEBRUARY 10th 2012 - PARIS HÔTEL DROUOT
JEWELRY - ORIENTAL & EUROPEAN CERAMICS



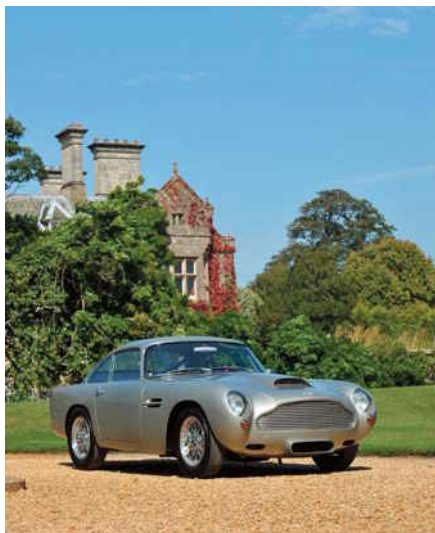
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DROUOTLIVE

UPCOMING

Automobiles **firing on all cylinders**

If you like mechanics, this is your perfect moment – but a word of warning: keep a firm hold of your cheque book. The start of the session (2.30 p.m.) is devoted to automobilia – 120 lots led by a gold medal for a car competition at the Paris Olympic Games: an event staged at the same time as the Universal Exposition. For this plaque by Frédéric Vernon, you should plan for €12,000/14,000. The proceedings continue at 4 p.m. with some thirty motorcycles from the 1910s to the present day (between €5,000 and 35,000), while things begin to hot up seriously at 5 p.m. with the entry of the automobiles. With Ferraris, Lancias, Bentleys, Rolls-Royces, Bugattis, Delahayes, Maseratis, Delages and Morgans, only the crème de la crème will be lining up under the starter's flag! In pole position, a fine 1961 Aston Martin DB4GT coupé, one of the thirty left-hand drive cars produced in this sports variant, combining a Caribbean Pearl finish with a dark blue interior. As the winner of the 2005 Tour Auto Regularity class, this car is expected to fetch between €1.1 and €1.4M. Second



Winner of the 2005 Tour Auto Regularity Class, 1961
Aston Martin DB4GT Coupé; Chassis no. DB4/GT/0142/L
Engine no. 370/0143/GT. Estimate: €1,100,000 - 1,400,000.

USEFUL INFO

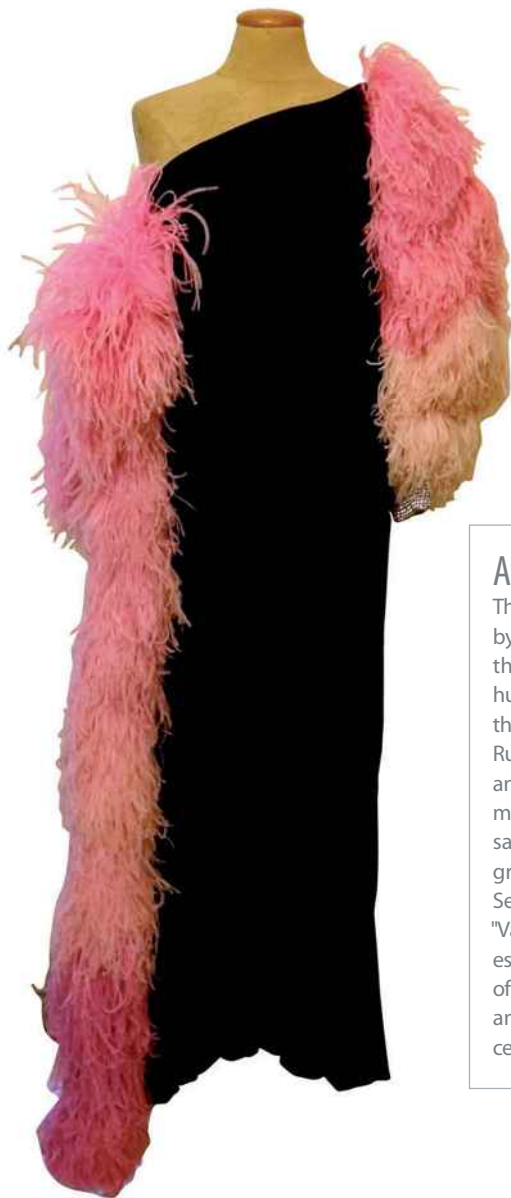
Where ? Paris - Halle Freyssinet,
55, boulevard Vincent Auriol, 75013

When ? 2 February

Who ? Bonhams auction house

place could go to a 6½-litre Bentley Le Mans tourer, registered for the first time on 30 June 1929 for R. H Palmer of the Huntley & Palmer biscuit firm. The battle for third place will almost certainly be played out between a 1966 AC Shelby Cobra roadster – one of the great sports car classics of all time with its fiery muscle power – and an Amilcar C6/C0 Voiturette of 1928, entirely restored to the strictest standards, of course ... Each is estimated at around €500,000. **Claire Papon**

NEWS IN BRIEF



Régine casts off her clothes

Celebrated night bird Régine is selling her wardrobe in Paris on 4 February (Tajan auction house). The singer of "Les P'tits papiers" is parting with her top couturier label frocks – here a long black velvet dress by Ted Lapidus after Erté (€1,000/2,000) – to support her association "Habitat et Section", founded in 1984. Alongside outfits by Emilio Pucci, Yves Saint-Laurent, Ungaro and Guy Laroche, one will find the singer's bags and jewellery, together with a large number of souvenir photographs.

Avant-garde

The "Avant-garde" sale to be staged at Drouot on 6 February by the Pierre Cornette de Saint Cyr auction house is just like the century it celebrates: rich and lavish. In around two hundred lots, it paints a portrait of the protean 20th century: the collection of gallery owner Victor Sfez, chiefly made up of Russian avant-garde artists like Sofronova, Tchachnik, Klioun and Klucis (€300 à 15,000); the photographs of Raoul Hausmann, and the works of Dadaist Hans Richter. This is the fourth sale of the Richter estate, which puts the accent on photographs, collages and works on paper from the Sixties and Seventies, including this watercolour and gouache entitled "Variation sur le thème des têtes dada" from 1964, bearing the estate inventory number (€2,000 - 3,000). With his exploration of rhythm, movement and oppositions through painting, films and sculpture, Hans Richter was a crucial figure in the 20th century, well-worth rediscovering at this fourth sale. S. P.-D.

HD



Sale in preparation

PAINTERS OF POETIC REALISM

Drouot-Richelieu, room 7, Wednesday 14th March 2012 at 2 p.m.



JULES CAVAILLÈS COLLECTION - SUCCESSION JP VALABREGA
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Closure of catalogue on 31st January - Office contact : +33 (0)1 53 40 77 10 / contact@ader-paris.fr

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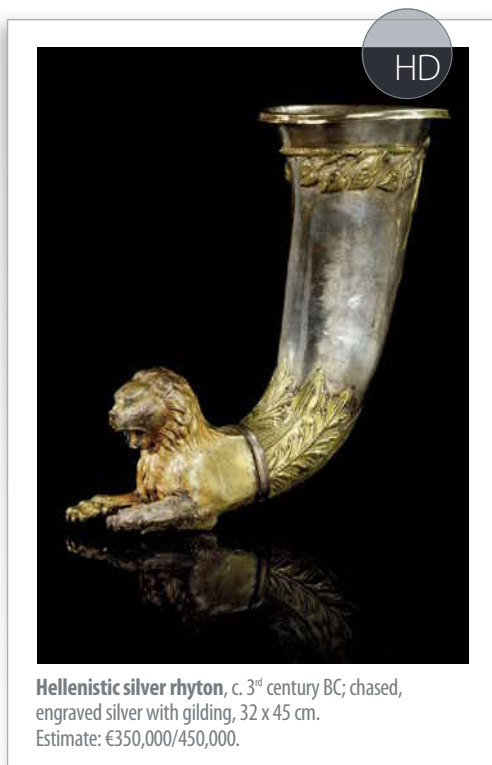


ADER
Nordmann

UPCOMING

An inaugural **drinking horn!**

On the 8 February, Artcurial is inaugurating a new "Eastern and Islamic Art" department, thus swelling the Paris auction house's already impressive range of specialities. For this, it called upon the skills of a well-known expert, Anne Kevorkian. Although this initial catalogue is not very big - under 200 lots - it is certainly designed to illustrate the different branches of the speciality: bronzes and ceramics, with an Islamic engraved glass dish in a cobalt blue blown from the 9th/10th century (€80,000/100,000), and some delightful Safavid panels with "cuerda secca" decoration on a yellow background (€12,000/15,000). Miniatures and Koranic pages naturally feature in this first opus - which, to be honest, seems more like a declaration of intent. That being so, there are some splendid "top of the bill", like a classic Bactrian Princess from the third millennium BC, (€120,000/150,000), and this Hellenistic rhyton in chased silver of remarkably refined execution. We can admire the delicate work in



Hellenistic silver rhyton, c. 3rd century BC; chased, engraved silver with gilding, 32 x 45 cm.
Estimate: €350,000/450,000.

USEFUL INFO

Where ? Paris, Hôtel Marcel-Dassault

When ? 8 February

Who ? Artcurial auction house.
Mme Kevorkian

the lion's mane, and the more stylised treatment of the horn's plant motif decorations, all with subtle play between the silver and gold. In the Ancient East, drinking horns like this were used as part of ceremonial tableware. Feasting with this Leonid was, and remains a luxury!

Stéphanie Perris-Delmas

UPCOMING

Watch by **Mathieu Gosselin**

The shining gold colours of the enamel and unusual shape cannot detract from the technical achievement of this watch, made in around 1665. For many centuries, Man had been trying to master time and order the succession of nights and days. Control of the passing of time affected the number of hours spent in the field, religious services, political periods, and much else. This watch, in the shape of a trefoil, was made by Mathieu Gosselin, who we know was established in Rennes when he married in 1664, and lived near Rue Hue. The mechanical movement, also in trefoil form, does not have a spiral balance spring, which was invented by Huygens in 1675; the spring force is regulated by an endless screw system perfected in 1640. The decorative motifs can be attributed to Jacques Vauquer, an engraver from Blois working in the second half of the 17th century. This springtime inspiration is found again in the decoration of the face, featuring a scene with naked cherubs holding garlands of



Mathieu Gosselin (+1727). Trefoil watch with Blois enamel decoration, Rennes, c.1665. H. 4.5 cm.

USEFUL INFO

Where ?	Morlaix
When ?	27 February
Who ?	Dupont & Associés auction house. Mr. Voisot
How much ?	€50,000/65,000

flowers, which can be attributed to the workshop of Pierre Huaud the Elder. He was born in 1612 in Châtellerault (Vienne), died in Geneva in 1680, and seems to have trained initially in Blois, before working as an apprentice to the silversmith Laurent Légaré in Geneva, where his family had emigrated in 1630. He founded the Huaud dynasty: enamellers whose work was the glory of the Swiss city. Both an item of jewellery and a scientific object, this watch is a splendid example from the golden age of watches with enamel decoration – and unusually, can be dated between 1640 and 1675.

Anne Foster

CORNETTE DE SAINT CYR

MAISON DE VENTES

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Authorisation n° 2002-364

Monday 13th February

Tuesday 14th February

Drouot Richelieu

CHANEL Vintage

1910 - 2010

Haute Couture
Prêt-à-Porter
Accessories - Jewellery

SALE IN PREPARATION

To include lots in this sale,
please contact the auction house
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or the experts
on +33 (0)1 42 47 12 44

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Jack-Philippe RUELLAN

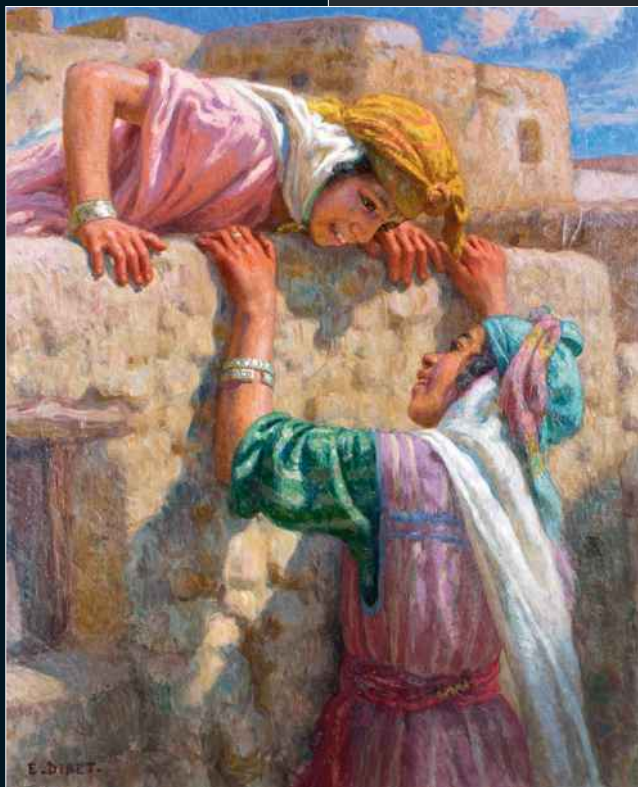
Authorised auctioneer

Society of voluntary sales - Authorisation n°2002-221
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E.mail : ruellan.cpriseur@wanadoo.fr - Site Internet : www.svvruellan.com

Saturday 4th February at 2.30 p.m.

From succession and other sources

**PAINTINGS - OBJETS D'ART - FURNITURE
JEWELLERY - SILVERWARE**



Étienne-Alphonse DINET (1861-1929): "Petites voisines causant sur les terrasses", Bou-Saada, hst sbg, 80 x 64 cm. Consultant: Mr. BENCHIKOU, specialist in the works of Étienne Dinet and author of the annotated catalogue. A certificate will be delivered to the buyer.



Diamond on paper, antique cut, weighing 16.89 ct, accompanied by a LFG certificate attesting to the very clear yellow colour (NR), VS2 purity.
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Public Exhibition

Thursday 2nd February from 4 p.m. to 6 p.m.,
Friday 3rd February from 9 a.m. to 12 p.m.
and from 2 p.m. to 7 p.m.
Saturday 4th February from 9 a.m. to 11 a.m.

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Old master paintings expert

Mr. René MILLET
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Tel. : +33 (0)1 44 51 05 90



Catalogue available on the Internet
www.svvruellan.com - www.interencheres.com

UPCOMING

The Pilgrims of Emmaus by **Maurice Denis**

This is a somewhat mysterious meal; is it even a meal? The scene painted by Maurice Denis shows "Les pèlerins d'Emmaüs" (*The Pilgrims of Emmaus*), and is a study made in 1894 for the large composition of the following year, now in the Musée du Prieuré in France. The artist faithfully follows the episode recounted in the Gospel of Luke, and makes the scene intimate by featuring himself as the man praying; the Abbé Vallet, his confidant and spiritual father, embodies the pilgrim standing, and his young wife Marthe, and perhaps his sister Eva, the two women. The setting is that of Villa Montrouge, 3, Rue de Fourqueux, Saint-Germain-en-Laye; the window opens onto Le Prieuré, the home he was to buy in 1914, and just below, we see the house in the Rue de Mareil, where he lived in 1900. The palette is muted, and the material is somewhat coarse. These elements and the monumental simplicity of the figures hark back to the sacred art of the Quattrocento, and to the profound humanity



Maurice Denis (1870-1943), "Les Pèlerins d'Emmaüs" (*The Pilgrims of Emmaus*), 1894, oil on cardboard, 36 x 48 cm (detail).

USEFUL INFO

Where ?	La Flèche
When ?	5 February
Who ?	Cyril Duval Enchères Auction House. Ms Sevestre-Barbé, Mr. de Louvencourt
How much ?	€40,000/60,000

in the religious feeling of Saint Francis of Assisi. This study for an ambitious subject was for a painting considered important by Maurice Denis, who kept it for the rest of his life. It formed part of Arthur Fontaine's collections, alongside works by Vuillard, Redon and Lacoste. Fontaine, the deputy director of the Labour Office in 1894, was one of the chief supporters of the International Labour Organisation and its first president.

Anne Foster

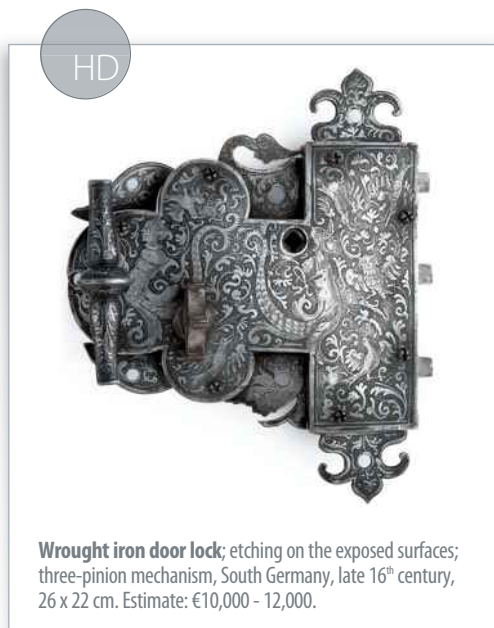
Wrought iron coffee or spice mill with silver damascene decoration, France, Louis XIV period, 19.6 cm.
Estimate: €15,000 - 20,000.



UPCOMING

Rullier chapter 4, the final sale

Michel Rullier is well-known to ironwork enthusiasts, as he built up one of the finest collections in this field, equalling that of the Musée Le Secq des Tournelles in Rouen – which has in fact bought several of his items, including a German 18th century coffer pre-empted at €57,550 during the first sale on 10 March 2010. A specialist antique dealer, Michel Rullier collected over fifty years all the most refined, original and singular pieces the art of wrought ironwork had to offer, acquiring items from the famous Spitzer and D'Allemagne collections, among others. This new sale follows the same lines as the previous ones, apart from some French clay pottery, mainly from Saintonge, on offer alongside various mortars, keys and signs. Of particular note is the pewter ware, a major chapter in the catalogue, which includes an antique-style ewer decorated with the theological virtues in relief (€10,000 - 12,000). Dating from the 16th century, this bears the initials "FB", standing for François Briot, an eminent pewter ware exponent who made the famous



Wrought iron door lock; etching on the exposed surfaces; three-pin mechanism, South Germany, late 16th century, 26 x 22 cm. Estimate: €10,000 - 12,000.

USEFUL INFO

Where ?	Paris - Drouot
When ?	7 February
Who ?	Frayse & Associés auction house. Mrs Houze
How much ?	€300,000/400,000

See the catalogue : www.gazette-drouot.com

"La Tempérance" ewer, one of which is now in the Musée National de la Renaissance in Écouen. Another ewer is also attributed to him, this time decorated with allegories of Plenty, Peace and War (around €10,000). One remarkable piece, also 16th century but this time of German workmanship, is a wrought iron door lock decorated with a helmeted bust and a woman in a leafy setting (€10,000 - 12,000). A further choice item is a Louis XIV wrought iron coffee or spice mill with silver damascene decoration, expected to fetch €15,000 - 20,000. For the record, the first three sales have already clocked up €3.4M...
Stéphanie Perris-Delmas

UPCOMING

A century with the **Chanel label**

The celebrated house in the Rue Cambon is putting on a vintage show. On 13 and 14 February, the Paris auction house Cornette de Saint Cyr, in association with the consultancy firm Chombert Sternbach, is staging a Chanel "special" in Paris: a sale in the form of a retrospective, where the models on offer cover a century of design, from the first pieces of the early 20th century to the 2010 collection. Gabrielle Chanel ensured her place in the fashion hall of fame by providing women with a modern, simple however chic wardrobe that was practical and sophisticated at the same time: "I have restored freedom to women's bodies: bodies that sweated in ceremonial costumes under lace, corsets, underwear and padding." Chanel also anticipated the vogue for accessories. A necklace, a bracelet, a bag and jewellery also add to a woman's appeal. And so if you are a fan of the little black dress or the tweed jacket, this date is definitely for you! And because we're worth it, let's linger first on the evening dresses, like this delightful haute couture model (illustrated



Chanel, Mademoiselle bag in quilted silver metallised lambskin covered in transparent plastic, with initialled clasp, silver metallised flap, double chain interlaced with silver metallised leather. Estimate: €1,300/1,500.

right) embroidered with two camellia sprigs in sequins, a long dress designed by Karl Lagerfeld, who has presided over the company's destiny since 1983 as an Artistic Director faithful to the Chanel style. Several models of the famous quilted bag are for sale (between €1,200 and 2,200 depending on the size), as are those suits that never go out of fashion (between €500 and 700), and little black boutique dresses (between €400 and 1,000). As for jewellery, you could buy a long Byzantine-style necklace with three gilt metal chains (€1,600/€1,800) or a jointed gilt metal bracelet with a double row of imitation garnet cabochons (€500). And remember the adage of the celebrated Mademoiselle, that while "fashions pass, style remains"!

Stéphanie Perris-Delmas

USEFUL INFO

Where ? Paris - Drouot

When ? 13 and 14 February

Who ? Pierre Cornette de Saint Cyr auction house.
Cabinet Chombert - Sternbach

See the catalogue : www.gazette-drouot.com



Chanel haute couture
by Karl Lagerfeld, circa 1985,
long black silk evening dress,
round neck, long sleeves,
bust embroidered with two
camellia sprigs in sequins,
tubular beads and silver
metallic ribbons finishing
in a pocket, back buttoned
the entire length. No label.
Estimate: €1,500/1,600.

UPCOMING

Édouard Cochet last sales

The name of Édouard Cochet stood out in the Paris sales of 2011, because the collections of this oil magnate were one of the highlights at the end of the season. The first two sales of silverware, staged in November and December, had already raised €3,4M. The reference collection accumulated by Édouard Cochet bears witness to the glittering production of France and its provincial centres. In 151 lots, this last sale invites enthusiasts to one last tour around the country, which began in Amiens with a plain silver teapot on a small pedestal by master silversmith Adrien Dachery, admitted as master in 1730. This is engraved with a "mavelot" surmounted by a crown on the body (€6,000/8,000). The Paris centre shows off its skill in a piece by the silversmith Michel Delapierre: a covered platter in silver, where the knob



Bordeaux, plain silver teapot; dome lid with hinge and fillet decoration; wooden knob and wooden scrolled handle. Master silversmith Gabriel Tilhet. Bordeaux, 1752-1753. 635g. Estimate: €8,000/12,000.

USEFUL INFO

Where ?	Paris - Drouot
When ?	8 and 9 February
Who ?	Frayse & Associés auction house. Mr Vandermeersch, Mr De Sevin
How much ?	€600,000

See the catalogue : www.gazette-drouot.com

on the lid takes the form of a split pomegranate on a branch (€8,000/12,000) – a motif also found on another model, this time by Joseph Théodore Van Cauwenberg, admitted as master in 1770 (€6,000/10,000). Worth noting: the presence of several fine bowls. Bordeaux is represented with an elegant teapot by Gabriel Tilhet (€8,000/12,000), and Toulouse with a 1772 tripod coffee pot by Barthélémy Samson, a member of the famous family of silversmiths from the Languedoc. This is expected to fetch around €7,000. In the first sale, a ewer by Louis Samson II bearing the

arms of the Mengaud de Lattage and Dalmas de Boissière families went for €210,664. Admittedly, it was a masterpiece of provincial silverware, with a magnificent pedigree to boot. So, who knows what the future holds...

Nevers earthenware

At the same time as silverware, Édouard Cochet also collected foreign porcelain – dispersed with great success in November – together with French and European earthenware. This sale is entirely devoted to the latter, most of which, alongside pieces from Rouen, Niderviller and Strasbourg, consists of work from Nevers, celebrated for its blue monochrome on a white background. Connoisseurs will recognise in this 18th century salad bowl the so-called "pont de Nevers" (Nevers bridge) decoration, which is particularly rare, as the catalogue tells us. From the town in the background rise the bell towers of churches, including that of the Cathedral of Saint Cyr, and in front we see a fleet of boats sailing down the Loire. The foreground features the inscription "Etienne Maurice 1790", (€10,000/15,000). Another theme, "à l'arbre d'amour" (tree of love) decorates a salad bowl of "exceptional" size (€8,000/15,000). Based on an engraving, it depicts the combat between men and women – hence the title! Also worth noting: a number of patronymic decorations, which, together with revolutionary subjects, made the Nevers factory highly successful in the 18th and 19th centuries. **Stéphanie Perris-Delmas**



Nevers, salad bowl with elaborate rim, polychrome "pont de Nevers" decoration, late 18th century. Diam. 35.5 cm. Estimate: €10,000/15,000.



ASIAN ART
HOTEL DROUOT
FRIDAY 24TH FEBRUARY 2012 AT 2 PM

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Monday 26th March 2012 from 11a.m to 6 p.m
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UPCOMING

Jacques Matarasso library

Jacques Matarasso is well-known to bibliophiles and art lovers, and everyone remembers the dispersions of his three previous collections. At Drouot in 1993 and 1994, the Loudmer auction house sold the Matarasso library – two sessions dominated by Surrealist works – and at the Hôtel Dassault in

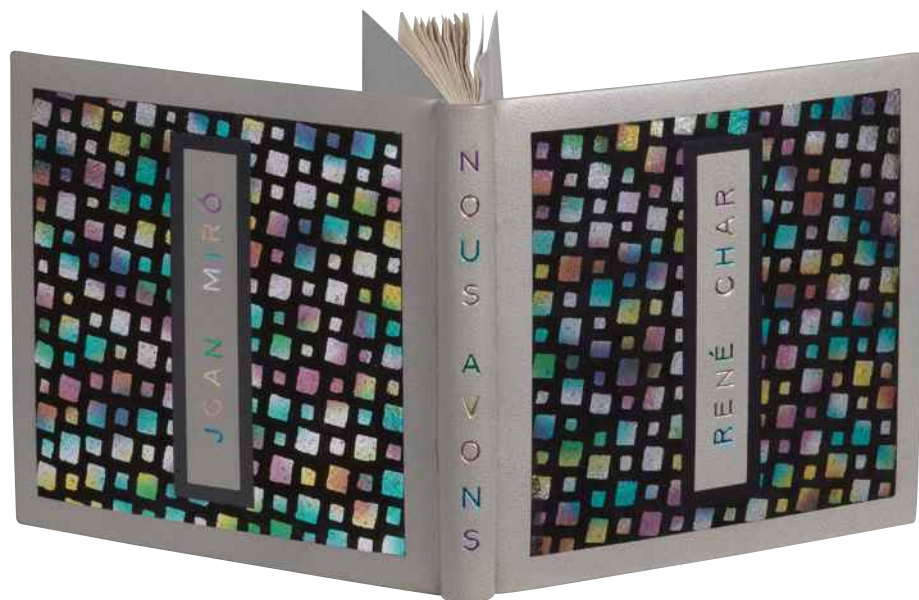
2000, Maître Briest proposed his entire collection of paintings and drawings. Three sales, three successes. As we know, this booklover learned the ropes in his father's bookshop in Paris, where he met the flower of Surrealist writers, including Breton, Éluard and Tzara, before opening his own shop in Nice, where he took refuge during the war. Here he mixed with the young artists of the School of Nice, whom he later supported and encouraged. In his bookshop-cum-gallery, alongside ancient and modern literature, he exhibited the works of these troublemakers in contemporary art, who included Arman, César, Klein and Mas. He was also one of the first to collect Nicolas de Staël, and in fact gave one of his 1943 paintings to Nice's modern art museum, the MAMAC. On 27 February, the Alde auction house is dispersing the works from his



Otto Hahn, "Portrait d'Antonin Artaud", Paris Le Soleil Noir, 1968, In-octavo, full-leather black binding, first edition, sculpture case by Lucio Fontana. Estimate: €2,000/3,000.



Salvador Dalí, original drawing in ink and coloured crayon with ink splashes, 1967, autograph poem by Arrabal in the spiral of the drawing, 57.5 x 39 cm, framed. Estimate: €15,000/20,000.



René Char, "Nous avons", Alès, P.A.B, 1958. Minuscule 8, 5 x 8, 5 cm, grey-taupe full box with the two boards covered in coloured imitation leather (Leroux, 1996), limited first edition of 46 copies, one of the first six copies justified and signed by the publisher and by René Char. Estimate: €25,000/30,000.

library: nearly 500 lots (ranging from €200 to €20,000), orchestrated as three main sections. First, his collection of first editions and illustrated books; secondly his art books, mainly on School of Nice

USEFUL INFO

Where ?	Paris - Rossini Room
When ?	27 February
Who ?	Alde auction house. Mr Oterelo
How much ?	€500,000

artists, and finally the complete but more modest collection of Matarasso editions, consisting of a number of personal copies embellished with original drawings. Noteworthy are several remarkable bindings by George Leroux and Daniel Knoderer; also a portrait of Antonin Artaud written by Otto Hahn dating from 1968, enriched with five original works by Lucio Fontana. This is one of the first 80 numbered copies and 10 "hors commerce" copies on Arches vellum, in a sculpture case by the Italian artist (\$2,000/3,000). Other choice items include this original drawing by Salvador Dalí accompanying an autograph poem by Fernando Arraba (12,000/20,000) and Aimé Césaire's "Corps perdu" of 1950, illustrated by Picasso: one of the 177 copies on Montval vellum signed by the two artists...

Stéphanie Perris-Delmas

NEWS IN BRIEF

A charming collection

Provence comes to the gates of Paris! In Neuilly-sur-Seine on 14 February, the Claude Aguttes auction house will be dispersing the contents of a house in France's Midi region - a property bursting with furniture, curios and paintings. And in fact, the finest pieces are to be found on the picture hooks: several seascapes and views of St Tropez, including one by Yvonne Canu (€3,000/4,000) and a landscape by Charles Camoin (see photo). The modern tastefully rubs shoulders with the old, including two 18th century seascapes by F. Daroio (€8,000/10,000) and two oval paintings from the studio of François Hubert Drouais of a "Jeune Garçon au polichinelle" (Portrait of a boy with a puppet) and "La Jeune Espiègle" (The little rascal) (€8,000/10,000). This charming collection also features a desk, a bookcase, bird cages, food safes and porcelains. The only thing missing at Neuilly will be a view of the Mediterranean...



Charles Camoin (1879-1965), "Faneur au-dessus de Saint-Tropez" (*Haymaker above Saint Tropez*), oil on canvas, 65 x 81 cm.
Estimate: €20,000 / 25,000.

Set by Marcel Coard

Marcel Coard's distinctive style lies in the refined simplicity of his creations, a reminder that one of the great names in Art Deco started out as an architect. His furniture never goes unnoticed in the market, and this set should hardly be an exception to the rule. This set of six neoclassical chairs (40,000/60,000) and this wrought iron table with its oak top covered in parchment marquetry (60,000/80,000) will be on offer at the Tajan auction house sale in Paris on 6 and 7 March.

Stéphanie Perris-Delmas



UPCOMING

Collection of **litre cups**

This particular form of cup paired with a flat-bottomed saucer appeared in 1752 at the manufactory of Vincennes, probably based on the model by the silversmith Jean-Claude Duplessis. Despite its reference to the litre (from the Latin "litra", a measuring unit), the capacities of these cups varied: the manufactory of Sèvres proposed five sizes. It could be used on its own or at a meal, like this one made in Sèvres and delivered in 1773 to the Couronne Royale. The success of porcelain and litre cups led a number of factories to open in Paris. They included one belonging to Monsieur, Comte de Provence, another under the Comte d'Artois, and yet another under the protection of the Queen. After the Revolution, private companies like Dagoty came up with new decorations and technical improvements. Though the styles were naturalistic or antique, the patterns were very modern and reflected the tastes of the time, as evident in this collection containing over sixty items, with some proposed as pairs and even a set of three. Contemporary with



Brussels, manufactory of Montplaisir in Schaerbeek (1786-1791). Litre cup and saucer in porcelain with a decoration of antique figures, trophies in medallions, leafy foliage, Athenians. Marks: Red crowned B. H: 6.2 cm; diam.: 13.2cm. Estimate: €1,000/1,500.

USEFUL INFO

Where ?	Paris- Drouot - Room 2
When ?	10 February
Who ?	Lasseron & Associés auction house. Mr. Froissart
How much ?	€200,000/250,000

See the catalogue : www.gazette-drouot.com

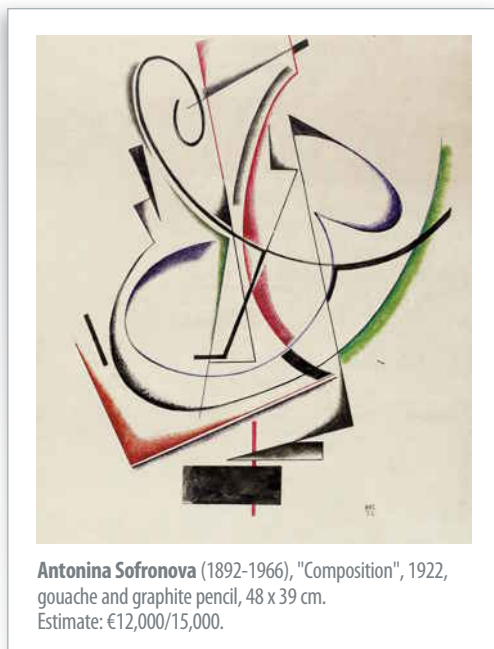


the reign of Louis XVI, the short-lived manufactory of Montplaisir in Schaerbeek took inspiration from Parisian decorations. Jean-Sébastien Veume decided to start up this lucrative production in 1784, obtaining royal and imperial privileges two years later. He had to resign himself to an auction in 1789, in Brussels, a year before the factory closed. Only a very few pieces have come down to us, like this cup decorated with Raphael's motifs of the Vatican loggias. **Anne Foster**

UPCOMING

Victor Sfez and the Russian avant-garde

A haunting question posed by Elie Wiesel on the silence of the world's second biggest Jewish community led by a roundabout route to the career of a picture dealer. After reading Wiesel's work, Victor Sfez decided to travel to the URSS with a number of clandestine books for his co-religionists. Often invited to share their meals, one day at the home of one of his hosts he discovered some boxes full of drawings and watercolours by artists of the Russian avant-garde, neglected because Soviet realism was the flavour of the times. It was a treasure trove of works from the Constructivist movement, one that may seem totally abstract but is based on the most prosaic of realities: construction, like an engineer or an electrician. They also contained Suprematist works, the dividing line being narrow between the two movements, Victor Sfez returned to France with this manna from heaven. A few years later he opened a gallery, where he exhibited painters of constructed art and his beloved Russian artists, including at a show in 2000, "L'Avant-garde russe". One of these forgotten exponents in the



Antonina Sofronova (1892-1966), "Composition", 1922, gouache and graphite pencil, 48 x 39 cm. Estimate: €12,000/15,000.

USEFUL INFO

Where ?	Paris - Drouot - Room 13
When ?	6 February
Who ?	Cornette de Saint Cyr auction house
How much ?	€265,000

See the catalogue : www.gazette-drouot.com

history of art was Antonina Sofronova, born in 1892 in the village of Droskovo. She went to Moscow's school of fine arts, exhibited with the Jack of Diamonds and the "13" group, and taught at the State Free Art studios in Tver for a year, until she returned to Moscow in 1922. She gradually developed a melancholy figurative style, taking as subject a capital more often than not devoid of people. Sofronova sank into oblivion until the retrospective of her work organised at the Central House of Writers, two years before her death.

Anne Foster

AGUTTES

Neully - Drouot - Lyon

OLD MASTERS
AND MODERN
PAINTINGS



FURNITURE
& WORKS OF ARTS

Charles CAMOIN (1879-1965)
*Faneur au dessus
de Saint Tropez*
Oil on canvas,
signed lower right
65 x 81 cm



F DARZIO***
Neapolitan school, 1660
*Cardage d'un bateau
en Méditerranée*
Vaisseau dans une crique
Pair of canvas
107 x 143 cm



French school, 18th century
studio of François Hubert DROUAIS
Jeune garçon au polichinelle
La jeune espiègle
Oval canvas, a pair
54 x 44 cm



FURNITURE
AND WORKS OF ARTS
OF A HOUSE
FROM SOUTHERN FRANCE

Catalogue on www.aguttes.com - www.gazette-drouot.com

AGUTTES

Neully - Drouot - Lyon

Tuesday, February 14th, 2012 at 2.30 pm
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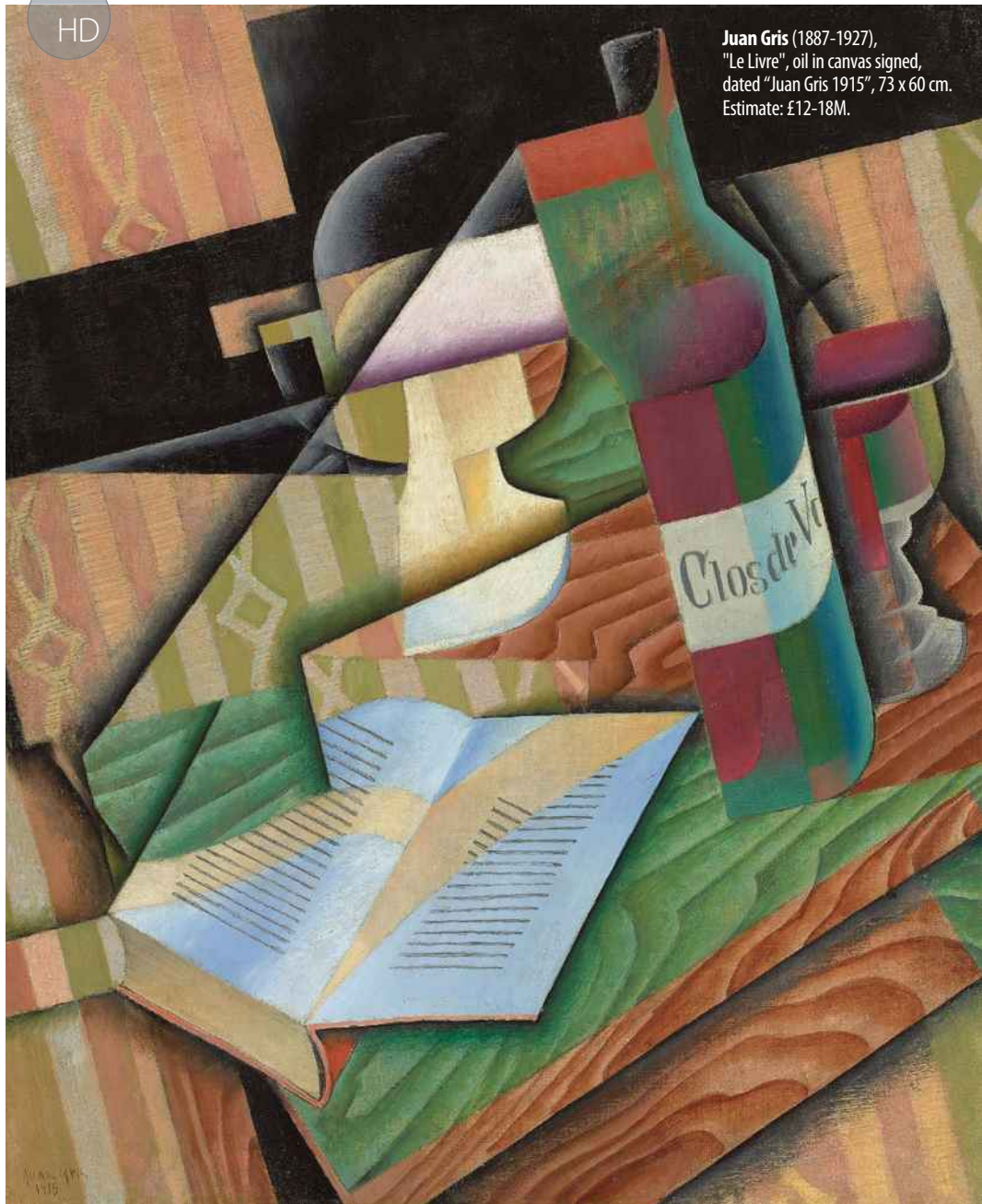
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Georges ARTEMOV (1892-1965)
Mahogany sculpture
142 x 30 x 24 cm

HD

Juan Gris (1887-1927),
"Le Livre", oil in canvas signed,
dated "Juan Gris 1915", 73 x 60 cm.
Estimate: £12-18M.

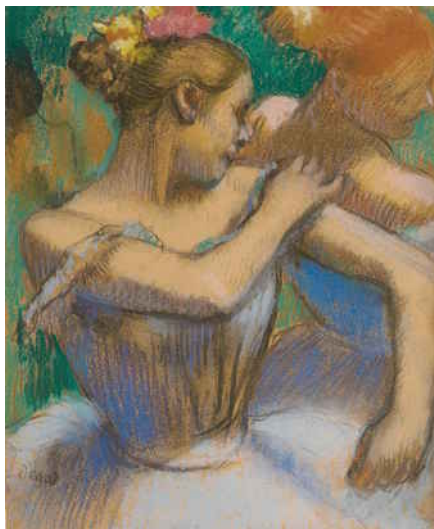


UPCOMING

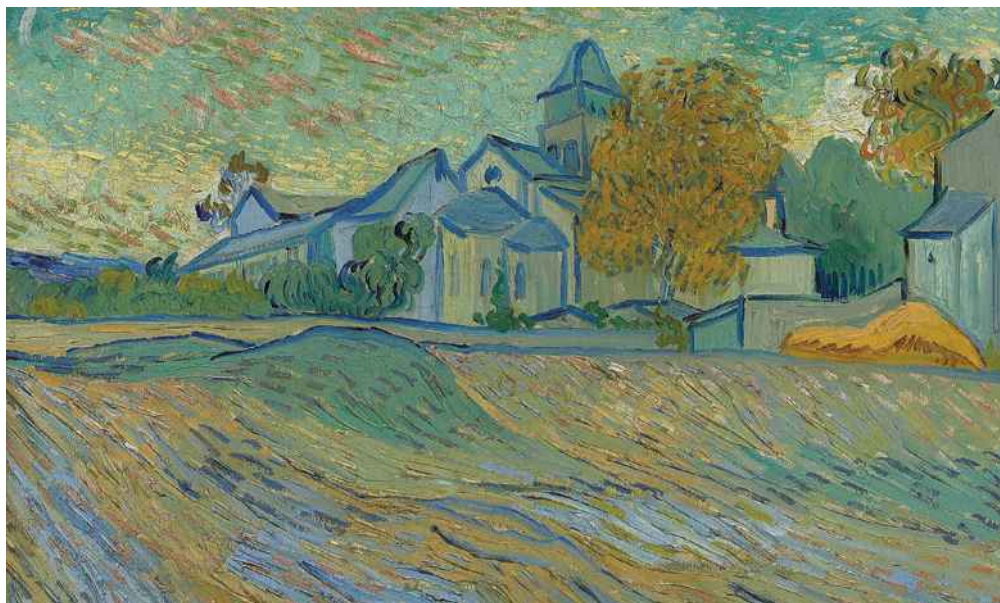
Liz Taylor again...

After New York, Elizabeth Taylor hits the headlines in London sales, because this is the city chosen to disperse her collection of modern pictures, which feature in a number of sales, including one dedicated to works on paper. The sheer variety of this collection is astonishing, but we should remember that the actress was the daughter of a picture dealer. A star piece among her possessions is a Van Gogh, no less, of 1889, "Vue de l'asile et de la chapelle de Saint-Rémy" (£5/7 M), a painting she had owned since 1963... Also noteworthy, a fine "Autoportrait" by Degas (around £400,000 for this painting from the former Fèvre and Ali Khan collections) and Pissaro's "Pommiers à Éragny" (£1 M). Although of immense interest, the actress's pictures are only one of the highlights in a sale that features many others. While it is impossible to cite all fifty of the works on offer, it is hard to resist drawing up a chronology that pinpoints the most important. So we start with "Femme nue", a Renoir from 1879 (former Kramarsky collection: £600,000/900,000), painted the same year as a "Vase de pivoines" by Fantin-Latour (£650,000/950,000). Between 1882 and 1884 we find "Un chêne têtard" by Van Gogh (£1,2/1,6 M£), a "Vue de l'Estaque" by Cézanne (£2/3 M£) and another of Port-en-Bessin, this time by Signac (£400,000/600,000). Also by Signac but dating from 1907, "La Corne d'Or, Constantinople" is expected to fetch £5 M, while the seasons inspire both Sisley with "Saint-Mammès avant l'été" £1.3/1.9 M) and Monet with "Le Bras de Jeufosse, automne" (£1.3/1.9 M). At the very beginning of the 20th century, a "Danseuse rajustant ses épaulettes"

by Degas (£3/4 M for this pastel) is a far cry from the typically Fauvist "Bords de Seine" painted by Vlaminck in 1905, which can be compared with a "Marine" by Nolde from the following year (£1/1.5 M). A decade or so later, Nolde produced "Trois Russes" (same estimate), only a short time after "Portrait d'homme" by Alexei von Jawlensky (£2/3 M), this being exactly contemporary with a "Femme au grand chapeau" as seen by Van Dongen



Edgar Degas (1834-1917), "Danseuse rajustant ses épaulettes", signed 'Degas' (lower left), pastel on paper 44.5 x 35.6 cm, circa 1896-1899. Estimate: £3-4M.



Vincent Van Gogh (1853-1890), "Vue de l'Asile de la Chapelle de Saint-Remy", 1889, oil on canvas, 45,1 x 60,4 cm (detail). Estimate: £5-7M.

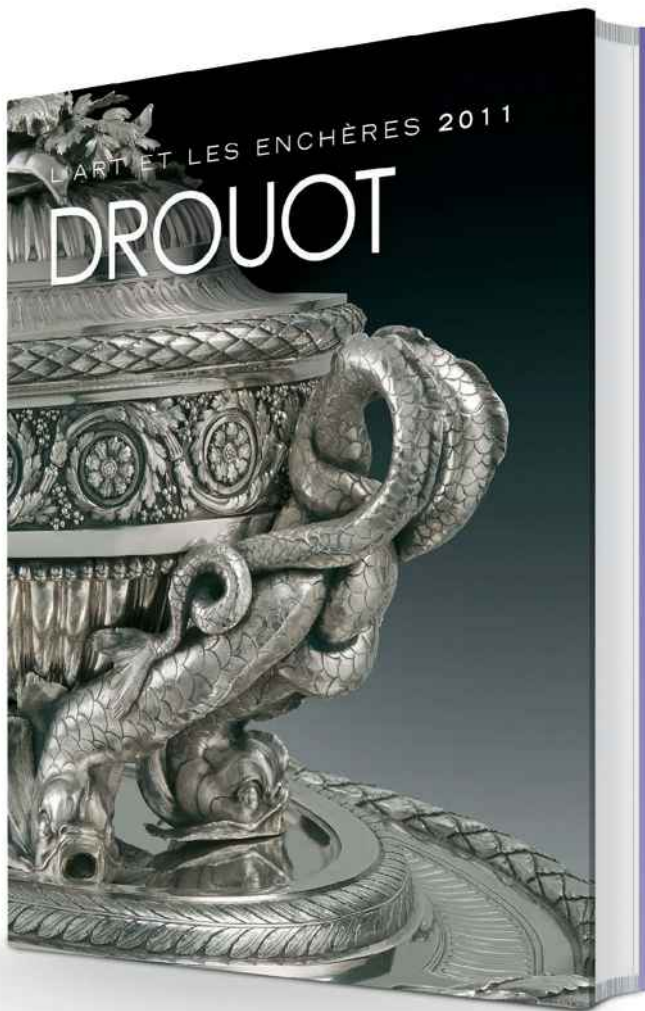
(£1.4/1.8 M). A Cubist Juan Gris from 1915, "Le Livre", will draw all eyes and – it is to be hoped – all bids: this remarkable painting is expected to raise £12 to 18 M. Vibrant with colour, a "Tour Eiffel" by Robert Delaunay (£1.5/2.5 M for this painting from 1926) contrasts with the sober rigour of the prints of Picasso's "Suite Vollard" (£1 M for the complete set) and the "Nu et tête d'homme", a grisaille painted by him in 1967 (£3/5 M). Sculpture, meanwhile, includes "Pomone" by Maillol (£300,000/500,000), several Henry Moores including "Reclining Figure: Festival", a bronze of 1951 of which five were produced (£2/3 M), and, cast in Giacometti's lifetime, "Annette Venise", a bust created in 1960 (£1/1.5 M). Finally, a word on the Surrealists, who are covered in a separate catalogue. It contains many artists representing this movement, but we shall focus on Picabia ("Héra" and "Catax", £400,000/700,000 for each of these pictures), Arp ("Balcon I",

£500,000/800,000), Delvaux ("Le Nu et le mannequin" and "Jeunes Filles à la campagne" £2/3 and £1M), Max Ernst ("Le Toréador", £600,000/900,000) and above all, the rare painting-poem by Miró entitled "Le Corps de ma brune..." (£6/9 M for this large painting of 1925).

Xavier Narbaitz

USEFUL INFO

Where ?	London
When ?	7 February
Who ?	Christie's auction house
How much ?	£66M - 98M



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NEWS IN BRIEF



Best in Show

William Henry Hamilton Trood, the 19th century English artist celebrated for his canine works, is predicted to be best in show for "Dogs in Show and Field", the fine art auction at Bonhams on 15 February in New York. Organised to coincide with the Westminster Dog Show, this auction will see the sale of two of Trood's works, "Hounds in a Kennel" (\$60,000-80,000), and "Déjeuner" (€50,000-70,000). Because of its scale and quality, the latter is believed to be the finest work of the artist ever to come to auction. A dog artist who achieved success at the height of the genre's popularity, Trood will also be joined by others in the same field, including Arthur Wardle and Cecil Aldin. **Phoebe Canning**

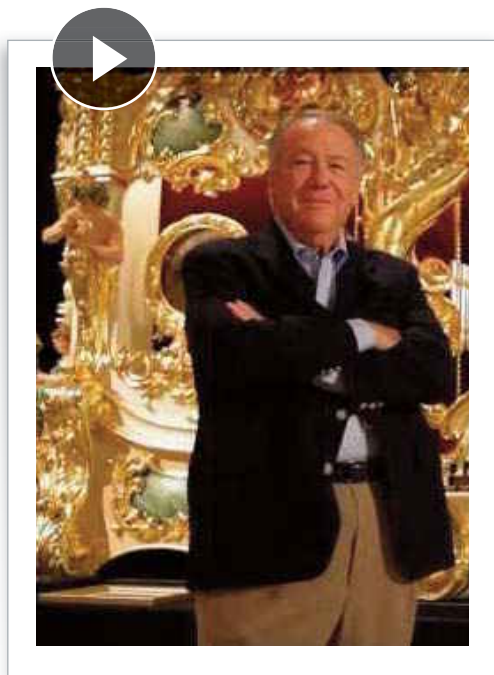
The Belgian school

On 13 and 14 February, as part of its classic art and antiques sale, the Brussels auction house Horta is dispersing a collection of paintings by the Belgian school. Landscapes, portraits and genre scenes by Massonet, Vandendaele, Ost, Carte and Folon will be up for sale, with estimates ranging from around €300 to €10,000.

UPCOMING

Welcome to the **Milhous Museum**

The Milhous collection is a real treasure trove of mechanical musical instruments, vintage motorcars and 1950s collectibles accumulated by brothers Bob and Paul, both businessmen, over a period of 50 years. Paul started off his collection with a mechanical piano, whereas Bob chose to indulge his passion for vintage motorcars, his first purchase being a 1934 Packard Eight Convertible Victoria, which will appear in the sale, and is expected to fetch \$150,000-250,000. His unquenchable thirst led to a wide-ranging collection of automobiles, from rare coachbuilt classics to high-horsepower racing cars. The collection is exceptional for the high quality and excellent condition of its objects: the brothers refused to buy anything but the best on the market. Perhaps one of the most famous lots in the collection, and a testimony to the Milhous taste for excellence, is the Weber Maestro orchestration built in 1922, estimated at \$900,000-1,200,000. Being one of only seven ever made, five of which are now in museums, it is equal to a 24-piece orchestra and is



USEFUL INFO

Where ? Florida - Boca Raton - The Milhous Museum

When ? 24-25 February

Who ? RM auctions in association with Sotheby's

recognised as a masterpiece in its speciality... a rare opportunity for mechanical musical instrument enthusiasts! But the centrepiece of the collection is undoubtedly the 46-ft Illions-style carousel, which includes a menagerie of 42 hand-carved animal figures, chariots and a Wurlitzer 153 band organ. It was especially commissioned by the brothers and built over a period of four years. Rarity and craftsmanship on this scale is valued at \$1,000,000-1,500,000. **Ph.C.**

UPCOMING

A landscape by **Reuven Rubin**

At its forthcoming auction in London on 29 February, as part of its Israeli Art and Judaica sale, Bonhams is offering three works by the world famous artist Reuven Rubin, considered one of the great Israeli painters. A museum has been dedicated to him in the heart of Tel Aviv at his former home, where he lived and worked from 1946 until his death in 1974. It contains all Rubin's emblematic works, from his first paintings in Romania and those he produced as a young artist when he was living in Europe and the United States (he spent some time in New York) to his landscapes of the Sixties and Seventies in Israel. Here we see a painting from 1958, "Olive trees in the Galilee", which belonged to the Joseph and Mabel Ottenstein collection (£75,000/100,000). Last season,

USEFUL INFO

Where ?	London
When ?	29 February
Who ?	Bonhams auction house
How much ?	£75,000/100,000

several paintings by Rubin recorded six-figure bids in New York and Israel. This augurs well for this picture, which will be included in the next catalogue raisonné of the artist. **Stéphanie Perris-Delmas**

HD



Reuven Rubin (1893-1974), "Olive trees in the Galilee", dated 'Rubin Les Oliviers 1958' (on the back), oil on canvas, 71.1 x 90.2cm (detail).

DROUOT.COM



For its Post-War and Contemporary Art evening auction on 14 February at London, Christie's has assembled a dream cast, including Rothko, Staël and Bacon. The first provides a painting from 1955 (£9-12M), the second an abstract landscape from the Agrigente series (£3,5-5M), and the third a portrait of Henrietta Moraes (£18M), painted in 1963. And these are just the top of the bill...



UPCOMING

Etchings by **Lucian Freud**

W e all know Lucian Freud the painter, considered one of the greatest figurative artists of the 20th century – but Freud the etcher is less familiar. The British artist, who died in July 2011, left a striking collection of works in which he constantly challenges reality. The sale of 45 etchings at Christie's on 14 February in London is an occasion to focus on this vital aspect of the artist's production and gain a better understanding of his work as a whole. Freud used the technique for the first time 1946, then abandoned it, returning to it almost obsessively during the Eighties. It must be said that his etchings, which he carried out on an easel right in front of the model, have strong links with his paintings. The sitters are the same. The two techniques cross-pollinate each other. Better still, etching takes over the role of drawing, and often precedes painted versions. The collection to be auctioned comes from the personal collection of the London engraver Marc Balakjian, with whom Freud worked exclusively from 1988 onwards. It contains the



Lucian Freud (1922-2011), "Lord Goodman in his Yellow Pyjamas", 1987, etching with yellow watercolour 65,5x55,5cm. Estimate: £50,000/70,000.

famous "Sue Tilley" (£30,000-50,000), the model for "Woman Sleeping" (whose portrait was sold by Christie's in 2008 for the record sum of \$33.6M), and several portraits, a major genre in the British artist's work. These include his children ("Bella in her Pluto T-shirt" £30,000/50,000) and "Lord Goodman in his Yellow Pyjamas" (£50,000/70,000). The artist shows the former Chairman of the Arts Council of Great Britain (from 1965 to 1972) slightly from below, thus accentuating the confrontational effect. He treats the subject meticulously, depicting the features in a network of fine lines; and skimping none of the details. Isolated on an empty background, the ageing, sagging face of Lord Goodman acquires an intense psychological tension.

Stéphanie Perris-Delmas

USEFUL INFO

Where ?	London
When ?	24 February
Who ?	Christie's auction house



€125,000 Pair of Louis XIV covered
vases in red Egyptian porphyry,
Louis XIV period, 36 x 31 cm.

AUCTION RESULTS

FIND AUCTION RESULTS ON THE INTERNET

W

RESULTS

Caviar table by **Roger Vandercruse**

The classic decorative arts started the year in spanking form thanks to the €1.06M garnered by this sale, which included three resounding six-figure bids: €187,500 for a French Regency wall clock attributed to Charles Cressent, €125,000 for a pair of Louis XIV covered vases in red Egyptian porphyry (*illustrated left*), and the highest of them all for this Louis XV table stamped by Lacroix. The purpose of this table, made in around 1760, has been much discussed. Was it used as a plant holder, a wine cooler or in some mysterious game? Far from it. It was actually made for serving a rare and precious dish: caviar. The sturgeon has always been held in high esteem. An edict by Edward II of England (1284-1327) designated it as a royal fish. In the Age of the Enlightenment, to preserve it better, Russia exported pressed caviar, which was of lesser quality than fresh caviar. Perhaps this was why the young Louis XV spat out the contents of a spoonful of caviar offered by the Russian Ambassador on behalf of Peter the Great... As regards fresh caviar, we should not

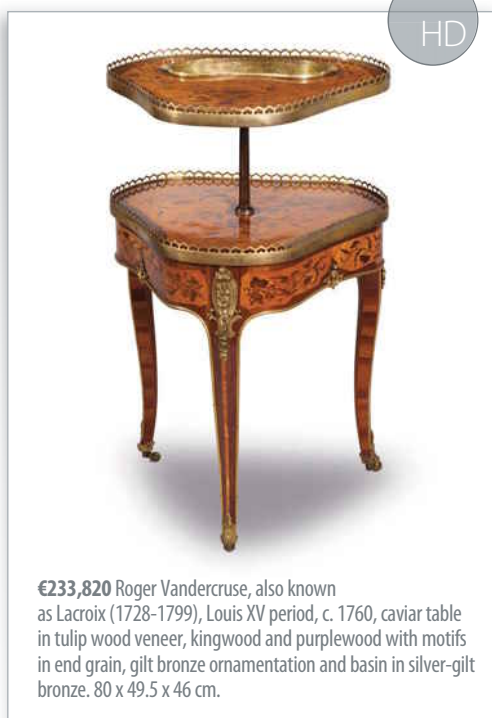
USEFUL INFO

Where ? Paris - Drouot - Room 5-6

When ? 18 January

Who ? Europ Auction action house. Mr. Bürgi

How much ? €1,06M



€233,820 Roger Vandercruse, also known as Lacroix (1728-1799), Louis XV period, c. 1760, caviar table in tulip wood veneer, kingwood and purplewood with motifs in end grain, gilt bronze ornamentation and basin in silver-gilt bronze. 80 x 49.5 x 46 cm.

forget that sturgeons did not only frolic on the borders of the Russian empire. In France, apart from those fished in the Gironde region, in the Arles of the 14th century it was customary to take the first sturgeon of the year to the Archbishop's palace. Rabelais' hero Pantagruel would eat his fill of caviar, and another great figure in world literature, Don Quixote, was also a devotee of this gastronomic black gold... Sylvain Alliod

RESULTS

It's not common currency


 HD

Caracalla's wife

Coins bearing the image of the young Fulvia Plautilla, Caracalla's first wife, are extremely rare. The example sold on 17 January at Drouot (Numphil and Boisgirard & Associés auction houses) was in a state of preservation described as exceptional in the catalogue, and this was reflected in the bidding: €70,486. Septimius Severus married his eldest son to the daughter of his best friend Plautianus, whom Caracalla detested. The latter eliminated the father and daughter before he even became emperor. After having Plautianus's throat cut, Caracalla ordered the death of Plautilla, exiled to the island of Lipari. As coins representing the young woman had only been issued during four brief years, the most numerous were those produced at her marriage in 202. The back of this coin shows an allegory of Concord seated – a far cry from the girl's real married life...

Sylvain Alliod

Papal medal

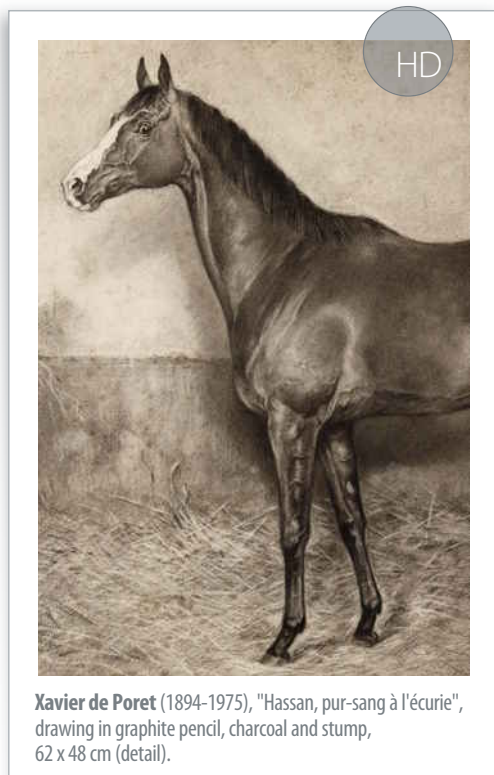
This papal medal went on the market for the first time on 16 January in Tours (Rouillac auction house). It was presented in its original case, covered in purple velvet with the arms of Pius IX, which included a label with the address of the sheath merchant, "In Roma via del Gesu N 68". Having remained in the same family since the mid-19th century, the medal illustrates a page of Italian history. During his exile in Gaeta with King Ferdinand II of the Two Sicilies, the Supreme Pontiff was accompanied by several ambassadors. To thank them for their loyalty, he asked the engraver Nicola Cerbara to strike 23 gold medals for them. This nominative model was given to Don Ramon Luis Irarrazaval Alcade, then Minister for Chile at the Holy See. The medal, accompanied by its certificate of issue, was keenly fought over by enthusiasts from Switzerland, the UK and America. It was finally pocketed by an Italian architect in the room for four times its estimate: €84,000. Chantal Humbert



RESULTS

World record for **Xavier de Poret**

This proud thoroughbred garnered a new world record for Xavier de Poret, the author of this portrait. The racing horse crossed the finishing line at €25,000, capping the painter's previous record for another star of the turf with a royal pedigree, "Doutelle à sa Majesté la Reine Elisabeth II, New Market" (54 x 68.5 cm), a 1958 drawing that fetched €9,595 at Drouot on 2 July 2008. Owned by Baron Louis de La Rochette, Hassan was born in 1943. Between 1946 and 1952, he ran in 107 races, winning twelve times on the legendary racecourses of Deauville, Longchamp, Maisons-Laffite, Le Tremblay and Saint-Cloud. Society artist Xavier de Poret was not only a highly talented drawer of animals, but also a renowned portraitist. In 1958, he did a characteristically precise portrait of the Queen of England and her children. The son of a regimental officer in the Hussars and a keen hunter, he was passionate about horses. He produced his first equestrian portrait



Xavier de Poret (1894-1975), "Hassan, pur-sang à l'écurie", drawing in graphite pencil, charcoal and stump, 62 x 48 cm (detail).

USEFUL INFO

Where ?	Paris - Drouot - Room 1
When ?	20 January
Who ?	Cornette de Saint-Cyr auction house
How much ?	€25,000

in 1938, and thereafter was a constant visitor to the top stables in search of champions to immortalise. Xavier de Poret also worked for Hermès, designing illustrations for the famous company's celebrated silk squares.

Sylvain Alliod

NEWS IN BRIEF

From London to New York...



Watercolour by William Turner

During a sale devoted to 19th century paintings crowned by a final total of £1.8M, Bonhams (25th January in London) sold this charming watercolour by William Turner for £217,250. Under cover of a genre scene, where a group of children are seen playing near the cemetery of St Mary's Church in Kirkby Lonsdale, the painter composes a sublime view of the English countryside, making inimitable play with the effects of light.



A bouquet of flowers

Staged on Tuesday 24 January in a Paris/Jerusalem link-up by the auction houses Millon & Associés and Matsart, a sale of modern and contemporary art was dominated by the personality of Marc Chagall, with this 1962 picture in watercolour, gouache and pastel crayon on paper laid on canvas (68 x 52 cm) fetching €553,000. Its colour range and subject – a bouquet of flowers by a fruit bowl screening a pair of lovers – constitutes a kind of diaphanous absolute of the painter's work. A particular idea of happiness...

\$1,398,500 for this portrait of a young man

This portrait of a young man, the star of the sale of Old Master drawings staged in New York on 25 January (Sotheby's auction house), used to be considered the work of the Mantegna circle, and more precisely that of Marco Zoppo. It is now attributed to Piero Del Pollaiuolo, a Florentine artist who was overshadowed by his brother Antonio, but was nevertheless a major figure in the Italian Renaissance. The quality of this drawing is mainly due to its refined execution, which goes far beyond a simple study for a painting. It features admirable sfumato effects, and a marvellous technique similar to the work of an engraver or silversmith. The pose is also highly original: the subject is not seen in profile, but facing the viewer. For these and many other reasons, the battle for this delicate work took it to \$1,398,500: well over its estimate.



David Hockney,
"The Arrival of Spring in
Woldgate, East Yorkshire
in 2011 - 12 April, iPad
drawing printed on paper
144.1 x 108 cm; one of a
52-part work.



MAGAZINE

NEWS IN BRIEF



© David Hockney, Jonathan Wilkinson

David Hockney,
'Winter Timber',
2009, oil on
15 canvases.
274 x 609.6 cm.
Private Collection.

David Hockney at the Royal Academy

It is hard to know what gives British artist David Hockney more pleasure: his entry into the ultra-select club of the Order of Merit through the graces of Her Majesty the Queen, or the Royal Academy's tribute to him in London: "A Bigger Picture", an exhibition (ending on 9 April) that focuses on his exploration of landscapes. More than ever, Hockney's pictures reveal a dazzling optimism. A major figure in Pop art, the Bradford-born artist paints the beauties of East Yorkshire and the area around Bridlington. The ever-youthful 74-year old is totally in tune with his times, abandoning the "passé" sketch pad for the digital applications of his iPad. Some of these recent works were displayed at the Pierre Bergé Yves Saint Laurent Foundation in Paris at the end of 2010. Also to be discovered in Her Majesty's kingdom...

Until 9 April at the Royal Academy of Arts, London. www.royalacademy.org

Stéphanie Perris-Delmas

Damien Hirst: spot on

While awaiting the Tate Modern's exhibition in London on 4 April, the media-friendly Damien Hirst is on show around the world in eleven of art dealer Larry Gagosian's galleries. The 300 pictures in his "Spot Paintings" series, produced between 1986 and 2011, are now spread out between various cities including New York, London, Geneva and Hong Kong. Starting in the Eighties, the British painter ensured his place in the sun by producing a plethora of spots: different-sized motifs in various colours that are now worth a tidy sum. In June 2007, "Lullaby spring" sold in London for the record figure of €9,652,000.

EXHIBITIONS

Lyonel Feininger on the crest of the wave

Lyonel Feininger is well and truly the painter of the moment. The latest news surrounding this major figure of the avant-garde is a sure indication. After the Whitney Museum in New York, the American retrospective devoted to the artist can be seen in the Montreal Museum of Fine Arts until May. And this is not the only event dedicated to the artist this year. Until March, the Getty in Los Angeles is putting the spotlight on a little-known aspect of the American's output: photography – an exhibition that is then moving to the Harvard Art Museum, which will also focus on the painter's drawings and watercolours. We can only rejoice in this recent highlighting of Feininger's multi-faceted work, all the more so because this fresh celebrity goes hand in hand with a hike in his standing. One accounts for the other, and vice versa... Since 2007, there have been a series of million-figure bids: \$23.3M for an impressive painting from 1915, "Jesusiten III", sold in New York at four times the low estimate, followed a few months later by \$10.1M for "The Green Bridge" of 1909, again with Sotheby's. In May last year, a remarkable seascape of 1915 made the headlines in the gazettes when "Le Port de Swinemünde", which had belonged to the former collection of Hugo Simon, was sold by Artcurial in Paris for €5.77M. Proof that on both sides of the Atlantic, Feininger's work is running before the wind. On that day in the French capital, four bidders vied for the treasure: a Russian foundation, two collectors from France and Switzerland, and an American collector, who finally carried off the work. This mingles boats in the foreground with sea and town, in a subtle play of horizontal and vertical lines. Forms and spaces cross over and dissolve into each other. The work uncompromisingly delivers Feininger's skilfully

perfected expression, on the margin of everything that was being done at the time. We are in 1915, during the war. Feininger had experimented with Cubism and Futurism in Paris. In Germany he had participated in events by the Expressionist "Blaue Reiter" group with Vassily Kandinsky and Paul Klee. With his explorations of space and light, the artist constantly probed the real, finding answers to his questions in the immensity of the sea and the plastic quality of the boats, two themes of which he was very fond. We know he spent much time on the coast of Northern Germany, where he found great inspiration, as witness a large number of drawings. These numerous sheets also reflect the artist's increased standing over the last ten years. More common on the market than his paintings, nearly all of which are now in private or public collections, the best of these drawings go for six figures at auctions. Here again, works from the ground-breaking years between 1900 and 1916 are particularly sought after. Modernity has a price! For Feininger occupies a singular place in the history of art, as both a player in the revolutions that shook painting to its core at the dawn of the 20th century and as an independent figure who, without straying from the paths of modernity, opted for a figurative style enhanced by the dynamic of colours when others were taken up with pure abstraction. The Montreal retrospective "Lyonel Feininger: from Manhattan to the Bauhaus" admirably brings to light the multi-disciplinary aspect of his entire

TO SEE

"Lyonel Feininger: From Manhattan to the Bauhaus",
until 13 May at Montreal Museum of Fine Arts
www.mbam.qc



HD



Lyonel Feininger "Jesuits III", 1915, oil on canvas, 74.9 x 60 cm. Private Collection. This canvas, presented in Montreal, was sold in New York in May 2007 for \$23.3M at Sotheby's. World record for the artist.



€5,775,546 Lyonel Feininger, "Hafen von Swinemünde", 1915, oil on canvas, 75 x 101 cm. Paris, 29 mai 2011, Artcurial auction house.

work, illustrating both his early beginnings as a draughtsman and caricaturist for newspapers and the work of the now celebrated painter right up to the American period. Fleeing the Nazi regime, Feininger returned to the United States in 1936. There, dizzying skyscrapers mingled with his beloved seascapes and the landscapes of Gelmeroda. The painter then flirted with abstraction in cosmic compositions full of memories of Europe. Today, these works rank lower than his avant-garde works and those from the years when he taught at the Bauhaus. Much space is given over to this adventure alongside Walter Gropius in the exhibition, like his more restricted practice of photography, with some 70 prints revealed to the public on this occasion. At first reluctant to try this medium, he came to it late, in 1928, using it for personal and documentary reasons.

These photographs show his great sensitivity to atmospheric phenomena and light. Little known up till now, they now make rare appearances in the market, as last October in a New York sale where two "Steam engine abstraction" photos taken between 1928 and 1930 were sold for \$13,750 (Sotheby's). In Montreal, the exhibition also presents an intimate portrait of the man - the loving father of two boys for whom he was always making painted wooden toys and carved objects - and also Feininger the musician. "Music is the language of my deepest being," he said: a man who measured himself against his idol, Sebastian Bach, in writing a number of fugues. An artist of many talents, Feininger in the end left us a collection of works of timeless musicality, and this plurality is what makes Feininger so modern today.

Stéphanie Perris-Delmas

NEWS IN BRIEF

Sixteen scale models of fortified towns

Walking into the 'La France en relief' exhibition under the immense glass roof of the Grand Palais is a historical insight into the cities of old. Here, until 17 February, visitors are given the opportunity to explore sixteen scale models of fortified towns, many never before seen. Ranging from the reigns of Louis XVI to Napoleon III, these models, which come from the Musée des Plans-reliefs in Paris, were used by the rulers to prepare and improve upon military operations planned from the comfort of Paris. Vast in size, the largest being a 160m² representation of the coastal city of Cherbourg, these scale models are now unde-

nably as much works of art as they were military tools. Meticulously constructed out of paper, wood, metal and silk, each model could take several years to complete due to the extensive surveying process and impeccable detail. The accuracy of the execution means that several of the models offer an insight into the appearance of French cities that have since changed beyond recognition. The model of Brest, for example, constructed in 1807-1811, is a nostalgic record of the old town, which has forever disappeared as it was damaged extensively by bombing during the Second World War.

Phoebe Canning



TRENDS

When **Africa** awakes...

Contemporary African artists represent a fertile breeding ground that should not be ignored. Art critic Roger Pierre Turine pinpoints a number of emerging talents with us. While African art has fed generations of Western artists, very little is said about the continent's contemporary talents. While they represent excellent creative potential, according to specialists, it is still difficult to spot them. Revealed during the remarkable exhibition "Magiciens de la Terre" (*Magicians of*

the earth) in 1989, where the organiser for the African section was art historian André Magnin, very few artists from this huge continent manage to obtain recognition or even a chance to show their work. Alongside Frédéric Bruly-Bouabré from the Ivory Coast and Seydou Keïta from Mali, only a few from Africa or of African origin have achieved international status. They include William Kentridge and Marlene Dumas (South Africa), Barthélémy Toguo, Joseph-Francis Sumégné and Pascale Marthine Tayou (Cameroon), Ousmane Sow (Senegal) and Chéri Samba (DRC). This micro-list could also include artists like Dilomprizulike (Nigeria), El Anatsui (Ghana), Malick Sidibé and Abdoulaye Konaté (Mali), Bodys Isek Kingelez (DRC), and Romuald Hazoumé, Georges Adeagbo and Meshac Gaba (Benin). And yet, despite a decided lack of visibility, some collectors are investing assiduously. And you can see why! These artists have undeniable talent – and their rising value can give you ideas.



© Courtesy Galerie Lelong; photo: Fabrice Gilbert

Barthélémy Toguo (born in 1967), "Purification XV", 2007, watercolour on paper, 100 x 105 cm.

A bulimic collection

Long relegated to the "exotic food" department, contemporary African art is now winning a new status. In this respect, Roger Pierre Turine(!) considers that the exhibition staged at Beaubourg and La Villette, "Magiciens de la Terre" (*Magicians of the earth*), had a vital impact as the first event to present a kind of general inventory of world art. Alongside Jean-Hubert Martin, André Magnin was keen to show the vitality of African artists. His selection completely bowled Jean Pigozzi over. This sponsor, heir to Simca and himself a photographer, asked Magnin to give him advice in building up a collection. The hunt yielded... 12,000 pieces!



© Courtesy of Galleria Continua San Gimignano/Beijing/Le Moulin © Stéphane Rambaud © Adagp, Paris, 2011

Pascale Marthine Tayou (born in 1967), "Always All Ways", view of the exhibition at the Lyon Musée d'Art Contemporain, from 24 February to 15 May 2011. "Plastic Bags", 2010.

Jean Pigozzi's collection, considered a reference, gave rise to other exhibitions⁽²⁾. André Magnin is also continuing with his role of "explorer", and his action has largely contributed to the success of artists like Chéri Samba, Kingelez, Malick Sidibé and Romuald Hazoumé. Hazoumé was the first African to receive the Arnold-Bode award at Documenta 12. The first contemporary artist to be exhibited at the Musée du Quai Branly, he presented an installation of oil cans there, which was then bought by the British Museum. Among those who "count", Roger Pierre Turine cites Simon Njami (one of the founders of *Revue Noire*) in photography and Okwi Enwezor, the Artistic Director of Documenta 11. The Nigerian-born American has forged himself a solid reputation in the artistic milieu, and is directing the new

edition of "La Force de l'Art" at the Palais de Tokyo in 2012. In Africa, the Bamako Encounters, created in 1994, have certainly helped to dispel the isolation imposed on African photographers. For his part, Roger Pierre Turine emphasises the importance of the Dakar Biennial, created six years after the Paris exhibition and devoted exclusively to African artists. Even if this event has had its ups and downs, at least it has the merit of highlighting the extraordinary vitality of artists who, as Turine acknowledges, seek the means to "make a breakthrough in the market". Not easy: there is little effort on the "French-speaking side, compared with what is happening in Britain and the US," he says. Very few places in France show works by artists with African roots. In 2005, Beaubourg presented "Africa Remix".

African sales

Often lacking museums, galleries and collectors in their home countries, African artists remain highly "affordable" while awaiting recognition in the West. In his early career in the Seventies in Kinshasa, Chéri Samba would sell his works to Europeans for a mouthful of bread. His standing soared after his exhibition at the Fondation Cartier. At the Pierre Bergé Brussels sale on 27 April 2010, one of his paintings went for €24,800, and on 15 May in New York, an acrylic, "J'aime la couleur", was sold by Phillips of Pury & Company for \$98,500. Masks by Hazoumé are now estimated at between €7,000 and €12,000, while his installations are worth several hundred thousand euros! In 1995, David Bowie bought three of his sculptures for the modest sum of \$2,000 each...

The spearheads are negotiated in auctions for six figures or even higher: "Preparing the flute" by William Kentridge went for \$602,500 on 11 May 2011 at Sotheby's; and an oil on canvas by Marlène Dumas, "My moeder Voor Sy my moeder was (My mother before she became my mother)", was sold in New York in September 2011 (Christie's) for \$2,000,000, for a pre-sale estimate of \$600,000/800,000, during the sale entitled "Artists for Haïti".

The Musée du Quai Branly sometimes hosts an artist. The Musée Dapper always associates a contemporary artist with its annual exhibitions – currently, António Ole from Angola. Paris galleries, apart from Lelong and Agnès b., rarely offer them exhibition space. Likewise in Belgium, where only Wallonie-Bruxelles International is working to increase the standing of emerging artists from Benin, Burkina Faso, Senegal and the Congo. Worth noting in Brussels: the existence of the Nomad Gallery, which plays on contrasts between African art and Western creation, and the Fine Art Studio, which promotes the Benin artist Zinkpè. A few local initiatives are being set up: the Zinsous, a family of sponsors, opened a foundation six years ago in Cotonou, Benin. Not only does this art centre host and exhibit artists, but it also has an educational side, offering children the chance to explore contemporary artistic expression. Some artists are also taking matters into their own hands, like Barthélémy Togo, who has opened an art centre in Bandjoun, his village in Cameroon.

Contemporary African art has managed to liberate itself from traditional sacred art while avoiding the traps of hybrid art, and the issue of decolonisation that in most countries took place during the Sixties. Turine notes that the presence or non-presence of artists varies from one country to another: a state of affairs that has nothing to do with the past, no matter how rich. While Cameroon, Nigeria and Benin are highly productive, this is far from the case with Guinea, Gabon and Burkina Faso. During his peregrinations, Turine pinpointed a number of talents worth following up. In Benin, Dominique Zinkpè is one emerging artist to be supported. He recommends a number of Congolese: the multi-disciplinary Vitshois Mwilambwe – 28, chosen by the Rijksakademie of Amsterdam –, Kura Shomali (drawing) and Pathy Tshindele (painting and sculpture) from the Eza Possibles collective, together with photographers Sammy Baloji and Gulda El Magambo, sculptors Aimé Mpane and Freddy Tsimba, and photographer/video film maker Michèle Magma. Cameroon also had a great video film maker in Goody Leye, who died recently at 35. Also worth keeping an eye on: photographer Fodé Camara in Mali, painter Sokey Edoh from Togo, multimedia artist Dominique Zinkpè from Benin, and sculptor Jems Robert Kokobi from the Ivory Coast. He adds two Haitians to this selection: Mario Benjamin and Maksaens Denis, who lives in Dakar.

Molly Mine

(1) Belgian art critic who writes a column in the daily newspaper "La Libre Belgique". A contemporary art buff specialising in African art, he has written several reference books including "Les Arts du Congo d'hier à nos jours", published by La Renaissance du livre. (2) Carsten Höller drew on this collection for the flagship exhibition "Les Magiciens de la Terre" in 1989.

www.fondationzinsou.org





€25,600 Chéri Samba (born in 1956), "Un candidat pas comme les autres", 2007, acrylic and glitter on canvas, 135 x 200 cm. (detail)
Bruxelles, 27 April 2010. Bergé & Associés auction house.

ACTUALITY

The future school for **the art market**

Last June, the new Board of Directors at Drouot Patrimoine redesigned the group's structure. Today, the subsidiaries include one of Drouot's historical units: training. So, how is the transmission of knowledge and expertise going to change? To answer this central question, we talked to Jean-Philippe Allardi, Chairman of Drouot Formation, and Frédéric Ballon, the new Director of this unit dedicated to knowledge.



Maitre Jean-Philippe Allardi, Chairman of Drouot Formation, and Frédéric Ballon, Director.

La Gazette Drouot: Frédéric Ballon, you were formerly Director of Christie's Education Paris, and a teacher there. With your arrival, will Drouot Formation change its approach in line with British/American practices?

Frédéric Ballon: First of all, I studied Business Law. After studying History and taking a course on cabinet-making, I worked for five years on my History of Art dissertation on the industrialisation process and production methods in artistic creation. I have always been fascinated by this idea of an across-the-board approach: a way of reconciling fine art and the decorative arts. In 1996, I was lucky enough to be part of the team who set up Christie's Education Paris. There I came up against some working methods that were pretty rigorous and demanding. It's possible to be creative and pragmatic at the same time. After that I developed skills in gastronomy, table arts and oenology in terms of their links with contemporary creation. I am now starting off on new projects with a great sense of motivation, and a group dynamic that involves starting everything from scratch, and that's a really inspiring prospect.

After the group's strategic reorientation last June, what has changed for Drouot Formation?

Jean-Philippe Allardi: Up till then, Drouot Formation was an activity of Drouot Holding that had got along in a rather empirical way, and managed to survive thanks to the energy of several people. I remember saying a while back that there was all the potential for creating a subsidiary and to make a real training tool of it, which is what we are doing today. This was agreed as part of Drouot's huge reorganisation process. Although



Photo Marie-Pierre Moynet

modest, it's a challenge that will bring the group a new meaning and an additional dimension.

In practical terms, what form will that take over the next few months?

F. B.: When I arrived at Drouot Formation in early November, it seemed to me that we were basically offering conference cycles open to the public without any particular selection process, and with goals that were not particularly professional. A movement had been initiated three years ago, which consisted of opening up professional sections based on category – auctioneers, gallery owners, antique dealers and so on: channels that were qualitative, but secondary in quantitative terms. The idea now is to reverse this trend and make Drouot Formation the "grande école" of the art market, offering a diploma recognised on an international level.

J.-Ph. A.: I would even add the École, with a capital "E", of the art market.

So is the educational provision going to change?

F. B.: If we're talking about a school, we're obviously talking about a programme, a rigorous examination of knowledge, diplomas, and all the rest. The whole thing needs to be associated with a number of professional committees, associations and chambers, which will

control the validity of the training. This process of recognition is now under way. The general idea is to create a totally consistent programme, getting rid of the old categories in order to propose a dense, extremely professional course based on the academic year – one that is really "hands on".

That's the magic word when talking about qualifications...

F. B.: Over the past few years, I have built up solid relations with the artisans of art; objects fascinate me, and to be completely open with you, I want to set up a training programme that is essentially carried out in the field. From this point of view, our presence at the Drouot-Richelieu venue is decisive. It is far better to put our students in direct contact with actual works and real artists than to shut them up in a conference room with a string of slides.

Training that ends in a qualification then, but who is it designed for and for what type of job.

F. B.: We are going to offer a general/specialist education course that lasts for a limited time, with a highly efficient "toolbox" that will enable our students – aged 30 to 35 on average – who are in a so-called "retraining" period, and have thus previously had a job in the law,



Photo: Marie-Pierre Moynet

finance or IT, to undergo extremely specialised training with us based on experience in the field. The realities of the market demand this sort of versatility these days. It will also give them a chance to build up their own network in correlation with the former students' association, which will be up and running by the start of the next academic year. This generation of new graduates can then work as genuine managers in galleries or cultural institutions, or as as brokers or artists' agents, on an international level.

J.-Ph. A.: We have already had some very encouraging experiences in this respect, with a very high sociological level of students whose stock of knowledge really amazes us when they get here. In addition, we are seeing an ever-growing demand from foreign students, mainly from Asia. They are brilliant pupils, who are eager to learn about the French lifestyle.

Opening out to the international stage: that's a new direction...

F. B.: Tapping into a population of Asian students, and English-speaking students in general, is the second part of our project: opening out the school to the world, with an educational content that goes beyond the framework of European art. This will enable us to attract foreign teachers as well. Because in the short-term, we want to build up an international teaching body, which is not the case at present. We are giving ourselves one or two years to attract enough foreign students, and audiences in general, to start up bilingual teaching that will be of use to French and non-French people alike. Basically, we are aiming to train up excellent professionals with fine managerial qualities, who will be ambassadors for the Drouot Group all over the world.

The "second stage of the rocket" would be to put a label on Drouot Formation and export its skills?

J.-Ph. A.: Yes, indeed: without revealing too much for the moment, I can say that we are already looking into this idea, initially for continental Europe.

Is joining up with a university also a possibility?

J.-Ph. A.: I am Chairman of the Paris XII association, and also Deputy Mayor at Sceaux City Hall [Undersecretary for Culture, Heritage and Urban Aesthetics: Ed.]... The



Photo Marie-Pierre Moynet

Jean-Monnet faculty, where I studied, has already forged links with the Ecole du Louvre. There are thus some obvious convergences. We are interested in the university sphere, of course. And we have already taken on a number of students from the law faculty, right here, as part of their training, and are showing them how remarkable Drouot is for making contacts. Some of these students have begun to collect art as a result!

Apart from having the skills, does becoming the art market's reference training institute depend on the art of persuasion?

F. B.: I have already started working in synergy with auctioneers' firms and experts. We have an incredible pool of talent in the Drouot area alone. My aim is to talk to all the various branches of trade and show them how powerful a lever we could be for their business. We are made to work together, and this is something they are increasingly coming to understand.



Photo Marie-Pierre Moynet

Nowadays, e-learning has a high profile. Is that something you are thinking about?

F. B.: We could have the best training courses in the world, but without the channels to spread the word, the whole undertaking would be hopeless. I am a real fan of technology: I love the Internet and so I want to revamp all our teaching tools, and launch an application for the iPad, for instance. As I said, this requires highly stimulating, all-out reform.

All the same, you aren't abandoning the training programme as it was originally conceived?

J.-Ph. A.: Perhaps we need to offer more attractive themes, make teaching more fun, really exploit the across-the-board aspect... and the hands-on approach.

F. B.: Yes particularly with regard to the great interior designers and brand strategies in their relation to contemporary creation, or what I call the geostrategy of the art market, a subject little addressed but absolutely vital today. We could offer this type of course by bringing in contemporary players, maybe with VIP

visits. That's something new we could contribute: a direct grasp of what's really going on in the field, and an in-depth understanding of the global market.

And what sort of public does this involve?

F. B.: Every day I receive inquiries from the business world, from companies asking us to provide them with tailor-made programmes for one or two days in the form of a summer school... I intend to meet these requests, which will bring in a different public for us. Who knows, they may be future applicants, or even our future teachers!

J.-Ph. A.: It's the idea of a network and long-term assistance – as with the Grandes Ecoles –, and which we have in fact set up, with the association of former Drouot Formation students. Former students who are now the new players in the market!

Interviews by Marie C. Aubert and Gilles-François Picard

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LUXURY

Bruno Légeron says it with flowers...

This is the story of a high end company whose business card, unchanged since 1910, is an engraving from the "Encyclopédie" by Diderot and d'Alembert. Relish this floral setting worthy of a shop of times gone by.

Give yourself the pleasure of visiting the workshop – it ought to be compulsory! – and discover all the skills of Bruno Légeron, a craftsman of unrivalled elegance, who perpetuates not only memories but also the memory of gestures, accompanied by the inevitable secrets of a family business. Even if a huge number of flowers have paraded under the lights of the catwalks, lending poetry to sublime and sensual clothes, a whole multitude still remain to be seen...

La Gazette Drouot: You are a flower-maker/plumassier: a job which has become very rare today, for which you received Silver and Vermeil medals from the City of Paris in 1995 and 2000.

Bruno Légeron: The Légeron company, founded in 1880 and of which I am the fourth heir, perpetuates a family tradition passed down from my great-grandfather, Louis Sébillon, to my grandfather Roger and my mother Claudine. I spent all my childhood here. Though I signed up to it at the age of 19, I had already started the job in my mother's womb! Our house specialises in artificial flowers and works in a way that has remained unchanged since the 19th century, using tools passed on from generation to generation. With my all-female team known as "les filles" – the "girls" – who have nearly all worked with the company for fifteen to thirty years, we make by hand – and only by hand – all sorts of flowers: dahlias, carnations, roses, peonies, orange blossom, sweet peas and so forth, in silk, organza,

snakeskin, rabbit skin, taffeta and even latex – as has been requested– using all sorts of feathers...

Who are your customers?

We work for future brides, who come and get their head-dresses and accessories before the big day, theatre costume-makers, milliners, designers, the advertising and film industries, and, of course, luxury fashion houses, the biggest names in couture, ready-to-wear as well as haute couture, like Dior, Chanel, Emanuel Ungaro, Vuitton, Sonia Rykiel, Lolita Lempicka, Christian Lacroix, John Galliano, Jean Paul Gaultier and shoe-designer Christian Louboutin. While a desire for flowers has existed since ancient times, for the last few decades they have captured the imagination of the vast majority of designers – without any floral trends, because there is no fashion with flowers!

How do you work?

Each order we fulfil is both unique and specific. Everything is noted in the archive books, which are kept in metal lockers; we go about it in the same way even today. There are hundreds of books listing thousands of flower models and petals by number and colour... Everything is described: the construction of each flower, petal by petal; how many petals of one type and how many of another, and all the dye quantities. No fewer than six extremely meticulous steps go into the creation of each bloom! Look at these punches: there are thousands of them taking up whole shelves! This is where we do the cutting; this work is done using punches for flowers, flowerets or leaves: tools inherited from olden times, worthy of the finest illustrations in the 18th century "Encyclopédie" by Diderot et d'Alembert. Each tool carries the

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Dior, haute couture, automne hiver 2011

Courtesy Dior

number of a flower: number 70 is the rose. We then use goffering irons to give volume to the fabric, to draw the veins and other natural details. The girls then use heating "balls" to spray-paint the delicate petals, which are dyed beforehand – always by hand, petal by petal, often with several layers of paint in order to create the base colour and shadings. The dye is applied with cotton, as you do to your skin, with extreme care, and the coloured petal, laid on a sheet of blotting paper, is then left all night to acquire its delicate pigmentation. The petals are then put together. They are constantly retouched and finished off with tweezers, which boldly sculpt the flower.

Which is your favourite process?

I oversee everything and hunt out the tiniest faults, but my favourite area is the dyeing... (Bruno Légeron's nails are always stained with colours) That's how it is, from the 1st of January to the 31st of December. Using eleven colours that I create myself, and aniline pigments diluted with 95% alcohol, I make my own blends and compositions, according to a personal but expert alchemy, and I can make any shade. I can do anything you want. It is all down to the gradation, because that is how that the flower acquires depth.

And where do all these feathers come from?

These are feathers from birds like ostriches, cockerels, swans, pheasants, guinea fowl, herons, birds of paradise and geese. It is a sort of bestiary from all over the world, but it is a bit restricted these days, mostly because some species are now protected. However, I am still using the stocks built up by my parents. They keep very well. Otherwise, I have suppliers within and outside France. Here, we have the softness of a swan feather, dyed pale green, decorating a forlorn court shoe by Christian Louboutin... or the sensual opulence of these brightly coloured pink ostrich feathers accessorising these boleros.

Are you proud to have been chosen by Sophia Coppola for her film "Marie-Antoinette"?

No, we are only there to give shape to the madness which all designers have in their heads. Most often they come to us with a single photograph, an idea or a



Dior, haute couture, automne hiver 2011

Courtesy Dior

drawing of a flower; we refine it, adjust it and create these artificial flowers, often more lifelike than the real thing, because here the flowers and feathers all owe their beauty and radiance to the exquisite work of our company. Each model we create is unique. But quantity does not rule out quality: the 35,000 flowers subtly shaded in red, pink and grey ordered by Dior Prêt-à-Porter were all made by hand!

How do you envisage the future of your house?

At the beginning of the 20th century, the flower and feather industry employed 25,000 people in Paris within 2,000 establishments. In 1963, only 49 companies remained, and today there are only three, two of which were bought up by Chanel, whose signature flower is the camellia. Légeron chose to stay independent. Even if the flowers can be copied abroad, especially in China, we are difficult to compete with; our exceptional quality cannot be reproduced... Interview by Laurence Bartoletti

Légeron workshop/store, 20, rue des Petits-Champs, Paris 75002, tel.: +33 1 42 96 94 89, www.legeron.com



MEETING

MCA Chicago Art yesterday, today, tomorrow

Since July 2010, the Chicago museum of contemporary art has been reasserting the value of its collections and rooms, while revamping its teams. The MCA Chicago, as it is known over there, sits in pride of place between the vast Lake Michigan, which looks like a stormy sea in the freezing winter winds, and the majestic North Michigan Avenue. The building designed in 1996 by the German architect Josef Paul Kleihues, bordered on both sides by two typically American parallel roads, opens out onto a glorious backdrop whose colours merge with those of the lake. Even if some find its rationalist appearance unappealing, despite there being a majestic staircase and a beautiful central glass atrium providing a great sense of space, do

not pass it by...you will miss out on one of America's most visionary modern art institutions. In 1969, Christo was very sure of that: the MCA Chicago was the first monument to be wrapped in his series of "Building Wraps" in the USA. It was opened in 1967 on 237 East Ontario Street, then relocated in 1996 to its current address, and has hosted many major exhibitions since it first started up. These include one on Duane Hanson in 1974, Frida Khalo's first American solo show in 1978, one on Jeff Koons in 1986, and great retrospectives like those on Gordon Matta-Clark in 1985, Jannis Kounellis in 1986, Cindy Sherman in 1998 and Dan Flavin in 2005. Many plastic artists are able to participate in events of international scope in a multidisciplinary setting, thanks to the MCA stage and its dance, music, cinema and theatre programmes. However, the lack of clarity in the structure of the building made it easy to lose sight of the exhibitions. In July 2010, director Madeleine Grynsztejn appointed Michael Darling - formerly of the Seattle Art Museum (SAM) - as Chief Curator to deal with what she called "a healthy midlife crisis" in the institution. Visionary in his approach, he brought in his wake a string of young curators in their thirties full of infectious energy, including Naomi Beckwith, a specialist in Afro-American culture. La Gazette met these two at the museum and asked them about their vision of artists and current issues concerning art in Chicago, with regard to American and international collections.

Michael Darling,
James W. Alsdorf
Chief Curator, MCA,
Chicago.



© MCA Chicago 2012 © Photo: Nathan Keay

La Gazette Drouot: Mr. Darling, you were appointed the James W. Alsdorf Chief Curator at the MCA in July 2010. What have you been doing since you arrived?

Michael Darling: There was an organisational problem at the MCA Chicago. Until recently, when we went

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© MCA Chicago, 2012 © Photo: Dan Baldwin

Museum of Contemporary Art, Chicago.

through a period of dismantling or putting up exhibitions, we seemed to be closed. From now on, the two galleries separated by the atrium are going to be used more efficiently. No matter when you come to the museum, there will be at least one gallery open, perhaps even both. The big events or retrospectives that used to be staged on the lower levels will now be housed on the fourth floor, which is the biggest exhibition space. We have also designed a space there, the MCA DNA, emblematic of our collection, as well as the MCA Screen, where video pieces are exhibited. The third floor highlights the rich pool of local artistic talent represented by Chicago's contemporary artists. Lastly, I have remodelled the team by bringing in curators with a fresh, dynamic, punchy vision of contemporary art.

What are your objectives?

The most urgent thing is to introduce the public to the young international generation, but it is also vital to make people sit up and take notice of periods gone by through a reinterpretation of our historical collections. This is also the case for the current exhibition on minimalism, "The Language of Less: Then and Now". Also, the atrium is going to be used more regularly as an experimental laboratory.

What is unique about your collections compared with those of the Chicago Institute of Art's Modern Wing and the Centre Pompidou in Paris?

There is a real symbiosis between our collections and those of the Renzo Piano wing in the Chicago Institute of Art. Nevertheless, we are more focused on emerging and post-emergent creativity. Like the Pompidou, we have a collection of major works by Surrealist artists like Wifredo Lam, and we are also interested in the artists of today.

You said in an interview with the Chicago Tribune in August 2010 that you were looking for the "stars of tomorrow". What are your selection criteria?

I mostly try to determine the potential of a new artist rather than exhibiting an "accessible" icon in contemporary art. Before anything else, I try to see how they can lead us down a different path in the future. In order to do this, I go to their studios, I examine how they interpret what has happened and what is happening in their field, and especially how they look for a new way to move away from it. But it is not always easy and we can make mistakes! Sometimes you come across an intelligent plastic artist with eye-catching talent, whose works which are appre-



MCA gallery installation.



© MCA Chicago, 2012

ciated by collectors, but it stops there. That is the risk with contemporary art. That being so, even if it doesn't work, I never cut off any dialogue, and I always keep an open mind.

Do you think that an artist has to make us see life in a different way in order to be exhibited in a museum?

In absolute terms, that is the ideal. It can seem superficial to claim that an artist has to present us with a new vision of existence through his works. However, by forcing us outside our comfort zone, it shows that he knows where he is going, and how to lead us there. And after all, the search for something new is never a bad thing...

Naomi Beckwith, you were invited to join Michael Darling's team in Chicago. What do you want to do at the museum?

Naomi Beckwith: As part of its contemporary creativity support programme, the MCA Chicago offers young artists the chance to stage their first exhibition. I am currently working on the preparations for an exhibition next August dedicated to Jimmy Robert, an artist from Guadeloupe living in Belgium, who is envisaging his work on a global scale. He has never had much recognition in the USA and it seemed interesting for us to introduce him to the MCA, in line with our policy. At the Studio Museum in Harlem, New York, where I was previously an associate curator, I was already working on Afro-American culture. For me, collaborating with black artists is a way of speaking up for them. I'm interested in the concept of black identity in art, not just in a broad but also in a specific way. Of course, I help to set up more general exhibitions as well.

How do you envisage the public's reception of these works?

As Michael (Darling) said, we want to give spectators an experience that goes beyond a simple visual relationship with art. As for me, I would like to give them the chance to try out something both intellectual and sensory. For people to be able to touch a work, walk on it, go underneath it, spend time with it, be able to learn something from these sensory, physical phenomena, and adapt what they have learned to their own environment outside the museum. I am certain that our visitors will continue to perceive this new concept of the world through contemporary art for a long time."

Interview by Virginie Chuimer-Layen

"The Language of Less (Then and Now)", until 15 April (the "Now" section finishes the 25 March), "This Will Have Been: Art, Love & Politics in the 1980s", until 3 June, Museum of Contemporary Art Chicago. www.mcachicago.org

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CULT OBJECT

Thigh high boot synonymous with the Sixties

Rarely does a choice of footwear make quite so much of a statement, but then again, the thigh high boot is hardly the choice of a shrinking violet. Synonymous with the Swinging Sixties, modernity and sexual liberation (after all, the higher the boot, the shorter the skirt), the image of fashion icon Brigitte Bardot draped seductively over a Harley Davidson in a black leather pair for Serge Gainsbourg's 1967 music video, undoubtedly cemented the thigh boot's cult status. It seems that Gainsbourg could not hide his penchant for the footwear either, describing Bardot in a song dedicated to her the following year as "booted up to her thighs: a chalice holding her beauty". Inevitably, wherever Bardot went, fashion followed, with interpretations created by the top designers, from Paco Rabanne to Yves Saint Laurent. Yet the real master of the thigh high boot was Roger Vivier, arguably credited with the popularisation of the style, whose designs were as innovative as they were extravagant. The skill of this Frenchman was highlighted once more at a recent auction on 30 November 2011, of nearly 350 pairs of shoes from Vivier's own private collection, in Neuilly, by the Aguttes auction house. His iconic "cuissardes" unsurprisingly stole the show, with the "Cordue" thigh boot fetching €9,180, and the celebrated "Mimosa" design €9,560, two of the highest bids obtained at the auction. Inspired by bullfighter jackets and bouquets of mimosa respectively, the luxury of these boots is enhanced by the craftsmanship of the world famous Parisian embroidery house Lesage. Yet far from being a whim of Sixties fashion, the thigh boot has deeper roots in the world of footwear than most, originally being worn by 16th century horsemen to protect their knees and lower

legs. Since then the design has confidently withstood the test of time, with its 21st century incarnations gracing modern day catwalks some 500 years later, where they remain a firm favourite of adulated fashionistas like Kate Moss and the editor-in-chief of French Vogue, Emmanuelle Alt. They may have been the sartorial favourites of swashbuckling musketeers, but the thigh high boot shows little sign of surrendering its cult crown any time soon.

Phoebe Canning



€4,460 Roger Vivier, Paris, 1987, "Nocturne" thigh boot in black lace mounted on tulle, embroidery by Lesage. Neuilly-sur-Seine, 30 November 2011. Claude Aguttes auction house.

ACQUISITIONS

A portrait from **Fayum**

A portrait from Fayum has now joined the antique archaeology department at the Palais des Beaux-Arts in Lille. The institution, created in 1792 on the initiative of the painter Louis Watteau, took several decades to accumulate its collections, which were inaugurated on 6 March 1892. But the archaeology department's career was only just beginning. Between 1907 and 1908, it received a number of State consignments from Albert Gayet's 1896 and 1910 digs at Antinoe. This collection has now been swelled by no fewer than 2,500 pieces from Sudan, Fayum and Middle Egypt, deposited by the Université de Lille 3 in 2006. The museum curators are judiciously filling in the gaps with well-targeted acquisitions, like this painting from Fayum, pre-empted at a sale in Paris. These works from the first four centuries AD are the oldest easel paintings that have come down to us: there are no contemporary examples in Greece or Rome. They are also considered the first painted portraits in history, the result of an unlikely mix of Egyptian tradition and Graeco-Roman pictorial techniques. They appeared for the first time in the rich farming region lying 60 km south of Cairo, west of the Nile. Fayum was a major political and economic centre from the Middle Empire and the Ptolemaic period onwards. While keeping to their own religion and gods, the new rulers decided to adopt local funerary practices, and had their dead mummified and buried, but with one notable difference: the painted portraits laid on the faces of the deceased. These were executed by Greco-Egyptian artists, as suggested by their naturalistic treatment and subtle shading effects. We should note that the face is seen head-on, not in profile as dictated by Egyptian tradi-



€99,200 Egypt, Fayum, 2nd century. Painted portrait in encaustic and gold leaf on thin wooden panel, 43 x 25 cm. Sold at Drouot Montaigne, the 26 May 2011. Pierre Bergé & Associés. Mr. Kunicki.

tion. As the subjects' first names, age and profession were often indicated, we know that they belonged to the urban middle class. Here we see a soldier, recognizable from his white tunic crossed over by a red baldric and a sagum. The work, dating from 125-135 AD, came from the city of El-Hibeh, a major Roman military headquarters at the time.

Caroline Legrand

DESIGN

Hervé Van der Straeten multiple inspirations

Hervé Van der Straeten is about to unveil the new opus in his exclusive world, which perpetuates the great French tradition of using precious materials in new forms. Throughout his collections, Hervé Van der Straeten has taken the most prestigious route, marked by strong contrasts and an easily identifiable stylistic fingerprint. The precious quality and originality of the materials he uses are combined with a formal diversity that pairs ellipses with cubes, and meticulously geometric shapes with telluric cascades of asymmetric blocks. The career of this designer, however, has never been chaotic: quite the opposite. He started out

studying painting at the Ecole des Beaux-arts in Paris. At the same time, he took an interest in jewellery. Not gold and precious gems: simply gilt brass beaten by hand. Bingo! His bracelets, cufflinks, necklaces, rings and earrings caught the eye of some of the top names in fashion, enabling him to start up his own business at the age of only 19, while his African-style, baroque, minimalist and fantastical jewellery paraded the catwalks of Thierry Mugler, Yves Saint Laurent, Jean-Paul Gaultier and Christian Lacroix. Faithful to his first love, Hervé continued to design jewellery. And it was only a short step from the world of fashion to the perfume industry. Remember the bottle for "J'adore" by Christian Dior? That's him! Shaped like an elongated raindrop, its long slender neck sported a real gold necklace, like the giraffe women of the Pa Dong tribes. We also owe him the design of the "L'Or de Torrente" bottle and the line of lipstick tubes for "Kiss Kiss" by Guerlain. A real all-rounder, he then moved into Table art and began to work with Bernardaud in 1992, notably creating "Bacchanal" – vases mingling porcelain and gilt bronze – and "Parure" table accessories. In 1998, he designed his first collection of Limoges porcelain jewellery. For the Design Miami/Basel edition from last June, he designed a series of five limited edition centre-table candleholders for the Parisian gallery Perimeter. Skilfully "deconstructivist", these combine silver-plated brass, blue anodised aluminium, patinated brass and glass. But the designer mainly focuses on furniture, mirrors and lighting, as witness the gallery especially dedicated to them



Photo Cécil Mathieu

Hervé Van der Straeten "Pastilles", lamps, 2010.

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Hervé Van der Straeten,
"Particules", cupboard 2008, unique item.



Photo Cécil Mathieu

Hervé Van der Straeten, Twist candleholders,
2011, edition of 36.



which opened in the Marais quarter in Paris in 1999. The Van der Straeten style features precious materials, a love of bronze and gold and harmonious proportions as a common denominator. He then adds rare materials like obsidian and iridescent or coloured glass, and others with less flattering reputations like fibreglass, Plexiglas and aluminium. All these make play with different inspirations borrowed from the 20th century, but they are readapted with skill and imagination, thus standing as creations in their own right. The next collection, made up of twenty-four new pieces, is based on the theme of the oblique. The out-of-true, the slanting, feet positioned askew and movement form the grammar of this collection. As for materials, we note the appearance of

meteorus, a schistose stone containing garnet. A table's up-ended base introduces a touch of fragility into its massive aspect; an elegant writing table with a fibreglass shell and bronze feet holds a precious writing case in parchment. Alabaster appears in the catalogue, making play on a transparency combined with bronze in two lamps and a wall light. A precious ebony jewellery casket encased in brass lattice work provides a contemporary variation on Boulle marquetry, while modern architecture, notably that of Oscar Niemeyer and Pier Luigi Nervi, provides the inspiration for an out-of-true dining room table. Meanwhile, the structure of a console is revealed by its colourful arrangement of Plexiglas plaques. Further on, we see the sharp profile of a



Photo Cécil Mathieu

zig-zag shaped lamp. The furniture items possess massive forms enlivened by the dynamic character of the objects.

Hervé's sketchbooks

Drawing is the basis of Hervé Van der Straeten's work. His sketchbooks teem with ideas, and are as distinct and meticulous as his creations. The idea, the starting point, might come to him in a phone conversation, during which it comes to life, a little like the automatic writing style of the Surrealists, as a scribbled sketch on a scrap of paper. Later, the piece of furniture blossoms into three dimensions in the form of a prototype. In the designer's

office, drawings, notebooks, models and samples of colours and materials create a permanent work in progress. On the shelves, a book on French 18th century seating stands next to monographs on Dupré-Lafon, Fio Ponti and Gilbert Poillerat. Moreover, Hervé Van der Straeten's timeless creations harmonise particularly well with furniture and objects from the Thirties and Forties. In order to achieve his goals, this demanding designer, whose furniture features a sophistication and a precision of construction and production worthy of a watchmaker, gave himself the means to realise his ambitions by setting up his own bronze and cabinet-making workshops. Previously annexed to the gallery in the Marais, the former joined up with the latter after the acquisition of Ilex, a cabinet-making business experienced in resolving the most difficult combination problems, such as pairing stainless steel with wood. For the design process, avant-garde methods are used such as cutting by laser, water jet or electro-erosion: expertise acclaimed in the certification awarded by the Ministry of Economy, Industry and Employment: "Entreprise du patrimoine vivant" (living heritage company). "I like playing with materials and using them in an offbeat way," says Hervé Van der Straeten. "My production manager is very open to these mixes and very up-to-date with new technologies - for example, using honeycomb panels to make doors lighter." Uniting the creative section with the workshops in the same place has led to a new dynamic. "My staff can consult me straight away, and problems are sorted out more quickly. In addition, the cross-pollination between aesthetic and technical questions help to fertilise my imagination." Another key to understanding the world of an extraordinary designer.

Sylvain Alliod

From February to April, various pieces are on show at the Karsten Greve gallery, Via Maistra, 4, in Saint Moritz.

From 16 to 25 March, TEFAF Maastricht, Flore gallery: selection of iconic pieces and presentation of the Ikebana cabinet, a unique piece using ancient Chinese lacquer work provided by Nicole Brugier

Starting on 26 April: new collection presented at the Van der Straeten gallery, 11, rue Ferdinand Duval. 75004 Paris.

www.vanderstraeten.fr



INTERVIEW

Edward Burne-Jones a subject of her Majesty

It is London, 1895. After a long, rainswept journey, we arrive at the big house where the artist and his family have lived for nearly thirty years.

The Gazette Drouot: So here we are in the home of a full-blooded Englishman!

Edward Burne-Jones: Well, I may have been born in Birmingham, but my father was Welsh. Yes, I insist on that! He was a gifted frame-maker, who helped me develop an eye. My mother, meanwhile, died a few days after my birth. So I spent my entire childhood in a

somewhat wet, rainy atmosphere in the shadow of grief. (Sipping a little tea). Political amnesty: I am first and foremost a subject of her Most Gracious Majesty! (Queen Victoria – Ed.)

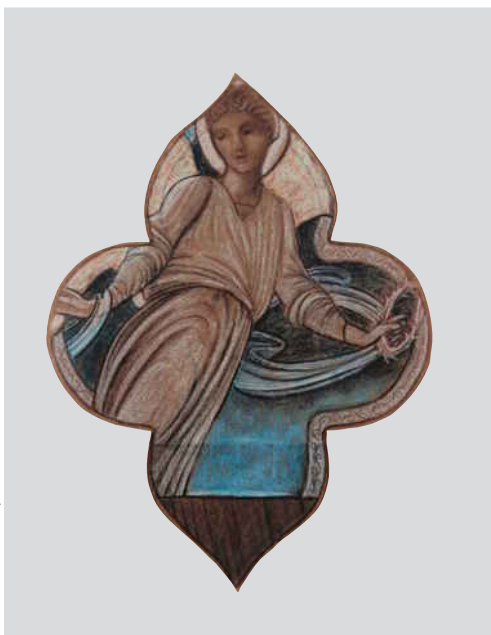
So there was no inkling that you were to become a painter?

Not at all. I started out reading Theology at Oxford, where I met William Morris – like me, a great lover of poetry. At that time, William and I were intending to take orders, but the unshakeable friendship uniting us finally put paid to this idea. The discovery of the Pre-Raphaelites led us to sow our wild oats and plan a completely different future. On our return from a trip to northern France, we abandoned our studies to devote ourselves to art. Such fertile meetings are rare in life, and I know we had extraordinary luck in following the same path. We were both highly influenced by the theories of John Ruskin, and both avidly read about legends of the Holy Grail. Chivalry, the Round Table and the story of King Arthur were all keys to the world of imagination for the young men we were then.

But how did this highly unusual change of direction come about?

When I settled in London in 1856, I had the opportunity to visit the studio of the Pre-Raphaelite painter Rossetti. Morris and I were so impressed by his work that we took

Edward Burne-Jones (1833-1898), "Figure of an angel with a crown of thorns", pastel on brown paper, 68.5 x 54 cm; design for a stained glass window in Saint Deiniol's Church, Hawarden (Wales) produced by Morris & Co. (1897-1898).



© Beauvais, Musée Départemental de l'Oise

£505,000 Edward Burne-Jones,
"The princess chained to a tree",
oil on canvas, 1866,
105 x 91 cm, The Forbes
Collection at Old Battersea House.
Lyon & Turnbull, Edinburgh,
1st November 2011.





€1,098 Edward Burne-Jones, "Golden Stairways", 1894, helio-engraving, 68 x 27 cm. (detail) Antwerp (Belgium), auction rooms, 7 April 2011. Veilinghuis Bernaerts auction house.

the initiative of founding, as though in deference to him, a second Pre-Raphaelite group. Yes, I know what you're going to say: why create another group rather than continue along the path mapped out by our predecessors? Simply because we didn't want to be bound by the Royal Academy's restrictive rules. A beautiful showcase, I grant you that, but what a straitjacket! For sure, Morris and I were setting ourselves up as originals, but behind their jeers, few understood that we were moving towards a new vision of the world, and from there, of art.

You don't mention it much, but Morris and you were amazing businessmen!

Don't reduce things to such vulgar considerations. We have never renounced our first loves, just as we have never deviated from our initial goal. When Morris, Rossetti, myself and several others founded the famous company Morris, Marshall, Faulkner & Co, our aim was to bring art into daily life, in particular through furnishings. Only you, the French, seem to be uncomfortable with success, because Arts & Crafts, which we started up, was a fine venture as far as I was concerned. I have never denied it: tapestries, stained glass, furniture, painting – what luck to be able to express oneself in so many different disciplines with no care for the future!

It would seem that all your commissions gave you a sense of fulfilment.

Of course! And if the truth be known, it was not our joint projects that caused problems for me. It was rather my private life, even when I had absolutely no reason to complain. But no sooner had I settled into this extremely pleasant house where I am entertaining you, I fell into a deep depression, aggravated by an illness I do not wish to dwell on. I was working actively and honestly, without wanting to antagonise society, because I do not have the soul of a revolutionary. And yet in 1870, a male nude that I submitted to the Old Watercolour Society caused a real scandal. I have no idea why... This upset me so much that I refused to exhibit for seven long years. But at least I was in a position where I could afford to do that! I am infinitely grateful to Arts & Crafts, which led to a string of fascinating commissions. After this damnably unhappy experience, I chose the

exhibitions offered to me very carefully indeed. Did you know that I took part in the 1878 World's Fair, in your country, in Paris? And that I did so again ten years later, when your Eiffel Tower made its appearance? After tea, I will show you my Légion d'honneur. But 1889 was also, and above all, the year when my father died. No matter that this is the natural order of things, I have never got over it. Let's change the subject. (Crunching a biscuit). Nowadays, I receive visitors. It's one of my greatest pleasures now that I am old. Oscar Wilde – whose morals leave me speechless but who is terribly lovable –, John Sargent and Henry James sometimes come and see me.

You say you are no revolutionary, but why reject the reality of the world around us?

In my education, values and dreams, nothing predisposed me to confront reality in the way your Monet, Gauguin and Caillebotte have done. My private world is full of symbols and ideal memories of the antique world and the Middle-Ages. At over 60, I am still exploring the art of stained glass and drawing in its classical form. So why the hell would you want me to set up my easel in front of a lot of water lilies floating in my garden pond? My inspiration is mainly literary. (Grandiloquently) Painting, my dear, is also a question of distancing oneself, of leaving worldly concerns behind. Daylight falling on a cathedral or a haystack is all very well, but I haven't got time to waste: I am a painter, not a recorder of different times of day! I have deliberately decided to avoid any form of description. It is the absence of action that gives my work that dream-like, slightly fantastical quality. Yes, undoubtedly.

Do you think the fantastical in art has a real future?

You don't ask the right questions. Open your eyes first! Your country has the good fortune to have produced Gustave Moreau, an artist of rare talent. By focusing too much on photography and impression hunters, you are losing the innocence that enables the most open-minded to recognise their great contemporaries. He and I are both children of Romanticism. I, who was supposed to become a monk, eventually became the prophet of Symbolism, despite myself. So yes, the fantastical has a future. You'll see, one day, perhaps thanks to me, they will make a dogma of the surreal. Trust me! **Interview by Dimitri Joannides**

“L'envers du décor: de Burne-Jones à Cappiello”, Musée Départemental de l'Oise, 1, rue du Musée Ancien Palais épiscopal, 60000 Beauvais. Until 26 February 2012.



€601,000 Edward Burne-Jones, "Paradis, avec l'Adoration de l'agneau", pencil heightened with gold on paper, around 1875-1880, 340,3 x 54 cm. (detail) Paris, Christie's with Pierre Berge & Associés auction house, 23 February 2009.

COLLECTION

The Barbier-Muellers the collecting gene

Anne and Gabriel Barbier-Mueller's collection of Samurai armour lies halfway between the art of war and the love of art. A peaceful demonstration at the Musée du Quai Branly. We remember Gabriel's father, Jean Paul Barbier-Mueller: a generous collector, whose son used to playfully describe him as looking like Giorgio Armani; we remember his mother, Monique Barbier-Mueller, who untiringly added to the modern art collection of her father, Josef Mueller... Gabriel Barbier-Mueller started out in decidedly good company, but it was a tough task to maintain the level of excellence the dynasty had brought to art collecting. Gabriel did not have time to plough the fields of art left fallow by his forebears, because at the age of 14 he fell in love with a piece of Japanese armour he saw in a Parisian dealer's store he visited with his parents. You cannot choose what you love... However he had to wait some fifteen years before his passion could become a collection. He did so without taking the advice given by his grandfather, Josef Mueller to his own father: not to collect the same objects as him. He passed on the collecting bug to Ann, a Texan whom Gabriel met in the United States during his studies, and who later became his wife. Today, although already in his 50s, Gabriel represents the young guard of the Barbier-Mueller dynasty. His collection of nearly 600 pieces of Samurai armour is gracing the Musée du Quai Branly this winter. He spent the evening of the preview show with his father, reviewing the warriors camping out in the museum for three months, before being joined by Ann and their three children. Wearing cowboy boots for the occasion, museum director Stéphane Martin seemed more American than his guests, who

expressed themselves in perfect French. For the Barbier-Muellers, collecting is clearly a family affair...

La Gazette Drouot: Can you tell us what attracted you to Samurai armour?

Gabriel Barbier-Mueller: My wife and I have always been fascinated by the aesthetic aspect and creativity of these pieces of armour, especially the helmets. There are no two the same. The suits stand out for the incredible diversity of materials and techniques used, which have no equivalent in other cultures. Some are made from papier maché, others from boiled leather. The materials used often come from animals, such as the wild boar bristles associated with an Edo suit of armour in gold or bronze. For instance, an 18th century helmet ornament (maedate) depicting a fantastical animal, perhaps a pike, features real teeth and a horsehair mane. For that matter, one section of the exhibition is dedicated to animal mythology, from which the helmets sometimes took their form, with stylised rhinoceros horns and ravens, often used because these spirits of the forest are said to have taught the Samurai the art of the sword. Blacksmiths had to be skilled enough to respond to the sometimes highly extravagant demands of their patrons. Helmets may also mix elements from various periods. One of the key pieces of our collection, a 14th century helmet, was reworked in the 18th century. It has also been used as an accessory in London's film studios!

Can you see a development in their appearance and use?

In 1445, the Portugese introduced the arquebus, which produced blinding smoke. Even if the ceremo-



DR

The Barbier-Mueller family: Anne, Gabriel and their three children.

nial aspect was less important by that time, the Samurai sought to stand out with clearly recognisable features demonstrating fantastic creativity, like the kawari – a word used for helmets transformed to look more spectacular. This is the case with an early 17th century model shaped like a scallop shell, or a sashimono: a flag worn on the back of the armour.

How did the Samurai armour market come about?

In 1868, the order of the Samurai was abolished, and they began selling their armour, particularly at the end of the 19th century. This is when the first traders and great collectors appeared, who could by then buy this armour in Europe. The famous collection of the Mori clan, which was passed down from generation to gene-

ration before ending up in England between 1921 and 1924, was acquired by the Reverend Richards, who taught English in Japan. He had bought it from a local lord. I bought it a lot later from his heir.

How is the market faring these days?

Pieces are becoming increasingly few and far between, as many dealers have noticed.

Which aspects did you wish to highlight in the exhibition?

My wife wanted it to focus on the role of the women Samurai, who learned how to fight so that they could protect their homes when their husbands were away. They were women of great culture, and it was their task

Armour from the late 14th century. In iron, gold, lacquer and leather.



© The Ann and Gabriel Barbier-Mueller Museum - The Samurai collection; photo Brad Flowers

to educate their children in areas as diverse as art, poetry and even the martial arts. Some killed themselves with their husbands, which was seen as a great honour. The fathers therefore prepared their daughters for this eventuality by showing them exactly where they should aim the 'kaiken' (dagger). We also want to illustrate their code of ethics, particularly the seven values that governed the conduct of the Samurai, such as honour, courage and loyalty, which were instilled in them in the 'bushido' school (the way of the warrior).

Do you always make purchases with your wife?

Being a couple stops us from getting carried away. I have a tendency to buy a lot, whereas my wife prefers to concentrate on certain pieces.

How has your passion changed now that you actually own the pieces?

I wanted to live alongside these objects, and in a way, to immerse myself in them. I never grow tired of looking at them and touching them. Everyone dreams of being shut up in a museum; when you are a collector, you can be there every evening.

Are your children already collectors?

Yes. It is undoubtedly in their genes. My eldest son has staged his first exhibition, "Bijoux de l'homme", in our museum in Geneva. It was dedicated to his gemology collection, displayed in relation with ethnic objects from Africa, Asia and Oceania. This is the first step in something that then becomes a drug. Collecting is a passion. My father often used to say to me, "One day, I'll have to be banned from the auction rooms!"

Interview by Geneviève Nevejan

Warrior armour Catalogue. Samurai armour from the collection of Ann and Gabriel Barbier-Mueller, co-published by the Ann and Gabriel Barbier-Mueller Museum/Musée du Quai Branly. www.quaibrantly.fr



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