

Gazette Drouot

INTERNATIONAL

WHAT'S UP?

WHAT'S UP?

WHAT'S UP?

NUMBER 5

JULY / AUGUST 2011

1ST SALE: MONDAY 25 JULY 2011 AT 10 A.M AND 7 P.M

**TRIBUTE TO HARRY WINSTON
31 VINTAGE PIECES**



OTHER PAGES



PENDANT ON A NECKLACE

A kite-shaped fancy brown-yellow kite shape diamond, 7.33 carats (FBRY-VS1) set as a pendant with a shield-shaped diamond, 5.57 carats (D-IF), on a necklace of 243 round brilliant and baguette diamonds; 50.16 total carats of diamonds, set in platinum and 18K yellow gold

€ 280 000 - 300 000



29



31

ART MARKET - ADVERTISING - MAGAZINE

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EDITORIAL



Stéphanie Perris-Delmas
EDITORIAL MANAGER

We all know the vagaries of the weather... But only where the sky is concerned, because a shower of records has rained down on the capital, with a positive patter of bids over a million Euros. The sun has thus been shining on the art market, lighting up every speciality from the primitive arts to military decorations, not to mention painting. This reigned supreme in the spring, with stars including Jacquet, Feininger, Majorelle, Edy Le Grand and Poliakoff. French records, European records and world records abounded. The crisis was virtually forgotten. Art once again remained faithful to its reputation: costly, but highly coveted – and truly indispensable for some. In short, results for the first half of the year have been excellent. So, to cast off during the summer break, we have compiled a long-haul issue, with a stroll on board legendary liners, oceanic memories and an encounter with the Dogons, the people of the Bandiagara cliffs. Now boarding!

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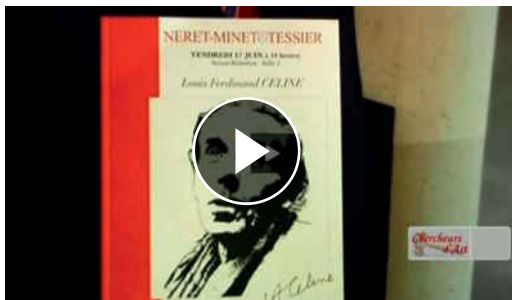
PRICES INCLUDE BUYER'S PREMIUM

VIDEOS

Reports from inside the sales



Former Otto Wols succession. €3,295,083 from product sales.
15-18 June, Paris, Pontoise, Aponem Deburaux, Sophie Renard auction houses.



Louis-Ferdinand Céline Sale. €322,382 from product sales including €36,816 for the correspondence with Paul Bonny.
17 June, Paris, Drouot, Néret-Minet & Tessier auction house.

NEWS IN BRIEF



€545,248

This ring set with an emerald cut diamond of 5.73 ct seduced an amateur at €545,248. It's pale pink colour, its purity (VS1) have been its most important assets! Paris, Drouot, 24 June. Beaussant - Lefèvre auction house with the collaboration of the Ivoire France group, Vassy et Jalenques auction house.

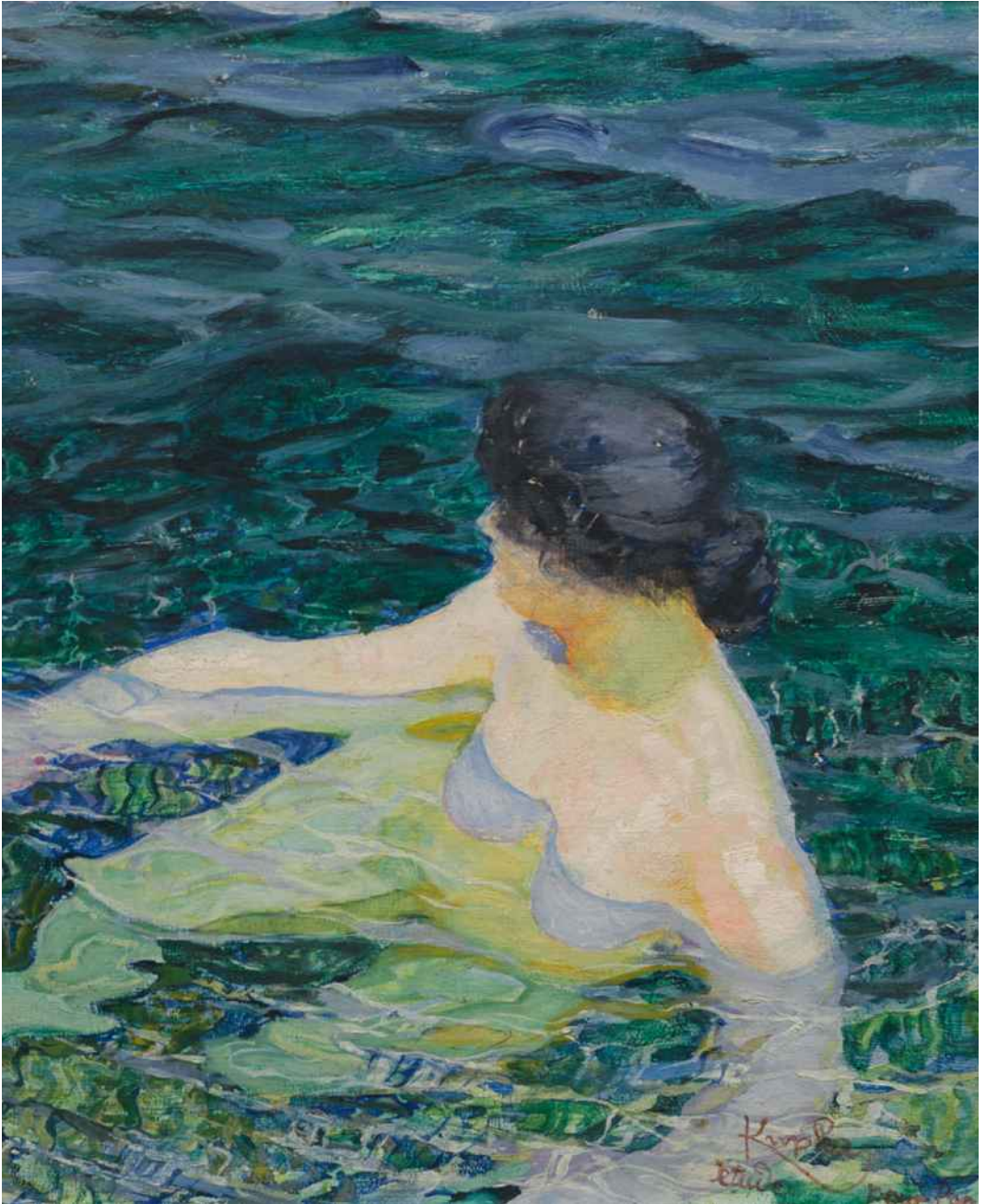


MARILYN MONROE'S "SUBWAY DRESS"

At the auction sale of costumes collected by the actress Debbie Reynold, organised on 18 June in Beverly Hills by the auction house, Profile History, Marilyn Monroe's famous white dress was sold for \$5,520,000. The buyer overcame the seven year itch. www.profilesinhistory.com



This oil on mahogany by one of the pioneers of abstraction, Frantisek Kupka was the subject of intense attention that allowed him to burst through to €310,000. This is a particularly accomplished study for "L'Eau ou La Baigneuse" (The Water or the Bather), executed between 1906 and 1909 and preserved at the Centre Georges Pompidou. Paris, Drouot, 22 June. Choppin de Janvry & Associés auction house. Cabinet Ottavi.



NEWS IN BRIEF

AFTER THE HUNT

This painting of a native from Haarlem, Philips Wouwerman (1619-1668), "Après la chasse" (After the hunt), is one of the few examples of his first works on



this theme, of which the Hermitage Museum in St. Petersburg preserves a copy. The amateurs were a credit to him, battling the canvas to €347,500. Paris, Drouot, 24 June. Piasa auction house, Mr Turquin.

The exhibition, "Odilon Redon, prince du rêve"

(Odilon Redon, Prince of Dreams) at the Grand Palais this spring attracted 2,539 visitors each day since its opening on 23 March. For all those that did not get the chance to admire the painter's masterpieces, they will be on the walls of the Musée Fabre de Montpellier from 7 July.

www.museefabre.com

W

The "Portrait de Charles Lock of Norbury", who was no other than the son of William Lock, a friend and patron of the painter Thomas Lawrence, pulverised its estimate (€30,000). Dated from 1797-1798 by Kenneth Garlick, author of a work of reference on Lawrence, the painting fetched €601,600. Paris, Hôtel Marcel-Dassault, 22 June. Artcurial auction house.



€625,000

This album "Palestine as it is: In a series of Photographic Views, by the Rev. George W. Bridges, Illustrating The Bible" caused a surprise during the sale in Paris (23 June, at Drouot). According to the sales catalogue, only one other copy is known at the National Library of Scotland. The auction house Gros & Delettrez chimed the bids from 60,000 to 625,000, up to the sound of the final hammer!

A close-up photograph of a dark-stained wooden cabinet, likely mahogany or walnut, featuring a white marble top. The image highlights the intricate brass hardware, including a large, ornate keyhole cover and a decorative pull on a drawer. A central brass ornament, possibly a finial or part of a larger piece, is visible. The wood grain is clearly visible, and the overall aesthetic is classic and elegant.

UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS

W

UPCOMING

Honfleur land of artists

Honfleur, with its estuary and charming little port, is the setting for the auction house's dispersion of objets d'art and paintings at the height of the summer season. As we know, the town has had a long love affair with artists since the 18th century. For this sale Maître Dupuy has brought together a large number of paintings that celebrate the beauty of the sea: "La Fête des marins, quai Saint-Étienne à Honfleur" (The day of the sailors, Saint-Étienne quay at Honfleur) by Henri de Saint-Delis (€30,000/40,000), "La Marée montante" (The Rising Tide) and "Le Matin, beau temps pour les voiliers" (In the Morning, beautiful weather for sailing boats) by André Hambourg (€15,000/20,000), and "Harfleur" by Jules Noël (€15,000/20,000), not to mention "Les Pêcheurs sur la plage" (Fishermen on the beach) by Charles-Louis Mozin (€8,000/10,000). Gazes will linger, and for good reason, on these "Baigneuses assoupies" (Bathers dozing off) by Jean Souverbie. In this painting dated 1930, timeless figurines combine



Jean Souverbie (1891-1981), "Baigneuses assoupies" (Bathers dozing off), 1930, oil on canvas, 60 x 73 cm.
Estimate: €10,000/15,000.

USEFUL INFO

Where ?	Honfleur
When ?	17 July
Who ?	Honfleur Enchères auction house
How much ?	€10,000/15,000.

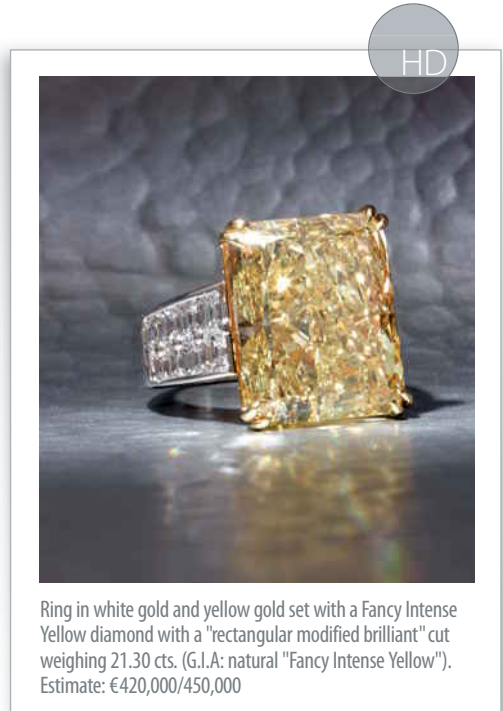
past and present, antiquity and modernity. The influence of the master from Madrid can be distinctly felt, together with the effects of the Cubist revolution. Equally as generous, the little "Vénus" by Aristide Maillol extols buxom femininity (€50,000/60,000). This proof, numbered 3/6, was cast during the artist's lifetime. In a photograph of the sculptor's workshop taken by the illustrious Brassai in 1934, the preparatory sketch of 1896 can be seen alongside the "Ile-de-France". The Maillol Museum in Banyuls-sur-Mer has number 2 of this callipygian Venus. Fleshy curves and cajoling nudity... Long live the sea and its delights!

Stéphanie Perris-Delmas

UPCOMING

Diamonds are forever!

Monte Carlo has always attracted an international clientele with substantial spending power – especially in summer. In this tiny territory, the coefficient of very wealthy people is well above the average! And true to the principle of cause and effect, sales also flourish during this season, notably those of the jewellery and modern paintings so popular with these VIP tourists. On the strength of over thirty years' experience, the Tajan auction house is devising a selection equal to this clientele of big spenders... This summer, the jewellery side looks highly promising, with a particularly glittering array of diamonds. So if you want to sport this remarkable white gold ring featuring a marquise cut diamond (10.41 carats, no less!), you should set aside at least a million Euros. According to the Gemological Institute of America, the colour is exceptionally white, and the purity impeccable. In short, this explains it all. If you prefer your sparkles yellow, you might want to think



about a white and yellow gold ring model, classified in the colour scale as "Fancy Intense". One step before perfection. Here the estimate is around €400,000. For more "reasonable" budgets, we can just mention a ring with a diamond of 9.37 carats (80,000/100,000), various creations by Gianmaria Buccelatti and Suzanne Belperron, or more classic models by Cartier. Fancy a platinum ring set with a nice little emerald?

S. P.-D.

USEFUL INFO

Where ?	Monte-Carlo - Salon Bellevue du Café de Paris
When ?	2 and 3 August
Who ?	Tajan auction house
How much ?	Jewellery €6.5-7.8M



UPCOMING

Rendez-vous in Cannes

These three days of festivities in Cannes start with wine – now, as we know, an international speciality pursued assiduously by the Asian, Russian and Scandinavian markets. On the menu: over 600 lots, including some great Burgundies and Bordeaux. To make your mouth water, here are some details of a selection that includes twelve bottles of 1978 vintage Romanée Conti (€16,000/20,000), a magnum of 1945 Château Haut Brion (around €5,000) or better still, a Duclot collection of some fifteen cases with a dozen vintages (€60,000 for the collection). Positively ecstatic... The next day, we turn to modern and contemporary paintings by Kisling, Camoin, Dufy, Lhote and Verdilhan, among others. Worth noting: a late work by Jacques Villon dating from 1954, and one of a series of landscapes devoted to South-West France he began after the Second World War. Here we see an admirable example of the Puteaux artist's singular expression, consisting of a genuine multi-



Jacques Villon ((1875-1963), "Le Jardin de L'Évêché à Castres" (The garden of the diocese in Castres), 1954. Oil on canvas, with date and title on the back, 65 x 92 cm.

form enhanced by colour and light. The work comes from the Louis Carré gallery in Paris, which promoted Villon's work in both France and America. In a totally different genre, an unusual racing car awaits car-lovers: a 1987 Ferrari 328 GTS ... which, for once, stands out not for its horsepower under the bonnet, but for the quotation by Ben that can be read actually on it: "Listening to this Ferrari means listening to great music." You should count on €40,000/60,000 to make that particular engine purr. Last but not least, the last day of the sale will be devoted to jewellery: a fine selection that includes an emerald and diamond set offered at €15,000/20,000 – perfect for the next Cannes film festival!

S. P.-D.

USEFUL INFO

Where ? Cannes - Hôtel Martinez

When ? 14 and 16 August

Who ? Besch Cannes

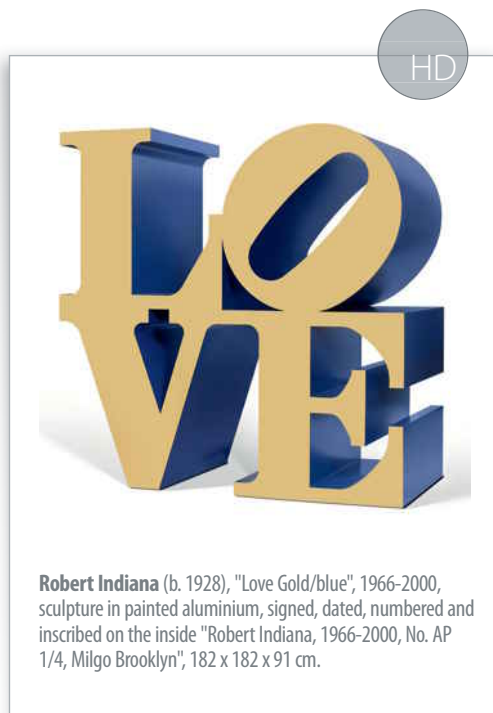
How much ? €35,000/40,000

See the catalogue : www.gazette-drouot.com

UPCOMING

Love in **capital letters**

The Paris auction house is presenting its Monaco selection in the last week of July in the muted, cosy meeting rooms of the Hôtel Hermitage, with a view over the Mediterranean. The elegance of the venue is in perfect keeping with the occasion: classical, but not too classical... just like the sale. It comes as no surprise that the event includes the most international of the market's specialities: jewellery. A chance for a much-courted cosmopolitan clientele to see creations by top jewellers like Cartier, Boucheron, Chaumet and of course Van Cleef & Arpels, spotlighted by the great New York retrospective, and jewellery by René Boivin, highly in vogue these past few years. Star lots include a white and yellow gold ring set with an oval ruby, flanked by two diamonds, guaranteed to make a splash at €200,000/250,000. Another speciality for another type of public: Modern and Contemporary Art. Here again, a selection aimed at a clientele keen on the sensational: among some sixty sculptures, glances will



Robert Indiana (b. 1928), "Love Gold/blue", 1966-2000, sculpture in painted aluminium, signed, dated, numbered and inscribed on the inside "Robert Indiana, 1966-2000, No. AP 1/4, Milgo Brooklyn", 182 x 182 x 91 cm.

USEFUL INFO

Where ?	Monte-Carlo - Hôtel Hermitage meeting rooms
When ?	25, 26 and 27 July
Who ?	Artcurial - Briest - Poulain - F. Tajan auction house
How much ?	€700,000/900,000

linger on a buxom beauty by Fernando Botero (€300,000/400,000) and an "Éros" by Igor Mitoraj (€120,000/150,000). But who embodies the glamorous Riviera spirit better than Robert Indiana and his now legendary "Love"? This imposing work nearly two metres high expresses the celebrated cry of the hippy generation in gold letters. On the shores of the Côte d'Azur, it seems more like a nod at the romance of the future princely couple ...

Stéphanie Perris-Delmas

UPCOMING

Landscapes by **Sérusier, Guillaumin****SÉRUSIER SINGS ABOUT BRITTANY**

In 1894, Paul Sérusier spent the summer in Châteauneuf-du-Faou with his actress and journalist girlfriend, Gabriela Zapolska, who he met one year earlier in Paris. Our mixed technique brings together furthermore two paintings from the Musée national de Varsovie, coming from the former Zapolska collection, which recaptured in particular the figure of the small girl in the foreground. In this work, Sérusier, who was only thirty years old, reached a real mastery of Synthetism, elaborated a few years earlier by Gauguin and Bernard. The outline of the architecture like the figures is simplified to the extreme and is close to Japanese aesthetic. In the paintings before 1900, the painter sings about Brittany, here we have Corpus Christi celebrated sixty days after Easter. It was a religious festival that took place in Brittany with processions full of flowers.

23 July, Brest, Thierry - Lannon & Associés auction house.



Paul Sérusier (1864-1927), "La Fête Dieux à Châteauneuf du Faou" (Corpus Christi in Châteauneuf du Faou, mixed technique on canvas, 1894, 65 x 54 cm. Estimate: € 80,000.



Jean-Baptiste Armand Guillaumin (1841-1927), "Crozant, first snow", 1893, oil on canvas, 54 x 65 cm. Estimate : €35,000/40,000.

CROZANT BY GUILLAUMIN

Wilderness, the village of Crozant seduced the first followers of open-air painting followed by the Impressionists, notably Claude Monet and Armand Guillaumin. Guillaumin went there from 1892, the year when he won the National Lottery and could finally devote himself entirely to his art. Our painting is annotated on the frame at the back: "Crozant Xbre 1893 première neige du matin". Armand Guillaumin was one of the first impressionists, but succeeded rather belatedly with the public and great collectors like Count Doria.

9 July, Poitiers, Hôtel des Ventes de Poitiers auction house. Mrs. Maréchaux.

UPCOMING

A week **in the Riviera**

Short of ideas for your summer holiday? Well, you could do worse than the Côte d'Azur: firstly because the weather is always perfect there, and secondly, because it must be admitted that it is "the place to be" during the summer, especially if you are an art lover. At this time of year, auction houses are offering a huge selection of items – high-end, naturally. The Paris auction house Marc-Arthur Kohn is no exception. Up until now accustomed to a Cannes audience, it is now boldly reaching out to a clientele in Monaco – for which read "international and wealthy". For this first, you just need to spend a week at the Sporting d'Hiver, Place du Casino (when you won't do much better than the Hôtel de Paris). Then turn up at the Salle des Arts and Salle François-Blanc for this huge sale with a wealth of furniture by the great cabinetmakers, ivories and bronzes straight out of an ideal enthusiast's collection, and some modern "museum quality" paintings. Who cares what the Musée de Monaco has in store this



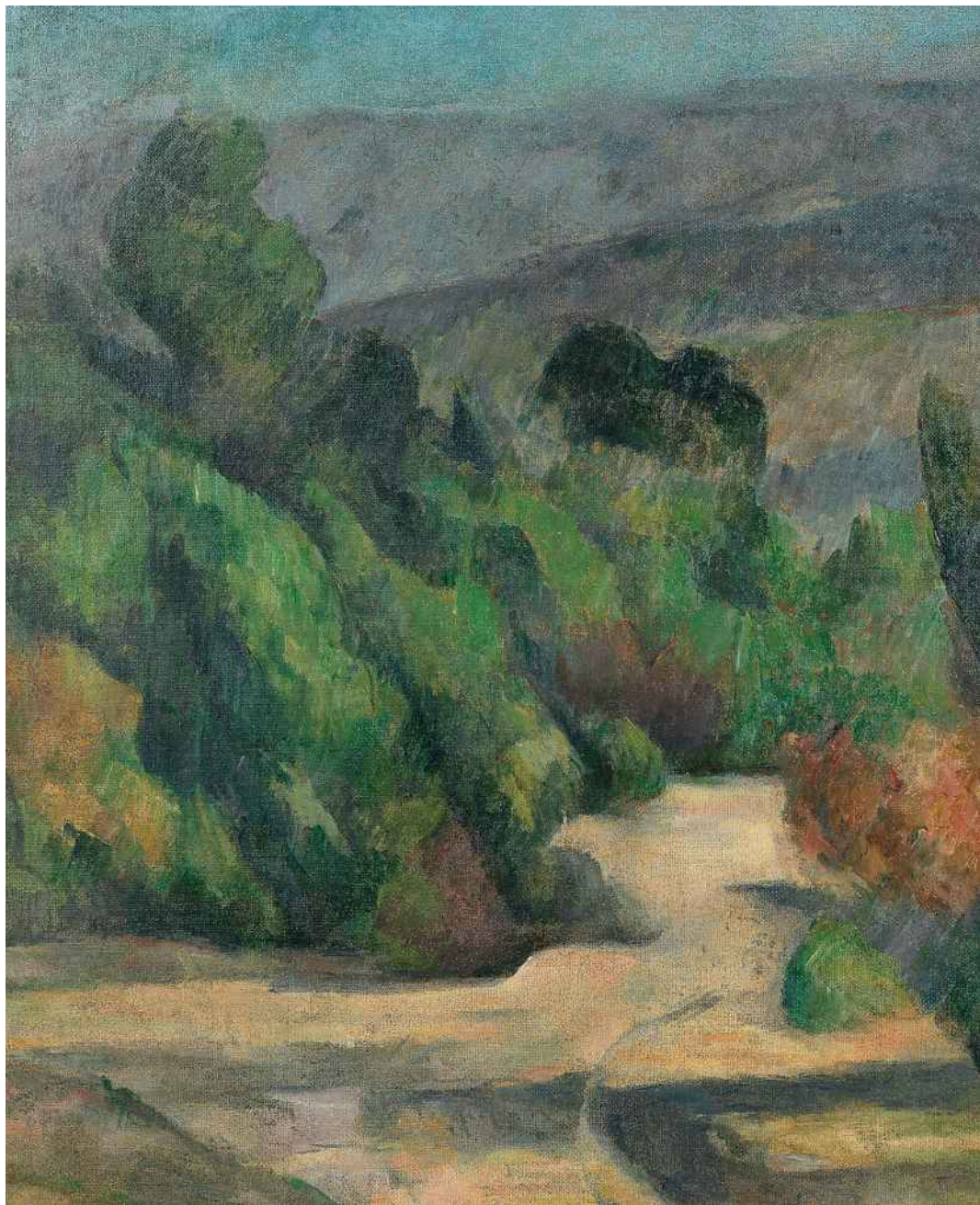
Paul Cézanne (1839-1906), "La Route tournante" (Turn in the Road), c. 1890, oil on canvas, 54 x 65 cm. Estimate: €800,000/1,500,000.

summer! Estimates are targeted, reflecting the type of clientele. Well, if one is forced to choose a modern painting, there's a little landscape by Paul Cézanne, painted in around 1890 and recently discovered after being cleaned. It previously belonged to the former Ambroise Vollard collection, and was listed in the famous dealer's archives, as was the catalogue raisonné of the Aix master's paintings. For this spot of greenery painted not far from La Sainte-Victoire, buyers should be prepared to battle up to €800,000/1,500,000. Slightly more affordable, this watercolour of the shores of Lake Annecy, c. 1896, starts at €100,000. Other prominent artists include Paul Delvaux with some delectable female nudes in a 1969 watercolour drawing (€300,000/400,000), and Joan Miró, with a

USEFUL INFO

Where ?	Monte-Carlo, Sporting d'Hiver
When ?	27 to 29 July
Who ?	Marc-Arthur Kohn auction house

See the catalogue : www.gazette-drouot.com



1935 gouache entitled "Apparitions" (Visions) and a 1938 watercolour, "La Funambule" (The tightrope walker). The first, seen in numerous exhibitions, including one at the Musée d'Art Moderne de Paris in 1962, is estimated at €700,000/900,000. With the second, expect €600,000/800,000. It would be hard to ignore Odilon Redon, whose work was recently celebrated at the Grand Palais. Here we have one of the bouquets of flowers that brought him widespread recognition. He was close friends with the botanist Armand Clavaud, and had a lifelong affection for this subject, which he glorified in deceptively simple paintings. You should set aside €500,000/700,000 for this armful. We now turn from pictures to furniture, also featuring a goodly selection of stamps: Claude-Charles Saunier's on a keyhole desk (€400,000/500,000) and a drop-leaf desk (€200,000/250,000), both Louis XVI; Riesener's on a rolltop desk of c.1785 (€220,00/250,000), and Jean-Baptiste Sené's on a suite of four chairs bearing the label « Pour le service de madame Élisabeth à

Montreuil - salle à manger n°25 » (in the service of Mrs Elisabeth while in Montreuil – dining room no. 25) (€50,000/60,000). You might fall for a chest of drawers by Nicolas René Dubuisson, cabinetmaker to Louis XVI. This piece of furniture in mahogany trimmed with rich gilt bronze ornamentation is the same model as a chest of drawers in the Farquhar collection, illustrated in Watson's "Louis XVI Furniture". As for curios and works of art, lovers of the High Renaissance will appreciate a selection that includes a fine collection of bronzes (like this admirable Hercules), and a number of ivories such as a Descent from the Cross by the Flemish artist Nicolas Mostaert, known as Nicolo Pippi, which should not go unnoticed (€150,000/200,000). And what can we say about this memento mori? (A model similar to two others in the Bouquillon collection, seen last winter in the "Entre Paradis et Enfer" exhibition at the Musée du Cinquenaire in Brussels). We had almost forgotten that in this world, everything is transient ...

Stéphanie Perris-Delmas



Chest of drawers by Nicolas René Dubuisson
(b. 1728), Louis XVI, mahogany and mahogany veneer,
gilt bronzes and white marble, 90 x 150 x 64 cm. Estimate: €350,000/400,000.

A detailed marble head sculpture of a classical figure, possibly a deity or nobleman, with curly hair and a serene expression. The sculpture is shown from a three-quarter view, resting on a dark, reflective base. The background is a neutral, light gray.

AUCTION RESULTS

FIND AUCTION RESULTS ON THE INTERNET

W

RESULTS

World **records**

From African art to military decorations, including paintings, and musical instruments, the months of May and June were an excellent harvest, all specialities taken together. Here is a small selection in figures and images, to enrich the pages that follow...



LINK

€985,527

Serge Poliakoff
(1900-1969),
"Composition
abstraite" (Abstract
composition), 1954,
canvas, 115 x 80 cm.
Private collections of
Rena and Jean-Louis
Dumas.

Paris, Drouot-Richelieu -
Rooms 1 and 7, 10 June.
Ferri auction house.
Cabinet Brame and
Lorenceau.



€1,209,800

Kota-ndassa reliquary figure, South-East of
Gabon, h.56 cm. Former Goldet collection, Dennis
Hotz collection.

Paris, 9, avenue Matignon, 14 June. Christie's France
auction house.

LINK



€2,478,400

Saint-Alexander Nevski, set of decoration including insignia, 1.53 cm and star, 9 x 8.5 cm, gold and vermeil, enamel, diamonds and paste, with its sash and certificate signed by Nicolas II. World record for a decoration.

Paris, Drouot-Richelieu - Salle 1, 15 June.
Kapandji-Morhange auction house. Mr. Louot.



€495,680

Jan Sanders Van Hemessen (1504-1563), "Susanna and the Elders", canvas, 150 x 110 cm.

Paris, Drouot-Richelieu - Room 13,
8 June. Ader auction house.
Mr Millet.

LINK



€375,150

Édouard Léon Louis Edy-Legrand (1892-1970), "La Tikka" (Tea-time), oil on paper, 97 x 129 cm.

Paris, Hôtel Marcel-Dassault, 9 June. Artcurial - Briest - Poulain - F. Tajan auction house.



€2,584,750

Byeri reliquary figure, Fang mvai from the Ntem valley, Gabon, h.53 cm. Pierre Guerre Collection. World record for Fang art.

Paris, Galerie Charpentier, 15 June. Sotheby's France auction house.

RESULTS

Millares the Spanish abstract

Born in Las Palmas in the Canary Islands, Manuel Millares began with watercolour landscapes, painted with an automatic writing similar to Miró's works. At the same time, the artist discovered the Pictografías Canarias, which revealed the prehistoric artistic legacy of his native island to him. He then moved to Madrid, where he discovered other painters opposed to academic teaching, and founded the El Paso group with Saura, Feito, Canogar and Chirino. This played a crucial role in the revival of Spanish contemporary art. Millares employed painting as a "natural and necessary vehicle to spew out his anguish". Used as a basic material for a picture, burlap is deformed, knotted, stitched and burnt. Leaving a part bare, it signifies the tragedy of physical and moral suffering. At the beginning of the Sixties, Millares would take old bags, mops, bits of string and all kinds of scrap materials and mix them



Manuel Millares (1926-1972), "Torso Para Ejercicio de Tiro", 1970, mixed technique on burlap, 81 x 100 cm.

USEFUL INFO

Where ?	Marseille
When ?	28 May
Who ?	Damien Leclerc auction house
How much ?	€155,000

See the catalogue : www.gazette-drouot.com

together to use as a medium for paintings. He made play with white, black and red splashes, creating the spectacular anthropomorphic and zoomorphic images seen in the "Homuncules", "Anthropofaunas" and "Neanderthalios" series. Our mixed technique picture, reproduced in the eponymous catalogue under number 352, is very much in this vein. Coming from a private Spanish collection, it went for more than the high range of estimates, put forward at around €140,000.

Chantal Humbert

RESULTS

Erotic **Rops**

This is a volume as precious as it is erotic, bringing together no fewer than 162 prints and a drawing by Félicien Rops. The collection was assembled by Auguste Poulet-Malassis and completed by the bibliophile and sponsor to Rops, Jules Noilly. The publisher of "Les Fleurs du Mal" fled to Brussels after going bankrupt in 1863. He continued his business, devoting a large part of it to erotic books. The prints in this collection are mostly frontispiece illustrations for volumes published clandestinely by Poulet-Malassis. Several are shown in different proof versions, corresponding to various successive stages, some with colour variants. The drawing is a preparatory work for the engraving of the frontispiece of Théophile Gautier's "Les Jeunes-France" (Brussels, Poulet-Malassis, 1866), and is a celebrated composition because it brings together portraits of Balzac, Baudelaire, Dumas and Lamartine. Rops and Poulet-Malassis maintained professional and friendly relations. Jules Noilly, meanwhile, notably

USEFUL INFO

Where ?	Paris - Drouot-Richelieu - Room 11
When ?	27 May
Who ?	Beaissant - Lefèvre auction house. Mr. Nicolas
How much ?	€223,056

See the catalogue : www.gazette-drouot.com

HD



Félicien Rops (1833-1898), collection containing a drawing (reproduced) and 162 prints, of which eleven are signed and nine retouched with original highlights in pencil, large volume in folio bound by Cuzin in dark red morocco.

commissioned erotic drawings from Rops, known under the title "Cent légers croquis sans pretention" (A hundred light and unpretentious sketches).

Sylvain Alliod

RESULTS

Postal history in **Indochina**

In France, stamp auctions topping the million euro mark are rare indeed. So we can only stress the achievement of this sale, which totalled €1,349,602. Over the last ten years in France, only the sale of the La Fayette collection in November 2003 at Spinke in Paris succeeded in garnering €5.7 M. This had the theme of anomalies in classical French stamps. At that time, a world record was established for French philately with the €924,050 obtained by one of the eight greatest rarities in the world: a strip of four 1 Fr vermillion stamps including one tête-bêche pair. In the collection proposed this week, the spotlight was on Far Eastern postmarks and stamps with the Indochina and China postal history collection of Jacques Desrousseaux (1912-1993). This mining engineer and economist was fascinated by Indochinese postmarks, and wrote a number of reference books on the expeditionary corps to Indochina and China, and the first post offices on the peninsula. As the French troops gradually advanced, post offices and the appropriate



USEFUL INFO

Where ?	Paris - Room Rossini
When ?	25 May
Who ?	Rossini auction house. Mr. Berrous
How much ?	€1,349,602

See the catalogue : www.gazette-drouot.com

postmarks were created so that soldiers could send mail. At €267,366, the most sought-after was the ensemble (one item of which appears in the photo), where certain items are unique, or only two or three examples exist. A collection of stamps from Annam, Tonkin and Cochinchina between 1873 and 1900 from more than 90 military and civilian letters soared to €133,680. One buyer paid €97,220 for around 400 letters, often completely tax-free, which had served as a reference for the Desrousseaux catalogue retracing the progress of the expeditionary corps in Indochina between 1883 and 1905.

Sylvain Alliod

RESULTS

From the Gulf of **Aden** to the **Mediterranean**

Archaeology garnered €1,529,251 including costs, with the South Arabian Peninsula especially in the spotlight thanks to two bids. Firstly, €111,603 reflected the estimate of the female statuette shown in the photo, carved in limestone during the 1st or 2nd century AD. This originally had a wig, probably made of stucco. Secondly, at €47,120, the estimate was tripled for a stele dating from the 3rd or 1st century BC in alabaster (54 x 27.5 cm). It is described as "with eyes", as its upper part is carved with a stylised face, with the nose and eyebrows forming a T in high relief, while the mouth, eyes and pupils are simply engraved. The culture of South Arabia, now Yemen, began to be studied in the second half of the 19th century, but is still relatively little known because of the difficulties in accessing the region. The Queen of Sheba preserves her mysteries intact! There was also a preemption by the Palais des Beaux-arts in Lille. At €99,203, this was

USEFUL INFO

Where ?	Paris - Drouot-Montaigne
When ?	26 May
Who ?	Pierre Bergé & Associés auction house. Mr. Kunicki
How much ?	€1,529,251

See the catalogue : www.gazette-drouot.com

HD



€111,603 South Arabian Peninsula c. 1st/2nd century.
Seated female statuette in alabaster, h. 67 cm.

for a Fayum portrait of around 125-135, probably from El-Hibeh. It is executed in encaustic and gold leaf on a thin wooden panel (43 x 25 cm) and shows the bust of a soldier. El-Hibeh was a major military and economic centre during the Ptolemaic and imperial periods, and has a Roman necropolis containing a large number of mummies of officers and their families, often accompanied by funerary masks painted in encaustic.

S. A.

RESULTS

Precious objects **from Morocco to Russia**

A RARE BIRD...

During a specialised sale, which totalled €1,090,000, the Eastern arts were the subject of great bidding wars carrying the estimates much higher of several numbers. Thus, estimated at no more than €12,000, this Moroccan necklace was fiercely contested up to €220,500, pitting French, Moroccan, American and Israeli amateurs against each other. Referenced in the book, "Gold Moroccan Ornaments, treasures from the imperial cities" by Abderrahman Slaoui, Malika editions, this necklace belongs to the bird pendant type from the North of Morocco, in the Tetouan region. We only know a few copies; The Musée du Quai Branly preserves one, there is also one at the Benaki Museum in Athens, and one at the Victoria and Albert Museum in London. www.quaibrany.fr

Paris, Drouot-Richelieu, 30 May 2011. Millon & Associés auction house. Mr. Arcache.



€220,500 Morocco, 20th century. Bird pendant and its necklace, gold, baroque pearls and coloured stones, 12.5 x 9.3 cm for the pendant.

HD



€44,611 Klebnikov, Moscow, 1882, vermeil and cloisonné enameled vodka set including a plate, a bowl, six cups and a ladle, gross weight: 2,348 kg.

TO DRINK TO THE GLORY OF THE TSAR !

When Klebnikov made this vodka set, Alexander III had just been crowned Tsar. To drink to the glory of the new "Little Father" of the people, it was predicted to go far beyond the €1,500 estimate... The drunkenness of the bids took indeed this service to €44,611. No question here of drawing inspiration from the European decorative arts! To national drink and local decoration. Land of contact between the East and the West, Russia had developed, from the 15th and 16th centuries, an art of cloisonné enamel on silver characteristic, the polychromy competing with it for the richness of the ornamental repertoire combining in a stylized frieze, rose-window, arabesque way. In the 19th century, Moscow became the stronghold of the tradition of the country in opposition to Saint Petersburg, which was more turned towards old Europe.

Paris, Drouot-Richelieu, 1st June 2011. Maigret (Thierry de) auction house. Vendôme Expertise.



RESULTS

Celebrating **Agrippina**

You will probably have recognised the woman who gave birth to Nero, Agrippina the Younger (16-59). This presumed attribution seems to have received the blessing of art lovers, as the marble portrait incited a struggle as fierce and fatal as the one leading to the height of power in Ancient Rome... The final sum was €495,680, while the estimate was no more than €60,000. Identified Roman portraits are rare, and this marble is very similar to the one now in the Archaeological Museum in Madrid. Like that one, the hairstyle does not have a middle parting, in contrast to others, in particular the one in the Paul Getty Museum. The hairstyle of this august personage, with its row of small curls, is typical of the Neronian period. While it had been customary to idealise the features of models from the time of Augustus' third wife, Livia, developments under the Julio-Claudians led to a more vigorous style, reflected in portraits of Agrippina. It has to

USEFUL INFO

Where ?	Paris - Drouot-Richelieu - Room 4
When ?	25 May
Who ?	Delorme, Collin du Bocage auction house. Mr. Cohen
How much ?	€495,680



Rome, second half of the 1st century, head presumed to be of Agrippina the Younger, micaceous marble, h. 32 cm.

be said that the lady had character, as she achieved her ambition of setting her son on the imperial throne. But such pugnacity on his behalf did not prevent Nero from having his mother murdered.

Sylvain Alliod

RESULTS

His Royal Highness the Raptor!

This bird of prey sent bids soaring sky high. It was fiercely pursued and finally captured by a French collector at five times its estimate. Authenticated by Mrs Liliane Colas, this Grand Duc (great horned owl) is the work of Burgundy artist François Pompon. The animal sculptor found fame at the age of 67 with his Polar Bear, exhibited at the Salon of 1922. The following year, he began a series of statuettes dedicated to mythological birds, starting with "Le Condor". These were first carved in stone, then cast in bronze. In 1928, Pompon finished off the series with "Ascalaphe", the Greek name for owl. He then created two small versions in bronze, entitled "Grand Duc, l'aigle de la nuit" (horned owl, eagle of the night), like the specimen here. Using the sand casting technique, the sculptor takes up the same characteristics as the stone carving, with its simplified, synthesised forms. The horned owl is distinguished by a massive silhouette and a head with two large round eyes. It is ever-watchful and ready to pounce on its prey. The



François Pompon (1855-1933), "Grand Duc", bronze, casting of 1932 from the medium model of 1929, original jasper green patina, signed "Pompon", with the mark of Paris caster Andro, 52 x 215 x 21 cm.

USEFUL INFO

Where ?	Deauville
When ?	4 June
Who ?	Artcurial Deauville auction house. Mr. Kalfon.
How much ?	€130,996

smooth, pure forms of this bird, free from all extraneous detail, prefigure certain features of modern sculpture: no concern with anatomical accuracy, and an attitude that seems captured in the moment.

Chantal Humbert

RESULTS

Contemporary and Modern art **€66.4 M**

This short week (29 May - 1st June) saw Contemporary and Modern art rise to truly triumphant heights, totalling €66.4 million in five sales. All in all, no fewer than fourteen bids over the million-euro mark were submitted, with 81 others valiantly reaching six figures. There was a positive shower of new records, with twelve results going to the top of world records for the artists concerned. The highest total, €40,993,500, was achieved by Sotheby's, which garnered eleven bids of over a million (31 May - 1 June). Artcurial was next with €15,094,244, with two bids topping the million-euro mark, of which one was the highest price ever fetched by a painting in France, since 2009, with €5,775,500 for a picture by Lyonel Feininger. NB: this work was presented jointly with the Millon & Associés

auction house. With Artcurial, we should also note, in a less exalted bracket, €81,418 for forty works on paper by Michel Seuphor from his own legacy. Christie's offered an entirely contemporary programme which went for €9,255,325, including €797,900 for a collection consisting entirely of works by Pierre & Gilles, a world record (30 May-31 May). With Drouot, the sale of Alain Jacquet's legacy raised €704,862. With Ader, enriched with autographs by composer Michel Magne, where some were as valued for their notation as for their composition, the modern and contemporary menu garnered the fine total of €402,777. With artists, we should stress the performance of some in particular. Nicolas de Staël registered two million-plus bids, with €2,172,750 (Sotheby's) and €1,773,200 (Artcurial), which respectively took first and third places for the artist's world records. Zao Wou-ki, always highly sought after by the Asian market, totalled 8,721,100 with ten lots. Two bids over the million-mark were placed with Sotheby's, of which one, at €1,968,750, represented the highest price ever achieved in the West by the Franco-Chinese painter. To end with, we can mention the €2,956,250 including costs fetched for three lots (Artcurial, Christie's and Sotheby's) by Jean Dubuffet, with the top price of €1,319,400 achieved at Christie's: the best result for this house during the two days of sales.



€2,472,750 Nicolas de Staël, "Agrigente", 1954, oil on canvas, Paris, 31 May 2011. Sotheby's auction house. World record for the artist



Lyonel Feininger (1871-1956), "Hafen von Swinemünde" (The Port of Swinemünde), 1915, oil on canvas, 75 x 101 cm. European record for the artist.

FEININGER TAKES TO THE OPEN SEA

This painting by Lyonel Feininger, estimated at between €1.5 and €2 M, was carried off by an American collection after a stiff battle pitting Russian, American and Swiss buyers against each other. It registered a European record for the artist, more generally found in sales room across the Atlantic. This picture was also the one sold for the highest price in France since the major event of the Yves Saint Laurent/Pierre Bergé collection sale in 2009. It comes from the collection of a figure in the French cinema industry from between the wars, Roger-Jean Spiri (1908-2007), who was also the leader of the French Communist Party and the CGT. The result of the sale will be divided between the Institut Curie, the Secours Populaire Français and the World Foundation for AIDS Research and Prevention/UNESCO. This scene of the port on the shores of the Baltic was painted in 1915, a pivotal period when Lyonel Feininger was refining his aesthetic vocabulary. Apart from its plastic treatment, it features a subject typical of the artist, who divided his inspiration between urban spaces and the naval world. The painting was originally intended for the Centre Pompidou. The institution rejected it, as the specialist in the artist Achim Moeler, stated that the

painting could not be by Feininger. He subsequently revised his opinion when he discovered a reproduction of the painting in the catalogue of a 1928 exhibition in the Nationalgalerie of Berlin. It had been lent for the occasion, with a dozen other avant-garde paintings, by Hugo Simon, a banker, politician, patron of the arts and philanthropist who was also forced to flee the Nazis. Roger-Jean Spiri had bought this picture from him during the second half of the Thirties. **Sylvain Alliod**

USEFUL INFO

Where ?	Paris - Hôtel Marcel-Dassault
When ?	29 May
Who ?	Artcurial- Brist - Poulain - F. Tajan auction house. Millon & Associés auction house
How much ?	€5,775,500

RESULTS

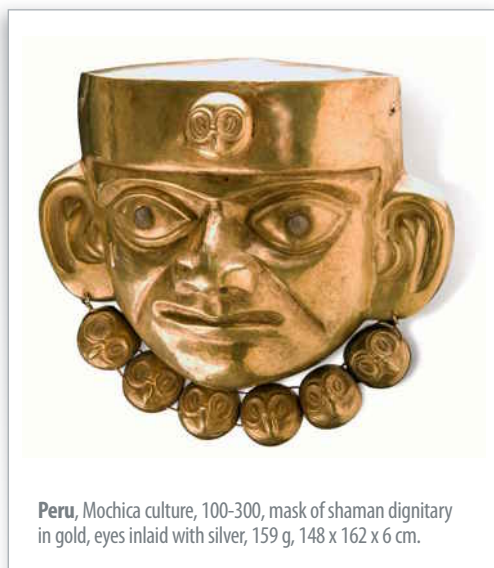
A golden bid!

This mask from the Mochica culture confirmed its estimate bracket by going for €318,750. Five centuries before the Incas, the Mochica civilisation produced highly refined works of sometimes radical realism, like this gold mask with penetrating eyes of a shaman dignitary. The face evokes a number of terra cottas also produced by this culture indigenous to the Andes, between the first and seventh centuries AD in Northern Peru. The diadem and necklace of this noble figure are decorated with stylised owls' heads, the owl embodying the shamans' clairvoyant powers. The

USEFUL INFO

Where ?	Paris - Drouot-Richelieu - Room 6
When ?	30 May
Who ?	Castor - Hara auction house. Mr. Reynes
How much ?	€318,750

See the catalogue : www.gazette-drouot.com



Peru, Mochica culture, 100-300, mask of shaman dignitary in gold, eyes inlaid with silver, 159 g, 148 x 162 x 6 cm.

mask used to belong to the former collection of Alvaro Guillot-Muñoz, professor of the University of La Plata, who was both a palaeontologist and diplomat. From 1935-1938 he was in contact with a Peruvian colleague at the University of Trujillo, and became fascinated by the cultures of Pre-Columbian America. These years marked the beginning of his collection. In the Fifties, when he was posted to Paris, he also became a close friend of the Director of the Musée de l'Homme, Paul Rivet. On his death in 1971, the collection went to his daughter, who called on Swiss archaeologist Henri Reichlen in 1975 to make an inventory of the objects she had inherited. On his advice, Jacques Kerchache bought three pieces for the future Musée du Quai Branly. There is no doubt about it: the Guillot-Munoz pedigree, like the mask, is a golden one! The figure of this shaman dignitary is accompanied by head of owls, symbolic of the clairvoyant powers of "initiates".

Sylvain Alliod

RESULTS

The most valuable **of orders**

We know the Russians are very attentive to the pedigree and traceability of the works of art that they buy, especially when they see it as part of their national heritage. This factor is no stranger to the staggering prices, obtained by this set of the order of Saint-Alexander Nevski, a world record for a decoration. Its extreme rarity is all in the fact that it is complete with the cross and plate, its ribbon and case with the imperial arms and its certificate signed by the Tsar Nicolas II who gave the name of the recipient, a high rank of the French army. Third order at once by its creation date (1725) and in the hierarchy, after those of Saint-Andrew (1698) and the White Eagle (1705), the order of Saint-Alexander Nevski was awarded to the most important figures of the state, whether civil or military, Russian or foreign. It was under Paul I (1796-1801), great reformer of the Russian command, who was given the first description of the



Saint-Alexander Nevski, set of decoration including insignia, 1.5.3 cm and star, 9 x 8.5 cm, gold and vermeil, enamel, diamonds and paste, with its ribbon and certificate signed by Nicolas II. World record for a decoration.

USEFUL INFO

Where ?	Paris - Drouot-Richelieu - Room 1
When ?	15 June
Who ?	Kapandji - Morhanje auction house. Mr. Louot
How much ?	€2,478,400

See the catalogue : www.gazette-drouot.com

insignia of the order in 1797. Between 1825 and the end of the century, this order would be awarded over 1,500 times. When given to a foreigner, usually ambassadors or senior military allies, no contribution was requested. The scarcity of the complete sets with diamonds is due to the vicissitudes of history, which led to the dismemberment of many of them. Our copy is the only one as complete to go on sale. It was commissioned by the Imperial Cabinet, the state administration in charge of the management of state assets and those deprived from the Tsars, including gifts.

S. A.

RESULTS

Alain Jacquet posthumous success

The sale of the artist, Alain Jacquet's succession was a complete triumph, frequently exceeding estimations. They allowed us to see the strengthened value of an artist, a major figure in the 1960s and 70s, but whose visibility suffered from unclassifiable as well as varied character from his work. In the book published

on the occasion of the "Camouflages 1961-1964" exhibition, organised in 2002 at the monastery of Cordeliers at Châteauroux, Guy Scarpetta wrote that Jacquet had been "excluded from the spotlight in France (for being too "pop"), and suspicious in the United States (because he was French). In fact, the program was supplied by the content of the artist's workshops in Paris and New York. A copy of his most emblematic work, "Le Déjeuner sur l'herbe" (Lunch on the grass), 1964, was presented. The silkscreen on canvas climbed to €61,960, winning a world record for the subject. Inspired by Manet's famous painting and staging Pierre Restany and his companion, the gallerist Jeanine Goldschmidt, this composition will overshadow the rest of Jacquet's production, including the "Camouflages" series. It took until 2010 for a piece of this series to come and dethrone "Le Déjeuner sur l'herbe" (Lunch on the grass), which monopolized the essential of the artist's top ten prize list. Our sale confirmed this turnaround, the best bid, all-time world record for the Frenchman, going to the oil painting on canvas reproduced, "Camouflage Bronzino", sold for €86,744 on a pre-sale upper estimate of €60,000. With the "Camouflage" series, Jacquet appropriates and changes cultural signs, works of art and symbols from the society of consumption, which he disguises by coloured spots that pervert the original image. In our painting, it is the famous "Allégorie du triomphe de Vénus" (Allegory of the Triumph of Venus) painted around 1545 by Bronzino and conserved at the National Gallery in London, which was the subject of this special treatment. From this series, an oil painting on canvas from the same year, 1963, "Camouflage H. Matisse Luxe, Calme et Volupté" (Camouflage H.



€86,744 Alain Jacquet (1939-2008), "Camouflage Bronzino, Allegory of Love", 1963, oil on canvas, 203 x 144 cm.
World record for the artist.

HD



€61,960 Alain Jacquet, "Le Déjeuner sur l'herbe" (Lunch on the grass), 1964, screen print on canvas.

Matisse *Luxury, Calm and Voluptuous*) reached €65,677. The painting of reference dates from 1907. It is conserved at the Centre Georges Pompidou. "Le Déjeuner sur l'herbe" (Lunch on the grass) belongs to *mec'art* – or "mechanical art" –, bringing artists together working, according to Restany, "from mechanical and industrial processes which make up the language of mass communication". At €31,600 the weaved shift of a famous painting from the School of Fontainebleau allowed a screen print on cotton, *Gabrielle d'Estrées*, 1965 (162 x 114 cm), to triple its lower estimation to €25,500. Henry IV's mistress and the Duchess of Villars are replaced here by two women in a bath. The ditheering process developed in three dimensions by mounting three screen prints on plexiglass in a metal box, allowed "Satellite", 1967 to be put into orbit at €19,827. For the abstract period, it peaked at €17,968 for an oil painting on canvas from 1962, "Image d'Épinal, saint Crépin et saint Crépinien" (Image of Epinal, Saint Crispin and Saint Crispinian). Later, Jacquet would rework the photos from NASA. An oil and synthetic resin painting on canvas from 1972, "First Breakfast", showing the Earth, marked €25,030. The screen print on canvas, "Neptune Donut", 1995 illustrating the

aforementioned favourite captured €8,922. Opening the program was a set of works proposed from the Alain Jacquet collection. It was dominated at €39,035, double the pre-sale high estimate, by a steel sculpture from 1992 by Bernar Venet, "Ligne indéterminée" (Indeterminate line). Let's also note the €16,730, another high estimate doubled, for a preparatory drawing from 1971 by Robert Smithson for his "Film Treatment" installation.

Sylvain Alliod

USEFUL INFO

Where ? Paris - Drouot-Richelieu - Room 1

When ? 30 May

Who ? Christophe Joron-Derem
auction house. Mr. Vidal

How much ? €704,862

See the catalogue : www.gazette-drouot.com



RESULTS

Painted in **Lucknow**

The five paintings from one of the albums by Antoine-Louis Polier (1741-1795) were painted in Lucknow (the cosmopolitan cultural capital of Northern India as from the mid-18th century,) in 1858, when British power was finally established. This is the theme of an exhibition at the Musée Guimet until 11 July. Polier started his career with the East India Company, then worked for the Mughal Emperor Shah Alam II (1759-1806) before becoming an engineer and architect at the court of Shuja al-Dawla. He was fascinated by Indian culture, and set up an artist's studio in Lucknow run by a great master of Delhi, Mihr Chand. He compiled a number of albums, and would commission different versions of the same paintings to offer as gifts to his friends. The gouaches here are inspired by those of albums now found in various museums. The main part of Polier's collection seems to have been acquired by the luxury-loving William Beckford (1760-1844), before passing on to his son-in-law, the Duke of Hamilton. The manuscripts and albums were then sold in London in 1885, the majority

USEFUL INFO

Where ?	Paris - Drouot-Richelieu - Room 12
When ?	9 June
Who ?	Pierre Bergé & Associés auction house. Mrs. David
How much ?	€639,860

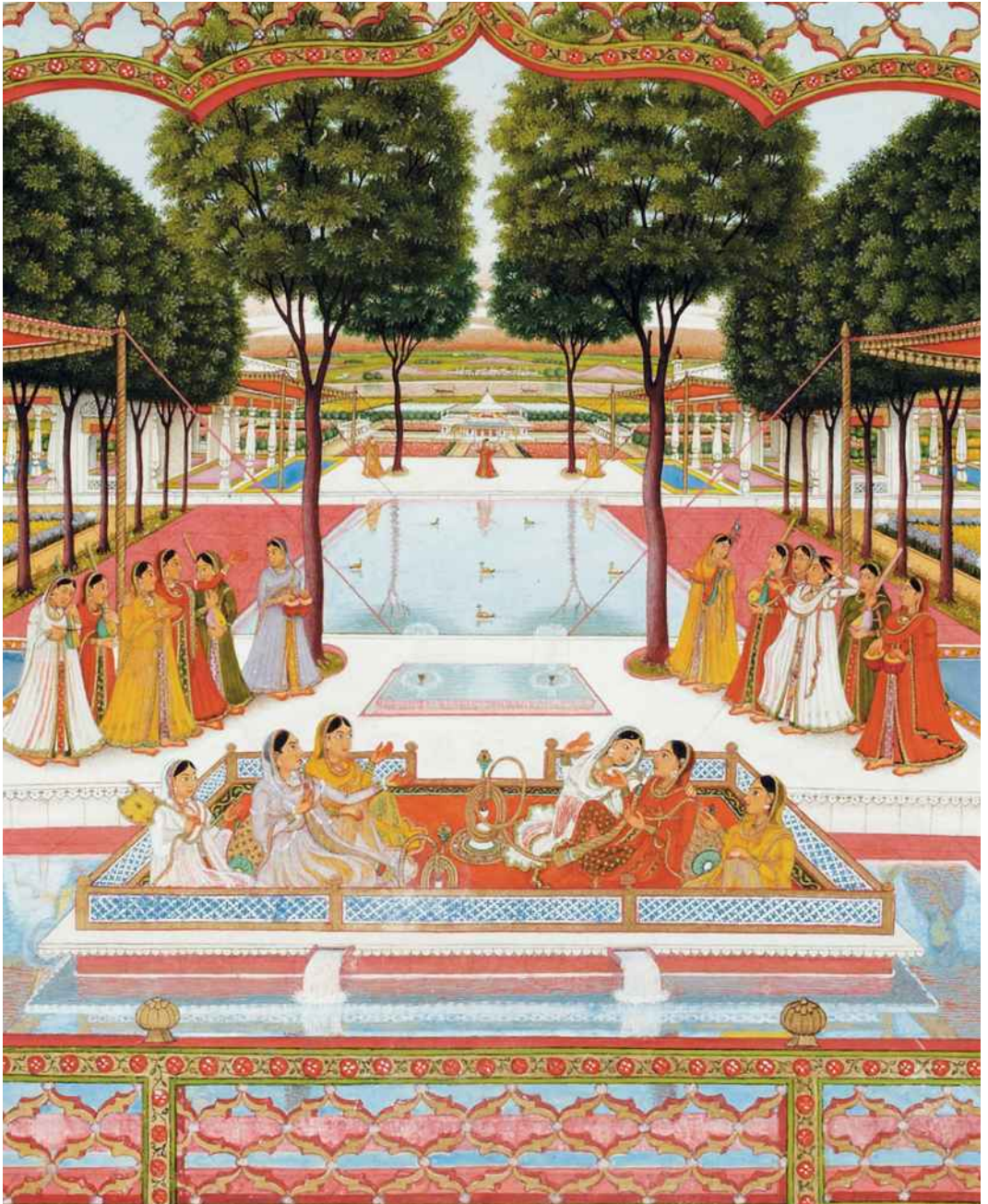
See the catalogue : www.gazette-drouot.com



€148,804 Lucknow, Northern India, c. 1770-1780. Equestrian portrait of the Vizir Asad Khan and two "beauties"; gouache glued onto a hardback album page with a double frame, 36.7 x 54 cm.

being bought by the director of the cabinet of engravings in Berlin. Others are now in the British Library in London, the Rietberg Museum in Zurich and the Museum of Fine Arts in San Francisco, while the correspondence is in the Bibliothèque Nationale de France. We can now better appreciate the value of these paintings, some of which bear a wax seal attributed to the Reille barons. The equestrian portrait dominated the proceedings at €148,804. Its composition in the form of a triptych echoes that of a page in the so-called "Lady Coote's album", now in San Francisco, in that it places Asad Khan in the centre rather than the Nawab Shuja al-Dawla. Dated 1780 on the back, in a calligraphy consigned by Mohammad Ali and Mohammad Ebrahim, "Jeunes femmes se divertissant dans un jardin vu en perspective" (Young women at ease in a garden viewed in perspective) fetched €130,000.

Sylvain Alliod



RESULTS

Success for the **Richard** collection

So-called "primitive" photography met with fresh success, with €1,433,878 for the collection built up over forty years by the specialist Pierre-Marc Richard. In the catalogue preface, Serge Kakou describes him as 'simultaneously omnipresent, voluble and generous with his advice, while being

extremely discreet about the fruit of his discoveries.' These, now accessible to the public, were acclaimed by twenty-one five-figure bids and two at six figures. There were also two pre-emptions. The treasure going for the highest price, €235,448, was this daguerreotype, a full plate by Charles Choiselat and Stanislas Ratel from 1844, showing the interior of the Church of Saint-Sulpice. The Musée Carnavalet has pictures of the same place by this pair, one of whom was a chemist and photographer, the other a photographer. Saint-Sulpice was a real part of their family history, as this was where Ratel married Choiselat's sister. Daguerreotypes of indoor views were genuine technical feats, as they required high luminosity and a long exposure time. The blue of the stained glass windows is due to the effect of solarisation, a defect now highly appreciated by photography lovers. Choiselat and Ratel produced their finest achievements during the period 1843-1845. As the same effects produced the same results, Stanislas Ratel on his own garnered €161,000 with a half-plate daguerreotype from August 1849, an "Interior view of the railway station at Tours", taken under the metal framework with a perspective formed by the roofs of the carriages. A quarter-plate daguerreotype self-portrait of Ratel sold afterwards fetched €8,054. All these results represent the only record available on Artnet for these photographers. One of the kings of the speciality, Gustave Le Gray, took third place in the collection with €100,375 (four times the estimate) for an oil painting from 1863 on photographic prints from paper negatives mounted on cardboard, "Panorama de Balbeck, temple de Bacchus et les six colonnes" (Panorama of Balbeck, temple of Bacchus and the six columns). The picture was taken



€235,448 Charles Choiselat (1815-1858) and Stanislas Ratel (1824-1904), « Intérieur de l'église Saint-Sulpice » (Interior of the Church of Saint-Sulpice), 1844, full plate daguerreotype, 20.7 x 14.9 cm.



€35,940 Attributed to Paul Émile Miot (1827-1900), "Aoa Hakananai' photographié sur le pont du H.M.S Topaze" (Aoa Hakananai' photographed on the bridge of H.M.S. Topaz), 1868, albumen print from a wet collodion negative, 232 x 182 mm.

in November 1860. More classic, and once again in black and white, an 1867 albumen print from a paper negative of "Le Nil au-dessous de la première cataracte" (Nile above the First Cataract) by Le Gray went up to €52,050. The British photographer Charles Thurston Thompson, a specialist in shots of art and architecture, registered €37,180 (ten times the estimate) with the 1853 albumen print from a wet collodion on glass negative of an English mirror in repoussé silver (produced c. 1660). The picture was taken for an exhibition of furniture and objets d'arts at Gore House, where the photographer at work can be seen reflected in the mirror. The 1868 albumen print from a wet collodion negative attributed to Paul-Émile Miot, "Aoa Hakananai' photographié sur le pont du H.M.S Topaze" (Aoa Hakananai' photographed on the bridge of H.M.S. Topaz), fetched €35,940. The pre-emptions

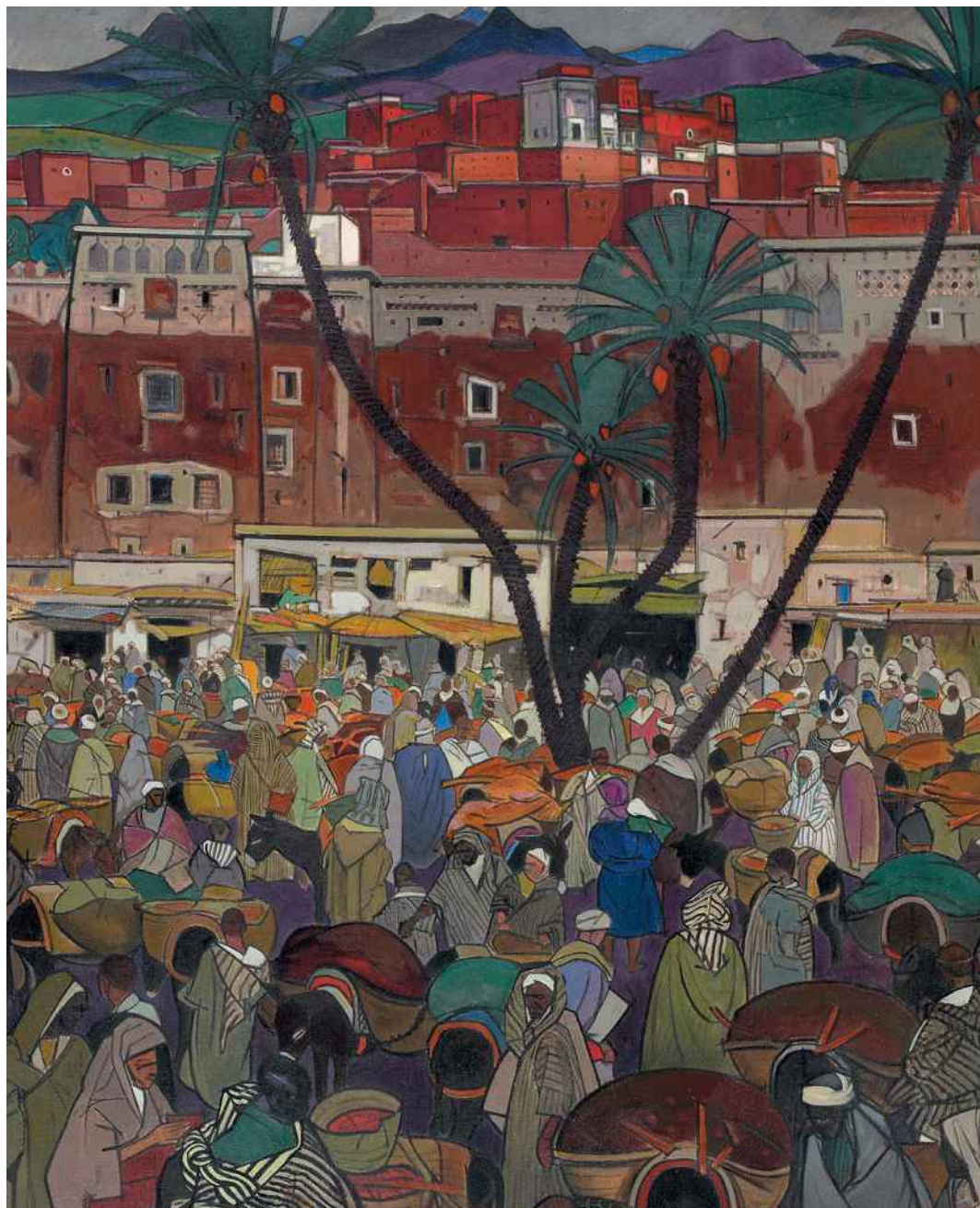
included one at €14,870 by the Musée d'Orsay for an albumen print from a wet collodion negative by Charles Marville, "Ciel de Paris".
Sylvain Alliod

USEFUL INFO

Where ?	Paris - Drouot-Richelieu - Room 7
When ?	8 June
Who ?	Beaissant - Lefèvre auction house. Mr. Kakou
How much ?	€1,433,878

See the catalogue : www.gazette-drouot.com

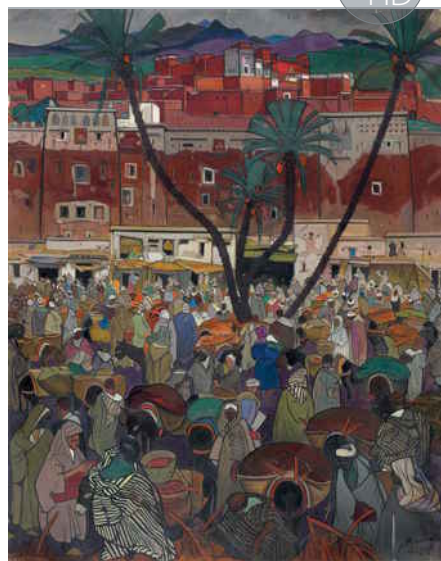




RESULTS

Mouth-watering **Oriental delights**

The final score for this sale of Orientalist works was obtained by thirty lots. Buyers came from all over the world, and fierce bidding pitted Maghreb and Middle Eastern countries against buyers from the European and American continents. House specialist Olivier Berman noted "the emergence of an international clientele who increasingly seek works depicting the landscapes and scenes of their native countries." The grand winner of the evening was Jacques Majorelle, who alone, in seven lots, garnered €2,327,218: a fine performance aided by a world record at €1,315,800 for the 1924 picture shown in the photo, until now owned by the painter's family. This went to an American collection. The "La Kasbah rouge" (The Red Kasbah) marks the end of a quest for a new style, inaugurating the series of Kasbahs of the Atlas region, one of the artists' favourite territories of pictorial experimentation. His previous world record was £802,850 on 2 July 2008 at Christie's in London. An oil on thick cardboard of c. 1940, "Bab el Khemis, zaouia



€1,315,800 Jacques Majorelle (1886-1962), « La Kasbah rouge (Freija) » (The Red Kasbah (Freija)), 1924, oil on canvas, 100 x 80 cm. World record for the artist.

USEFUL INFO

Where ?	Hôtel Marcel-Dassault
When ?	9 June
Who ?	Artcurial - Briest - Poulain - F. Tajan auction house
How much ?	€3,516,680

Sidi Khanem", went for €320,000 to a South American collector. This shows the gate leading inside the ramparts of Marrakech, in the Zaouia Sidi Khanem district. This time for €123,000, another South American collector carried off an oil on canvas by José Cruz-Herrera of "Moroccan beauties", together with an oil on panel by Rudolf Ernst, "Le Fumeur de narghilé" (The hookah smoker) at €123,000.

Sylvain Alliod

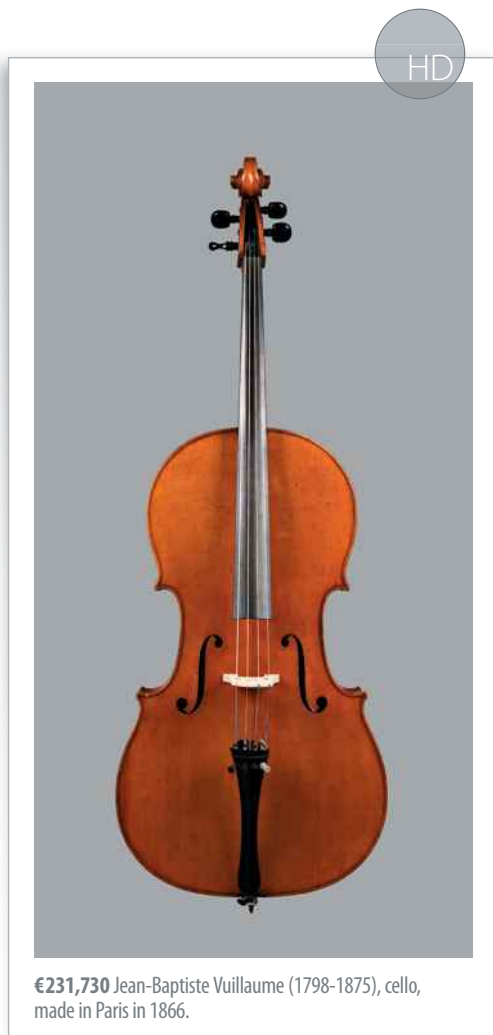
RESULTS

A symphony of records at Vichy

For three days running, the Vichy auction house was transformed into a concert hall, and resounded to a number of superb string quartet instruments. A large number of buyers (many of whom had made the trip especially) put in some lively bidding, and seven instruments garnered record prices, according to the auction house. Honour to whom honour is due: the cello of Jean-Baptiste Vuillaume, which came from a collection, aroused a positive *melée* of bidding between various enthusiasts. Finally acquired by a musician, it fetched the highest price in the sale. It was offered in truly remarkable condition, and had undergone no alterations. Labelled "3 rue Demours-Ternes à Paris", it evinced all the virtuosity of Jean-Baptiste Vuillaume, who belonged to a very small inner sanctum of stringed instrument makers. With an unrivalled timbre, this cello resonates with a fine quality of sound, and is of a fine transparent orangey-brown colour. The other star was bow-maker Domi-

USEFUL INFO

Where ?	Vichy
When ?	7, 8 and 9 June
Who ?	Vichy Enchères auction house. Mr. Rampal and Mr. Raffin
How much ?	€2,65 M



€231,730 Jean-Baptiste Vuillaume (1798-1875), cello, made in Paris in 1866.



€126,398 Dominique Peccatte (1810-1874), cello bow, signed, ebony and gold mounting, 81.5 g.

nique Peccatte. Also from Mirecourt, he honed his skills in Paris with fellow countryman Jean-Baptiste Vuillaume. In 1837, he took over the workshop of Nicolas Lupot. A specialist in bows of the Romantic school, Dominique Peccatte produced items with meticulous finishes, like the model here. Indicated at around €40,000, it caused a veritable crescendo of prices. In the end, it arrested the polyphony of bids at triple its estimate, going to a French buyer. Bow-making also produced a second record, obtained for a cello bow by Eugène Sartory (1876-1941) mounted with gold. Knocked down for €59,481, it stands out for the extremely high quality of its making. The four other records involved violins by master Italian instrument makers. In fine condition and with an impressive sonority, a violin by Ansaldo Poggi (1893-1984)

doubled its estimate. Made in Bologna as part of the 1934 vintage, it ended a serenade of bids at €70,634. A very interesting violin made in 1937 by Paolo de Barbieri (1889-1964), based on a model by Guarnerius del Gesù, registered a record bid for this Genoese school instrument maker at €38,415. The last two record prices went to violin-makers of the 20th century Italian school. With its remarkable timbre, a violin by Giuseppe Lucci (1910-1991) scored a bid of €34,698. And lastly, inspiring a lively battle of prices, a violin by Rodolpho Fredi, made in Rome in 1907, quintupled its estimate to the merry tune of €29,742. All in all, a fine concerto of bids for some rare instruments, some of which will be played straight away in recitals and serenades to the great joy of music-lovers.

Chantal Humbert

RESULTS

World record for **Brandon**

This oil painting on panel by Jacques-Émile-Edouard Brandon was fervently desired. This painting recorded a world record (source : Artnet). It can be compared to the artist's painting preserved today at the Musée d'art et d'histoire du judaïsme in Paris, a repository from the Musée d'Orsay, "Le Sermon du Jeûne d'Ab" (The Sermon of the Fast of Ab). Brandon was one of the first French Jewish artists to have drawn a large part of his inspiration in the representation of Judaism of his time. He was also a pioneer of the representation of synagogues not only as a place of prayer, but also a type of architecture of which he highlights its aesthetic qualities. He was a pupil of François Édouard Picot, Antoine Alphonse Montfort and Corot, of whom he painted several portraits. Degas invited him to participate in the first Impressionist exhibition, in 1874. Brandon was also

USEFUL INFO

Where ? Paris - Drouot-Richelieu - Room 9

When ? 16 June

Who ? Ader auction house. Mr. Szapiro

How much ? €173,488

See the catalogue : www.gazette-drouot.com

interested in genre painting, as well as historical and landscape paintings. For the latter, he approached the sensibility of the School of Barbizon. S. A.



Jacques-Émile-Edouard Brandon
(1831-1897), "La Prière de Kippour dans la synagogue portugaise d'Amsterdam" (The Prayer of Yom Kippur in the Portuguese Synagogue in Amsterdam), around 1880, oil on panel, 302.5 x 55 cm.
World record for the artist.

RESULTS

Louis XIV and Louis XVI **furniture**

LOUVRE WORKSHOPS

A rare occurrence for a piece of Louis XIV furniture: this remained in a baronial family up until the present day. It was bought by one of the Sun King's musketeers, Jean de M. The cabinet then travelled with this family in the service of the Ducs de Lorraine, furnishing their Haute-Marne property before ending up at their chateau in Burgundy during the 18th century. According to family tradition, it was produced in the Louvre workshops, set up in the "Waterfront gallery" begun by Catherine de Medici but only completed in 1609 by Henri IV. The 'Vert Galant' (the Green gallant) was at the origin of the Galeries du Louvre designed to accommodate the top artists, who thereby escaped the strict rules imposed by the guilds.

Paris, Drouot, 8 June. Libert Damien auction house.



€309,800 Louis XIV period, produced in the Paris Louvre workshops: ceremonial cabinet in coloured wood marquetry, ivory, green-coloured ivory and tortoiseshell on an ebony background; base in tortoiseshell and ebony, part of which dates from the time of Louis XIV, 161 x 125 x 46 cm.



€247,840 Stamp of Jean-Baptiste Sené, Louis XVI, "bergère à la reine" flat-backed armchair in carved gilt beech

FOR VERSAILLES

The Musée du Château de Versailles pre-empted this Louis XVI armchair bearing the stamp of Jean-Baptiste Sené. It was delivered in 1789 for Madame Élisabeth's reception salon in her château in the Montreuil estate at Versailles. Louis XVI had bought the estate in 1783, following the bankruptcy of the Prince and Princess of Guéméné, to give to his sister. Of the four bergère armchairs in this set, commissioned on 1st April 1789, two are now in the Musée du Louvre, and the third in a London collection. The carving in these chairs was by Alexandre Régnier and Jacques Laurent, and the gilding by Louis-François Chatard.

S. A.

Paris, Drouot, 9 June. Maigret (Thierry de) auction house. Cabinet Dillée.

RESULTS

The role of the **pedigree...**

RAOUL DUFY AT DEAUVILLE

This painting by Raoul Dufy displayed a prestigious provenance: the collection of the celebrated Dr. Girardin, whose legacy to the City of Paris led to the creation of the Musée d'Art Moderne Municipal, installed in the east wing of the Palais de Tokyo. As will be remembered, the will was contested by the family, who claimed the quarter of the estate they were entitled to. This gave rise to two sales at Drouot on 10 December 1953 and 26 February 1954, which totalled FF80.5M (the equivalent of €1.7M today). In the sale here, the Dufy was not the only work with a Girardin pedigree. Three others found buyers, bringing the total to €460,094. Paris, Espace Tajan, 8 June. Tajan auction house.



€341,498 Raoul Dufy (1877-1953),
"Le Bassin de Deauville" (The basin at Deauville), 1938,
oil on canvas, 33 x 32 cm.



€310,340 Edgar Degas (1834-1917),
"La toilette, la cuvette" (Woman washing,
the basin), c. 1880-1885, a monotype
in black ink on cream laid paper, 38 x 27 cm.

DEGAS BACK IN BLACK

The nugget in one of the many sales of the Petiet collection was this monotype by Degas in black ink on cream strong laid paper, "La toilette, la cuvette" (Woman washing, the basin), produced in around 1880-1885. In November 1918 it appeared in one of the two Degas studio sales, consisting of prints, notably monotypes, also known as "press drawings" to the Gazette of the time. It indicated that this technique "can only produce one perfect print, the second being very faint." The artist executes his composition on a sheet of copper, as he would do on canvas or paper, and the plate, which is not engraved, then goes into an etching press, which deposits a substance on the sheet of paper – in this case, black ink. The subtle quality of the shades in this monotype is truly admirable. In 1918, bearing the number 245, it fetched FF835 (equivalent to €1,265 today) together with its counter-proof. It was bought by one of the experts for the sale, an Ambroise Vollard... S.A

Paris, Drouot-Richelieu, 9 June. Piasa auction house. Mrs Bonafous-Murat.



RESULTS

Asian art €38M, driven by China

This week was stamped with art from Asia, and particularly from China, with eight sales entirely dedicated to this speciality, also noteworthy in generalist sales with a few glittering performances typical of the Central Kingdom. The bidding continued to be fierce in this category in June, as witness the total of a little

over €38 M obtained in Paris. Four bids of over a million Euros were recorded, sixty or so went to six figures and over three hundred fetched five figures! The highest sales figure, €17.9 M, was at Sotheby's (9 June), which achieved a resounding record with two bids over a million and some twenty at six figures. The jades dominated in this sale, (€1.96 M for a rython libation cup from the Qianlong period). Furniture turned up a few surprises, including €1.29 M for a pair of 19th century cabinets, while painting also posted excellent results. Christie's (7 June) totted up a score of €13.09 M, with two splendid million-plus bids, and twenty six-figure bids. Porcelain here achieved its highest score of the week, €1.4 M, for a vase sporting the Qianlong mark, while painting was the other star of the sale, with €1.29 M for an album containing eight pictures in ink by Xiang Shengmo (1597-1658). Tajan (6 June) posted total sales of €1,633,100, including two six-figure bids. One notable sale was the €560,381 garnered in 13 lots by a number of coral sculptures, dominated by the €211,382 won by an orangey-pink group representing the goddess Guanyin with a halo, standing on a lotus emerging from the water. At Drouot on Friday, Piasa took the helm with €1.3 M for a programme marked by two six-figure bids, one at €273,160 for the Jiaqing period stamp in celadon nephrite and the other at €124,450 for a rhinoceros horn libation cup. At the Mathias, Baron-Ribeyre & Associés and Farrando-Lemoine auction houses, there were notably two six-figure bids and nine at five figures, including for the dish shown in the photo and €411,162 for a Meiping vase of the Wanli period. At Auction Art Rémy Le Fur & Associés (8 June), the spotlight was once again on coral, with €184,554 raised in



€309,800 Rhinoceros horn libation cup, 19 and 9 cm.
Paris, Drouot-Richelieu - Room 1, 8 June.
Libert Damien auction house. Cabinet Buhlmann - Portier.



€592,557 Chine, Ming dynasty, Xuande period (1426-1435). White porcelain cup, with interior and underside decorated in blue under glaze on a yellow background; on the other side of the border, a mark: "Da Ming Xuande nian zhi" in blue, diam. 32 cm. Paris, Drouot-Richelieu - room 5, 8 June. Mathias auction house, Baron - Ribeyre & Associés auction house, Farrando - Lemoine auction house. Mr Raindre.

15 lots. In this sale totalling €1.01 M, an enamel box from Canton bearing the Qianlong stamp went for €123,920. At the beginning of the week, the Pescheau Badin auction house opened hostilities by garnering €814,740 (6 June). Three six-figure bids were in the spotlight: €309,800 for a small 18th century group in white and rust nephrite; €148,704 for a double vase in yellow nephrite, and €126,399 for a Qing period silk

item, a design for a mandarin robe. In the generalist sales, Damien Libert registered €309,800 for a rhinoceros horn libation cup and €185,880 for a porcelain vase bearing an apocryphal Qianlong stamp. Thierry de Maigret's sale catalogue (9 June) also contained an Asian chapter, which totalled €339,540 in 28 lots with a star, at €105,332, in the form of a Qianlong vase.

Sylvain Alliod

RESULTS

Old masters Platzer, Garnier and Steen

Old Masters and 19th century painters shone at this sale, reaping four six-figure results. A world record was set with the oil on copper by Johann Georg Platzer. It dethroned one of its colleagues, executed in 1731: an "Allégorie des cinq sens" (Allegory of the five senses), which fetched £276,000 (€404,781) in London in April 2007. This artist worked mainly in Vienna, and was influenced by Ottmar Elliger and the Mannerist paintings in the collection of Rudolf II. He had a predilection for fêtes galantes and mythological scenes, which he often treated in a very animated manner, as witness this painting. Louis Léopold Boilly would have been proud to provoke two fierce series of bidding, the first ending in €372,000 for an oil on canvas with a romantic subject, "Suite de la douce impression de l'harmonie" (Follow up of the soft Impression of Harmony). This picture and its counterpart, "La Douce impression de l'harmonie" (The soft Impression of Harmony), are well-known in their engraved versions by Jean Frédéric Wolff. The



€508,072 Johann Georg Platzer (1704 - 1761), "Le Triomphe de Bacchus ou Allégorie de l'automne" (The Triumph of Bacchus or Allegory of Autumn), oil on copper, 48 x 64 cm. World record for the artist.

USEFUL INFO

Where ?	Paris - Drouot-Richelieu - Room 10
When ?	10 June
Who ?	Doutrebente auction house. Mr. Dubois
How much ?	€2,451,232

See the catalogue : www.gazette-drouot.com

latter shows a gentleman standing quietly by a lady playing a guitar in an interior; the more lively picture here shows the music stand overturned by an impetuous, stylish young man as he seizes the lady musician in his arms. The scene, observed through a glass door by a maid, takes place in a bedroom... The other high price for Boilly, €126,000, was for a small oil on panel of around 1824 depicting a delightful portrait gallery in "Un coin du café de Foy" (A corner of the café de Foy): a study of the various attitudes adopted by four men lined up behind the tables. The Café de Foy was one of the meccas of the Palais-Royal, frequented by the Vernet. During the French Restoration, it was a meeting place for ultra-royalists.

Sylvain Alliod

RESULTS

Ferrari and 4L get a boost!

Fine bodies concealing engines as powerful as they are sophisticated always arouse covetous looks. Foreign buyers – even more in evidence from the Gulf countries than Australia, Germany, Austria and Italy – bagged the 27 cars going for the highest prices, apart from three, which remained in France. The seven cars from the Jean Serre collection totted up €1,787,100 between them. Hidden far from prying eyes, this collection had been built up by an early-buying car lover and experienced driver, who took part in rallies in a Peugeot 203 compresseur during the Fifties. His cars had the advantage of being "as is". Coming from his estate, they were sold in their original condition with no minimum price. €789,400 went to the Ferrari 275 GTB /4. This fourth version of the 275 GTB, a model that came out in 1964 and whose bodywork was the last to have been supervised by Pinin himself, was characterised by the introduction of the brand's first "road" V12. Delivered new in France in 1968, this particular car, with 42,300 km on the clock, was in its absolutely original state, well-maintained but never restored. A stroke of luck for car lovers!

USEFUL INFO

Where ?	Paris - Hôtel Marcel-Dassault
When ?	13 June
Who ?	Artcurial - Briest - Poulain - F. Tajan auction house
How much ?	€5,419,280

The three other six-figure bids in the Serre collection were for veterans from the inter-war period: two Hispano Suizas and a Bugatti. The other provenances saw a Roadster Mercedes Benz 300 SL acclaimed at €524,000 and a 1969 Lamborghini Miura S, still its original bright yellow, rev up to €330,000: the third French buy. A 1956 Porsche 356 A 1500 GS Carrera Speedster purred up to €367,200.

S. A.



€789,400 Ferrari 275 GTB/4 Berlinetta Pininfarina, 1968. V12 engine.

RESULTS

Rena and Jean-Louis Dumas collection

Collections follow on from each other, but are never the same. The collection built up by Rena and Jean-Louis Dumas was a long way from what one might expect of a grand bourgeois couple. Chairman of Hermès, and grandson of Émile Hermès, Jean-Louis Dumas was both a businessman who had turned the family business into a highly coveted worldwide group and an artistic director tuned into every trend. The story of how the famous Birkin bag came about is an example. His wife, meanwhile, was an interior designer remarkable for her numerous achievements, all stamped with an elegant, minimalist luxury. Tireless globetrotters with ever open and curious minds, they mingled the most challenging contemporary art with objects in straw marquetry, blue fairground glasses from Greece, Turkey and Egypt, Indian reverse glass paintings and a whole troop of toys and figurines. Their children, Sandrine Brekke and Pierre-Alexis Dumas, wanted this sale to be a tribute to the originality of their

USEFUL INFO

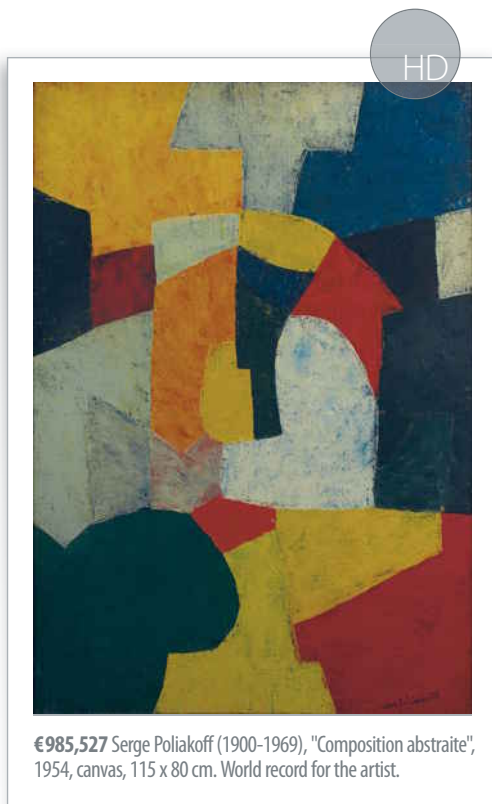
Where ? Paris - Drouot-Richelieu - Room 1-7

When ? 10 June

Who ? Ferri auction house

How much ? €3,100,618

See the catalogue : www.gazette-drouot.com



parents. The contemporary section prompted the highest prices. A world record was obtained for Serge Poliakoff with the €985,527 fetched by his painting of 1954. This picture is an excellent example of how Poliakoff constantly rises in value. In the sale of the Cavalero collection at Drouot in November 2002, a work of his

€162,335 Maria Elena Vieira da Silva (1908-1992),
 "Marine", 1956, canvas signed and dated 56
 on the bottom right, 76 x 100 cm.



Soulages, Manzoni, Vieira da Silva

fetched €353,414 and another £388,800 (€564,300) three years later at Sotheby's in London. At €501,880, the estimate was doubled for an acrylic on two canvases by Pierre Soulages, "Peinture 222 x 222 cm", diptyque, 8 juin 2001". An equally sombre "Composition noire, T inversé" of 1961 by Antoni Tàpies fetched €335,825, these two contrasting with the spotless white of the "Achrome" (30 x 30 cm) by Piero Manzoni of 1960, which went up to €262,710. Meanwhile a "Marine" of 1956 by Maria Elena Vieira da Silva went for €162,335. A painting by Jean Dubuffet dated 17 March 1958, "Élément de sol gris (Texturologie XIV)" went for €136,310. At €39,655, a collage on paper by Eduardo Chillida of 1987, "Gravitation" (29 x 20 cm), doubled its estimate. Its elementary suspension system formed an integral part of the work. Furniture was dominated by the taut lines of a three-seater sofa by Jean-Michel Frank, hung subsequently in identical fashion in cream leather with saddle stitching. It stands on short, faceted legs in natural wood. A creation by the lady of the house

for Hermès, a large folding armchair of 1986 from the Pippa collection was honoured by €10,550. It has a folding X structure in pear wood with brass trimmings, with a seat and back in saddle-stitched grainy gold leather. With Hermès designs, we can cite the €16,110 (triple the estimate) for a table "horoglace" of around 1930. The mirror, stuck into a leather-lined cylinder, contains a small clock in its lower section. In the early Eighties, Pierre Paulin took a creative turn towards a smaller-scale, more elitist conception of furniture. Manufactured in 1982 by Segransan, a "man's desk" in mahogany and leather doubled its estimate, fetching €17,350. Standing on four fluted quiver-shaped legs, this sloping desk opens with a leaf, and in its upper section with a flap forming a shelf. The Dumas much appreciated the designs of Martin Szekely, produced by Kréo. Here, four lots produced a total of €71,176, with the high point, €12,395, attained by one of the eight copies of the "T3, 2008" shelf in aluminium, lacquered with pearl grey and beige Nextel paint. Sylvain Alliod



RESULTS

An agreeably furnished **manor**

It took two days of sales to disperse the contents of a charming manor in the Loiret département. Of the 631 lots, fewer than ten found no buyers. The top prize went to a terracotta medallion by Clodion depicting the family of a faun. This was executed in 1773 in Carrara, when the sculptor was tasked by the Direction des Bâtiments of the King with buying marble. This work undoubtedly featured in the sale on 23 March 1786 of the collection belonging to the crown jeweller, Ange-Joseph Aubert. It was bought for 301 livres by one Brongniart, probably the architect Alexandre-Théodore Brongniart. A label on the back of the frame indicates "acheté vers 1847 à la vente de Me Vivant Denon" (bought in 1847 at the sale of Me Vivant Denon). Senator Bouctot certainly acquired it at the end of the 19th century, and it remained with his descendants. Meanwhile, sculpture proved popular... €216,860 went to a 17th century statuette after Michel Anguier, a "Vénus Amphitrite" in chased patinated bronze, also with the Bouctot pedigree. This was pre-empted by the Musée de l'Île-de-



€337,062 Michel-Claude Clodion (1738-1814),
"In Carrara", 1773, terracotta medallion, Louis XVI frame.
Diam. 37 cm, frame 50.5 x 50.5 cm.

USEFUL INFO

Where ? Paris - Drouot-Richelieu - Room 5-6

When ? 15 and 16 June

Who ? Maigret (Thierry de) auction house.

How much ? €2,742,151

See the catalogue : www.gazette-drouot.com

France in the Sceaux estate. Anguier produced a series of statuettes of gods and goddesses in 1652, at the request of the King's jeweller, Pierre Le Tessier de Montarsy. Its success led to the casting of further series and isolated subjects. The "Vénus Amphitrite" was reproduced in 1654 in stone for the Gallery of the Gods at Nicolas Fouquet's Château de Saint-Mandé, and then in marble for the Bosquet de la Renommée at Versailles. The third six-figure bid, €216,860, went to the octagonal oil on panel by Frans Francken II or his studio, painted in the 1640s: "Les Hébreux en marche vers la terre promise, ou le Passage du Jourdain avec l'arche d'alliance" (The Hebrews going to the Promised Land, or the Crossing of the Jordan with the Ark of the Covenant). For the buyer, the picture was clearly a work by the hand of the artist...

Sylvain Alliod

RESULTS

Otto Wols live

A lfred Otto Wolfgang Schulze, better known as Otto Wols, ruled over this sale. This sale was full of works and archives from his studio belonging to the estate of Marc Johannes, the last husband of the artist's wife Gréty. This inheritance also enabled thirty works by Wols to be donated to the Centre Pompidou. Wols was a singular artist, who died in 1951 at only 38. He was considered both the originator of Tachisme and the leader of Lyrical Abstraction, not to mention his contribution to Surrealism. The top price went to "La Blème. Paris" (The Pale. Paris), which fetched €382,524. This was followed by "Le Scorpion" (The Scorpio), a painting from 1951, sold for €191,262. These two works were presented at Pontoise. We stay in 1951 for the watercolour and ink picture shown in the photo, which went for ten times its estimate. As its title indicates, it was the last gouache executed by Wols, on 25 August 1951. The evening

before, Wols, who had delicate health, had eaten some bad meat; he died from food poisoning on 1st September. €133,875 went to the oil on canvas/scraping of 1932, "Objets flottants (la banane)" (Floating



€153,010 Otto Wols (1913-1951), "La Dernière gouache" (The last gouache), Sunday 25 August 1951, ink and watercolour on paper, 25 x 16 cm.

USEFUL INFO

Where ? Paris - Drouot-Richelieu and Pontoise

When ? 15-18 June

Who ? Aponem Deburaux auction house,
Sophie Renard auction house

How much ? €3,295,083

See the catalogue : www.gazette-drouot.com



HD



€382,524
Otto Wols,
"La Blème. Paris"
(The Pale. Paris),
1949, oil on canvas
and scrapping,
signed Wols, on the
bottom right by
scrapping
81 x 60 cm.

objects – The banana). "Les Poissons et les vagues" (Fish and waves), an oil on canvas executed in Cassis in 1940, fetched €108,375. Between November 1940 and December 1942, Otto and Gréty lived in Cassis, hoping to leave for the United States with the help of Varian Fry. Unfortunately their visas arrived too late, forcing them to remain in France, in Dieulefit near Montélimar, until the end of the war. Another painting from this period was presented: "Les Petits poissons" (Small fish), dated December 1940. This went for €91,800. Now we move on to the drawings, which often elicited bids well above the estimates, such as a 1947 ink, gouache and grattage,

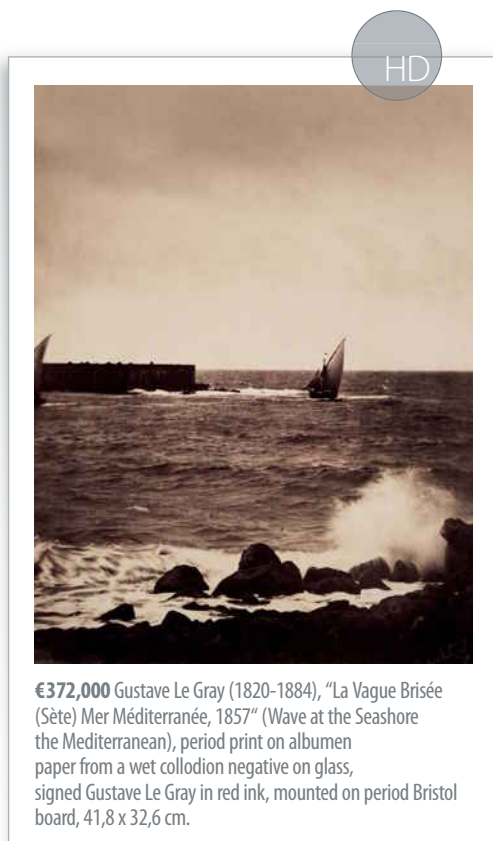
"Nébuleuse grise" (Grayish nebula). This went for €104,550; its high estimate had been €15,000. In a very different style, a pen and gouache brushstroke drawing of around 1951, "Immeuble parisien" (Parisian building) went for €71,400. The highest bid in the archive section was €16,575 for a manuscript letter from Antonin Artaud to Wols dated 12 April 1947, accompanied by a typed copy. It begins in this way: « N'avez-vous jamais cherché des lignes qui contrecarrent la nature non dehors seulement mais d'abord par vous, sur vous... » (Have you never sought lines that thwart nature not only outside but firstly through you, on you...). Sylvain Alliod

RESULTS

Three records for **Le Gray**

The ten or so photographic prints by Gustave Le Gray, pictures of the sea with subtle light effects, come from the descendants of Charles Denis de la Brousse (1828-1898), an officer in the French Navy. These large format prints in impeccable condition were completely new to specialists. There was some fierce bidding in the room and by telephone, and they went to buyers in Paris and the United States. Apart from some purchases by private individuals, there were six pre-emptions by the Bibliothèque Nationale de France, the Institut National d'Histoire de l'Art, the Bibliothèque Historique de la Ville de Paris and the Musée de la Marine. Put up for sale at around €100,000, this shot of "Bateaux quittant le port du Havre" (Ships Leaving Le Havre Harbour) shows a subtly-rendered sunset in a spectacular contre-jour. There are only four examples extant today, one being in the collection of Roger Théron, and another in the Rhode Island Museum

of Art. This exceptional photo is in the line of the pictorial tradition of the great seascape artists. The rare intensity of its rich, dark tones is achieved with a technique invented by Le Gray himself: gold toning.



€372,000 Gustave Le Gray (1820-1884), "La Vague Brisée (Sète) Mer Méditerranée, 1857" (Wave at the Seashore the Mediterranean), period print on albumen paper from a wet collodion negative on glass, signed Gustave Le Gray in red ink, mounted on period Bristol board, 41,8 x 32,6 cm.

USEFUL INFO

Where ? Vendôme

When ? 18 June

Who ? Rouillac auction house. Mr. Di Maria

How much ? €1,6 M

See the catalogue : www.gazette-drouot.com



€917,000 Gustave Le Gray, "Bateaux quittant le port du Havre (navires de la flotte de Napoléon III)" (Ships leaving Le Havre Harbour - ships from Napoleon III's fleet), 1856 or 1857: period print on albumen paper from a wet collodion negative on glass, signed Gustave Le Gray in red ink, 31.1 x 40.6 cm. World record for the artist.

At €730,000, a few bidders were still in the lists. In the end, a young collector from Texas carried the day against a well-known European enthusiast. It scored a world record for Gustave Le Gray and the highest price for a 19th century photograph.

Record for "La Vague Brisée"

A third record was subsequently set for "La Vague Brisée" (Wave at the Seashore) which registered the highest bid in the "Vagues" (Waves) series. Gustave Le Gray produced a series of extremely beautiful seascapes taken on the coasts of Normandy, Brittany and the Mediterranean. He printed his photos in two stages from two negatives, using the "ciels rapportés" technique of importing a sky, which gives considerable dramatic intensity to landscapes. This print, which tripled its estimate, is the only one in the series with a

vertical format. It was taken in Sète, and shows a yacht leaving the port, driven before the wind, with the sea breaking on the rocks in the foreground. Gustave Le Gray considered this picture one of his masterpieces: so much so that he registered it in 1860 with the Ministère de la Marine. We now turn to a print on albumen paper featuring the imperial yacht, "La Reine Hortense dans le port du Havre le 16 juin 1856" (Queen Hortense in Le Havre Harbour on 16 June 1856). At €154,900, it quadrupled its estimate. "Le Saïd-Rade de Sète - Mer Méditerranée, 1857" (Le Saïd - Sète Roadstead - the Mediterranean) with its superb tones ended the bidding race at €49,568 - three times the estimate. It was closely followed by €32,200 for a picture of the port of Brest at high tide taken in August 1858. These marine photos certainly had the wind in their sails at Vendôme, while their author, Gustave Le Gray, breezily earned himself three record stripes! **Chantal Humbert**

RESULTS

Wealthy 20th century

The speciality of the week was 20th century decorative arts, and in three sales at Sotheby's, Christie's and Artcurial, they totalled €10,582,222. In Art Deco, Émile-Jacques Ruhlmann was the big winner because in six equally distributed lots in the top ten of the two Anglo-Saxon auction houses, he collected €1,913,250, with €520,000 at the top of the chart for a large fluted chest of drawers with redans (Christie's) and €340,000 for the 'Spider' table (Sotheby's). At Artcurial, it was Gaston Suisse who ran the show with the €100,000 achieved by the three nest of tables reproduced. Decorative arts from the beginning of the previous century attracted attention with two world records registered at Sotheby's for Antoni Gaudi (€320,000) and Archibald Knox (€95,000). The post-war period was distinguished

with €322,930 for the furniture created by Maria Pergay in 1972 for the Baron and Baroness of Gourgaud's residence in Corsica, a free form table by Charlotte Perriand published by Steph Simon obtaining €180,000 (Christie's). The Lalanne's creations stood out in the three sales, the peak reached at €360,000 for a 'Gold carp' by François-Xavier Lalanne (Christie's). The decision by Sotheby's to make Paris the European destination of sales for 20th century decorative arts was reinforced by the €4,746,950 including fees (77.4% in lots - 85% in value) fetched by this session on 25 May. Two world records were obtained, the first reached €320,000, double the estimate, for Antoni Gaudi thanks to a bench with two seats around 1898-1917 from the Santa Colonna Cervello church near Barcelona. It was bought by a European collector. It features a wrought iron structure in black patina and a seat and backrest in olive wood. The latter forms a desk with two spaces in accolade on the back, separated by a circular edged arc carved by diamond points. Since 1996, no work by Gaudi of this calibre has appeared in public sales. The other world record corresponded to €95,000 Archibald Knox with a 'Cymric' mirror from 1901 published by Liberty & Co, and was purchased by a French collector. It is in a silver frame (34 x 36.5 cm) with a slightly overlapping base, and a rounded off mirror made in light accolade highlighted by blue enamelled arts and crafts ornamentation with chalcedony and lapis lazuli tailpieces. Two detached vertical rods finished by a stylised floral motif enclose a lapis lazuli drop, the wooden core made out of mahogany with a folding leg in enamelled silver. This sale on 27 May at Christie's closed the speciality of the week, 20th century decorative arts, by totalling €3,757,775 in only 52 proposed numbers (84% in lots -



€625,000 Jacques-Émile Ruhlmann (1879-1933), "grande cannelée a redents", a makassar ebony, ivory and silvered bronze commode, circa 1923. Paris, 9 avenue Matignon, 27 May, Christie's auction house.



€124,500 Gaston Suisse (1896-1988), series of three nest of tables, around 1936, black lacquer, red oxblood and gold, 46.5 x 40 x 41 cm. Paris, Hôtel Marcel-Dassault, 25 May. Artcurial - Briest - Poulain - F. Tajan auction house. Mr. Marcilhac.

97 % in value). Eight bids at six figures resonated. Like at Galerie Charpentier, Emile-Jacques Ruhlmann confirmed his status of king of the Art Deco with €1,179,000 including fees collected in three lots. At €520,000, the estimate was respected for a large fluted chest of drawers with redans around 1923 in Makassar ebony on the top in loose setback divided by the lines of ivory blocks in three rectangles, its perimeter is inlaid with a frieze of ivory denticles, material found on the hooves of the feet before angled tapering, the handles

of two large drawers flanked by four smaller ones are in silvered bronze (l. 1190 cm). It was acquired by an Asian collector. At €310,000, the estimate was quadrupled thanks to a European gallery for a coffee table with double columns in European walnut veneer, the ivory also in denticles highlighting the edge of the top (diam. 80 cm), whilst a line of blocks draw a circle, the base of six pairs of squared columns are also highlighted with ivory. These two furniture come from a private collection in Paris.

Sylvain Alliod

Sunday 17 July at 2.30 p.m.

ART OBJECTS - FURNITURE - 19TH CENTURY AND MODERN PAINTINGS - SCULPTURES

D'ANTY (5) - BERTRAM (6) - BLANPAIN (9) - BOUYSSOU (25 à 28) - BUSSIÈRE (83) - CAILLARD (15) - CALS (39.40) - CARLOS-REYMOND (23) - COMPARD (71) - DERBRÉ (89) - DOMERGUE (57) - DUBOURG (41) - DUBUC (14) - DURBEC (13) - DUTEIL (62) - École française (3.4) - ELESZKIEVICS (10) - ENJOLRAS (85) - FLAUBERT (11) - FLEURY (70) - FORTUNÉ (12) - FRANK WILL (42.43) - GAILLARDOT (16) - GERNEZ (44 à 47) - GIUFFRIDA (17) - GRAU SALA (82) - HAMBOURG (48 à 53) - HERBO (54.55) - HOSCHEDÉ-MONET (81) - INNOCENT (18) - KUDO (88) - KVAPIL (56) - LAMOTTE (7) - LANSKOY (87) - LAVOINE (8) - LEBOURG (80) - LE BOYER (2) - LEFEBVRE (73) - LEMAITRE (61) - LEPRIN (60) - LETERREUX F. (66) - LETERREUX G. (64.65) - LE TRIVIDIC (67) - LOISEAU (59) - LORIOT (68) - LUCE (58) - LURCZINSKI (19) - MACLET (29) - MADELAIN (30.31) - MAILLOL (84) - MENGUY (86) - MORETTI (32) - MOZIN (33) - MUTEL (20) - NOËL (36) - PAMBOUJIAN (21) - PARIS (22) - DU PATY (72) - RAMÉ (69) - RENOIR (38) - SAINT-DELIS H. DE (74 à 79) - SOUVERBIE (24) - DE TRAZ (1) - VERSPECHT (63) - DE VLAMINCK (34) - ZINGG (35)



84 – Aristide Maillol (1861-1944) : "Little Venus", 1896, bronze with brown patina, h. 35 cm
Expert: Fabrice AUTANÉ



31 – Walnut kidney-shaped table L. XVI period, marked N. PETIT and hallmark of Jurande, h. 70, l. 79, d. 38 cm.



58 – Maximilien LUCE (1858-1941) : "Moulineux Bathers", 1903 oil on paper mounted on canvas signed and dated on the bottom right, 29 x 21 cm.

Public exhibition : Friday 15 July 3 p.m. to 6 p.m., Saturday 16 July 10 a.m. to 12 p.m.
and 3 p.m. to 6 p.m., Sunday 17 July 10 a.m. to 11.30 a.m. and on appointment

The cost on top of the auctions: 19%

Sunday 17 July at 2.30 p.m.

**ART OBJECTS - FURNITURE - 19TH CENTURY
AND MODERN PAINTINGS - SCULPTURES**



32 – Flat desk
stamped
P. GARNEIR
and hallmark
of Jurande,
h. 77, l. 125,
d. 65 cm.



38 – Pierre-Auguste RENOIR (1841-1919) :
“Two fruits” – fragment, oil on canvas, 11 x 16.5 cm,
fragment 3 x 8 cm – Certificate from Wildenstein Institute.



24 – Jean SOUVERBIE (1891-1981) :
“Bathers dozing off”, 1930, oil on canvas,
signed on the bottom right, 60 x 73 cm.



12 – Pair of porcelain
vases from Bayeux in
the taste of China,
h. 44 cm
13 Porcelain vase from
Bayeux in the taste of
China, h. 33 cm
29 – Chest of drawers
in wood
veneer, early
18th century,
h. 77, l. 120, d. 63 cm.

Public exhibition : Friday 15 July 3 p.m. to 6 p.m., Saturday 16 July 10 a.m. to 12 p.m.
and 3 p.m. to 6 p.m., Sunday 17 July 10 a.m. to 11.30 a.m. and on appointment

The cost on top of the auctions: 19%



ERRO Gudmundur (Born in 1932) – Acrylic on canvas signed and dated 2005 on the back. 90x102 cm



DI ROSA Hervé (Born in 1959) – Acrylic on canvas. 110x110 cm



LANSKOY André (1902-1976) – Gouache on paper. 63x49,5 cm



HOLZ-ARTLES “L'ART EN ARLES” AUCTION HOUSE



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215 photos and catalogue available on websites

Summer Auction at the Cabro D'or Resort Salon LOUIS XV THURSDAY 14th JULY 2011 at 3.30 PM IMPORTANT CONTEMPORARY PAINTINGS AND SCULPTURES

Drawings, watercolours, gouaches and pastels: BABOULENE (4), BEAUFILS, CARZOU, CHANCO, DEMIANOFF, DOMINGUEZ, DURET DUJARRIC (3), GOERG, LANSKOY, LARTIGUE, LAVOINE,

LEBEDEV, MALTESE, MARQUET, MONTEZIN, PESCE, PRIKING (2), SAINT SANES, WEISBUCH (2)

– Sculptures: ARMAN, BERROCAL, CHABAUD, COLCOMBET (2), DALI, DERELEY (2), JEHAN (3),

MAAS (8), MATTHIEU, TOBIASSE (2) – Mixed techniques: ARMAN, BEAUFILS, BOUTELLIER, COMBAS

(3), DURET DUJARRIC (2), GEN PAUL, KUÑO (2), KLASÉN (2), LHERMET, LIOT, LIU, MANDJISKY,

TOBIASSE – Paintings: M. et T. AGOSTINI, ALDINE, AMBROGIANI (2), ASTOIN, BABOULENE (6),

BASCOULES, BEAUFILS, BERTHOMME SAINT ANDRE, BONAS, BONTEMPS (2), BRASILLIER, BRAYER,

CALVET (3), CARZOU, CASTAN, CEYTAIRE, CHABAUD, CHANCO (3), CHARAVEL, CHARRETTON,

COMBAS (2), CORNU (2), COTTAVOZ (2), DAMIANO (2), DE BERROETA, DETTHOW, DEVAL, DI

ROSA ? EMPI, ERRO (2), P. FRANCOIS, FUSARO, GAGLIARDINI, GALL, GARROS (3), GISCLARD (4),

C. GUERIN, GUERRIER, HAMBURG, HAYOT, HILAIRE, JEHAN, JOUENNE (6), LOULE (3), MACHADO

(2), MALFROY, MALLE, MALTESE, HENRI MARTIN, MENTOR (5), MESSAGIER, MIOTTE, MONORY,

MONTEZIN, OLIVE DES MARTIGUES, PENRAAT,

PESCE, PRIKING, RAYA SORKINE, SARDI (4),

SCHMIDT, SEGURA, SION, SPIRO, SURAUD,

SURTEL, TIMMERS, VAN DEN BUSCHE, VENARD

(2), WEISBUCH, ZACK – Lithographs: BUFFET (3),

COMBAS, DELAUNAY (2), HAMBURG, MIRO,

PRASSINOS, ZAO WOU KI. *Maître Françoise HOLZ*

- Auctioneer - Agrément n° 2002-36



MANGUIN Henri (1874-1949) - Oil on canvas.
Rep. au cat. raisonné n°964 p. 311. 33,5x46 cm

EXPOSITIONS

Wednesday 13th July from 2 p.m to 8 p.m and
Thursday 14th July from 10 a.m to 1 p.m

E.mail : f.holz@wanadoo.fr
fees to add to hammer price: 20,332 %



MIOTTE Jean
(Born in 1926)
- Oil on canvas
signed, located
Paris and dated
1985 on the back.
100x81 cm

**LEBEDEV
Vladimir** (1891-
1967) - Encre
de Chine et
pastel. 29x21 cm.
Certificat de Noé
Willer.



ROBERT INDIANA,
LOVE GOLD/BLUE, 1966-2000
182 x 182 x 91 cm
Est. : € 700 000 – 900 000



20TH CENTURY SCULPTURES

AUCTION ON MONDAY 25TH JULY 2011 – 7PM

HÔTEL HERMITAGE – SQUARE BEAUMARCHAIS – MONTE-CARLO

Preview in Paris :

Hôtel Marcel Dassault
7 rond-point des Champs-Élysées
75008 Paris – France
From 1st to 6th July
And on appointment from 7th July
to 20th July

Preview in Monte-Carlo :

Hôtel Hermitage
Square Beaumarchais
From 23rd July to 27th July

Online Catalogue :

www.artcurial.com

Specialist :

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Maison de Vente aux enchères
agrément n° 2001-005





PATEK PHILIPPE
QUANTIÈME PERPETUEL
RATTRAPANTE 5004J
 extremely rare and important, 18k
 yellow gold wristwatch with split-
 seconds chronograph, perpetual
 calendar, moon phases, with an 18k
 gold Patek Philippe deployant clasp.
 Certificate of origin and box.
 Est. : € 150 000 – 180 000



ROLEX, ASTRONOMIQUE 6062,
 circa 1958. Very fine and extremely
 rare, astronomic, self winding,
 water-resistant, 18k yellow gold
 chronometer wristwatch with "star
 dial", triple date and moon phases.
 Est. : € 50 000 – 80 000



IKEPOD BY MARC NEWSON
MEGAPODE N° 9, circa 2008
 A fine and rare platinum
 limited edition self winding gmt
 chronograph wristwatch.
 Est. : € 18 000 – 22 000

IMPORTANT WATCHES

AUCTION ON TUESDAY 26TH JULY 2011 – 7PM
HÔTEL HERMITAGE – SQUARE BEAUMARCHAIS – MONTE-CARLO

Preview in Paris :
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 From 1st to 6th July
 And on appointment from 7th July
 to 20th July

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RENE BOIVIN
Diamond, olivine,
platinum and gold
flower brooch
Est. : € 25 000 – 30 000



IMPORTANT 6.02 CT RUBY, diamond and gold ring (Gubelin).
Est. : € 200 000 – 250 000



IMPORTANT DIAMOND 9.09 ct ring, Fancy Intense Yellow (GIA), cushion cut.
Est. : € 175 000 – 180 000



ARMAN
Rare gold, plexi, sapphire and slice of watch pendant

FINE JEWELLERY

**AUCTION ON TUESDAY 26TH JULY 2011 – 3PM
AND WEDNESDAY 27TH JULY 2011 – 3PM AND 7PM
HÔTEL HERMITAGE – SQUARE BEAUMARCHAIS – MONTE-CARLO**

Preview in Paris :
Hôtel Marcel Dassault
7 rond-point des Champs-Élysées
75008 Paris – France
From 1st to 6th July
And on appointment from 7th July
to 20th July

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Saturday 14, Sunday 15 August from 10 p.m. to 8 p.m. and Monday 16 August from 10 p.m. to 12.30 p.m.

1. 12 bottles, Romanée-Conti, 1978, (wooden box), P. Kuzniewski - Expert ; 2. Charles Camoin (1879-1965), Saint Tropez, the blue sail - Oil on canvas signed 60 x 81 cm (23 5/8 x 31 6/8 in) ; 3. Set of jewels enriched by decorated floral motifs each one with a rectangular emerald in a circle of diamonds including the necklace, ring and pair of earrings ; 4. Raoul DUFY (1877-1953) - Leda and the swan - watercolour signed 50 x 65 cm (19 11/16 x 25 9/16 in) ; 5. Ben born in 1935 - Acrylic on Ferrari 328 GTS (1987) ; 6. David LaChapelle, born in 1968 Lil Kim : Blow up doll 2000 Photo diarec., signed, n° 3/3 - 148.5 x 122 cm (58 7/16 x 48 in).

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BUREAU PLAT in kingwood veneer
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Adnet, Dominique, Dim, Gallé,
Kiss, Krass, Leleu, Mallet-
Stevens, Majorelle, Mère,
Subes, Süe and Mare

GLASSWARE BY :

Gallé, Daum, Lalique

CERAMICS BY :

Besnard, Catteau, Mayodon,
Ruelland...



Oscar JESPERS (1887-1970)
Dancer. Height : 210 cm



Important glassware collection

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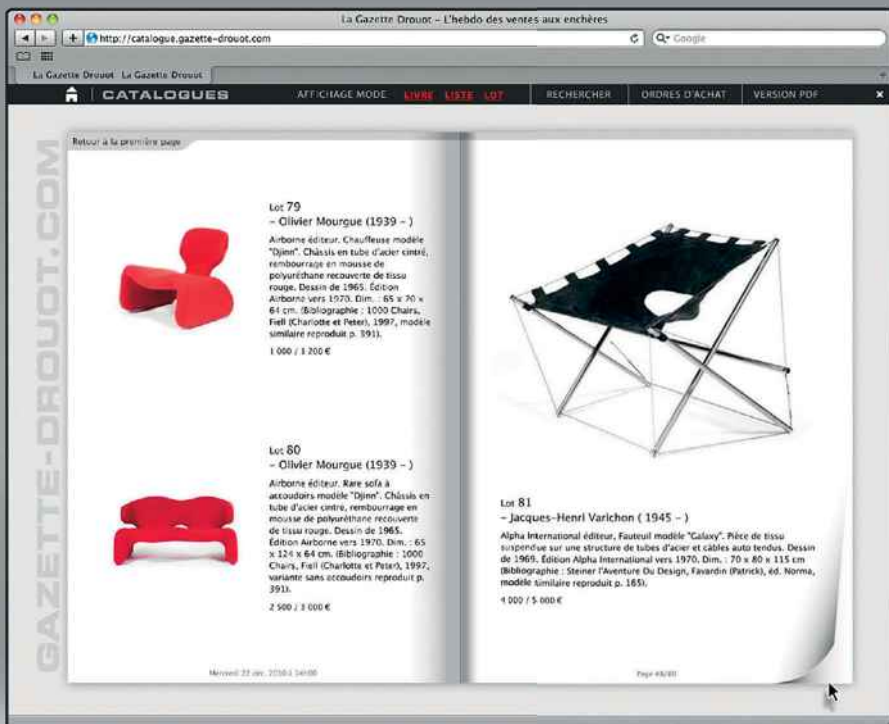
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MONTE CARLO JULY 2011



MARC-ARTHUR KOHN

**MONTE-CARLO – SPORTING D’HIVER
FROM 21 JULY TO 1 AUGUST 2011**

1ST SALE: MONDAY 25 JULY 2011 AT 10 A.M AND 7 P.M

**JEWELLERY BY IMPORTANT BRANDS OF PRESTIGE
AND NEW DESIGNERS**

EXHIBITIONS FROM THURSDAY 21 JULY TO MONDAY 25 JULY 2011

2ND SALE: WEDNESDAY 27 JULY 2011 AT 7 P.M

**AMATEUR COLLECTION OF WORKS OF ART - ANTIQUES FROM
THE MIDDLE AGES - RENAISSANCE AND OBJECTS OF CURIOSITY**

EXHIBITIONS FROM THURSDAY 21 JULY TO WEDNESDAY 27 JULY 2011

3RD SALE: THURSDAY 28 JULY 2011 AT 7 P.M

**FURNITURE AND ART OBJECTS
17TH, 18TH AND 19TH CENTURY
PRESTIGIOUS SIGNATURES OF CABINET MAKERS AND WOODSMEN IN SEATS**

EXHIBITIONS FROM THURSDAY 21 JULY TO THURSDAY 28 JULY 2011

4TH SALE: FRIDAY 29 JULY 2011 AT 7 P.M

**ORIENTALIST ART: PAINTINGS
EXCEPTIONAL COLLECTION OF ANCIENT CARPETS
FURNITURE AND BEAUTIFUL OBJECTS OF 19TH CENTURY DECORATION**

EXHIBITIONS FROM THURSDAY 21 JULY TO FRIDAY 29 JULY 2011

5TH SALE: SATURDAY 30 JULY 2011 AT 7 P.M

**IMPORTANT MODERN AND CONTEMPORARY
PAINTINGS AND SCULPTURES**

EXHIBITIONS FROM THURSDAY 21 JULY TO SATURDAY 30 JULY 2011

EXHIBITION OPENING HOURS 10 A.M - 1 P.M AND 4 P.M - 9 P.M

AND THE DAY OF THE SALE CONCERNED FROM 10 A.M - 1 P.M AND ON APPOINTMENT

SALE CONDUCTED BY THE MINISTRY OF MAÎTRE ESCAUT MARQUET HUISSIER AT
MONTE-CARLO, AT THE REQUEST OF THE COMPANY MARC ARTHUR KOHN SARL PARIS



EXHIBITIONS

MONTE-CARLO – SPORTING D'HIVER

SALON DES ARTS AND SALON FRANÇOIS BLANC

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FROM THURSDAY 21 JULY TO FRIDAY 29 JULY

10 A.M - 1 P.M AND 4 P.M - 9 P.M

SATURDAY 30 JULY

10 A.M - 1 P.M AND ON APPOINTMENT

COST OF SALE PER LOT:

UP TO €500,000: 25% (INCL. VAT)

BEYOND €500,000: 18% (INCL. VAT)

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FINE JEWELLERY

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146 baguette, marquise-shaped, pear-shaped, round brilliant, and tapered baguette diamonds weighing a total of 10.82 carats and 1 cabochon sapphire weighing 0,39 carat, set in platinum

€ 60 000 - 80 000





TRIBUTE TO HARRY WINSTON
31 VINTAGE PIECES



BROOCH

1 pear-shaped Colombian emerald, 13.34 carats, and 91 round brilliant, baguette, and pear-shaped diamonds weighing a total of 16.39 carats, set in platinum

€ 280 000 - 300 000

FINE JEWELLERY



SOLITAIRE RING

A round brilliant diamond, 4.03 carats
(E-VVS2), set in platinum

€ 130 000 - 150 000

RING

A radiant-cut diamond, 7.05 carats
(F-VVS2), set as a ring with tapered
baguette diamond side stones; 7.71 total
carats of diamonds, set in platinum

€ 180 000 - 200 000





TRIBUTE TO HARRY WINSTON 31 VINTAGE PIECES



PENDANT ON A NECKLACE

A kite-shaped fancy brown-yellow kite shape diamond, 7.33 carats (FBRY-VS1) set as a pendant with a shield-shaped diamond, 5.57 carats (D-IF), on a necklace of 243 round brilliant and baguette diamonds; 50.16 total carats of diamonds, set in platinum and 18K yellow gold

€ 280 000 - 300 000

AMATEUR COLLECTION
OF WORKS OF ART



ENTWINED COUPLE

*By Leonhard KERN
(1588-1662)*

17th century

Ivory, H. 20.5 cm

€3200000050000



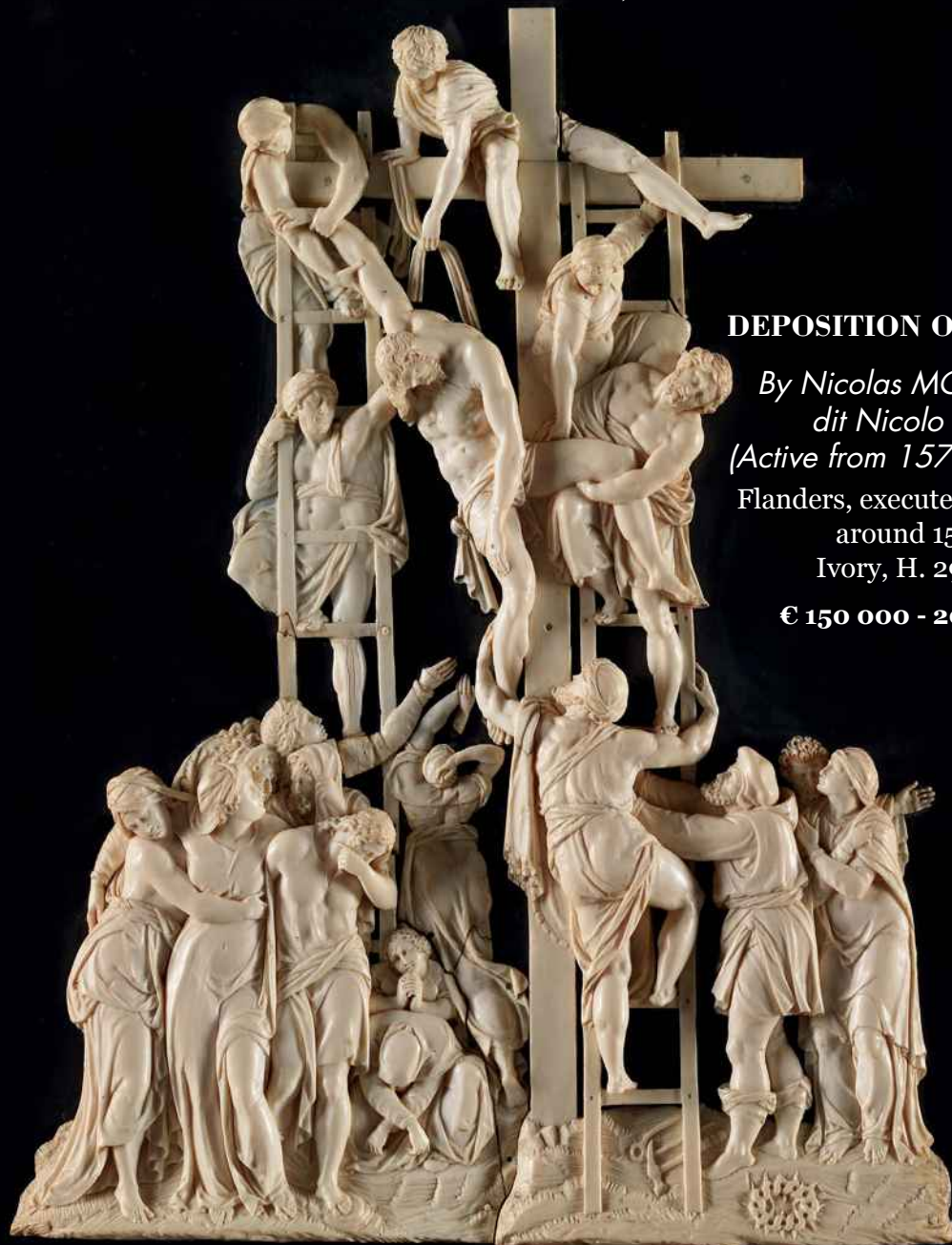
OBJECTS OF CURIOSITY
MIDDLE AGES - HAUTE EPOQUE – 11TH, 12TH, 13TH, 14TH, 15TH Centuries
RENAISSANCE – 16TH, 18TH Centuries

DEPOSITION OF CHRIST

*By Nicolas MOSTAERT,
dit Nicolo PIPPI
(Active from 1578 to 1604)*

Flanders, executed in Rome,
around 1579
Ivory, H. 29 cm

€ 150 000 - 200 000



AMATEUR COLLECTION OF WORKS OF ART



SCULPTED MODILLION FROM A CROWNED WOMAN'S HEAD

FRANCE, 13th century
Travertine stone , H. 41 cm

€ 40 000 - 50 000

OBJECTS OF CURIOSITY

MIDDLE AGES - HAUTE EPOQUE – 11TH, 12TH, 13TH, 14TH, 15TH Centuries
RENAISSANCE – 16TH, 18TH Centuries



SATYR

By Severo da RAVENNA
(active between 1496 and 1525)

Ravenna or Padua,
beginning of the 16th century
Bronze patina, H. 22.5 cm

€ 250 000 - 300 000



LEATHER BOX WITH CHEVALERESQUE DECORATION

Germany, 14th century
H. 24 cm

€ 150 000 - 200 000



AMATEUR COLLECTION OF WORKS OF ART

VIRGIN AND CHILD

Germany, Cologne,
around 1350-1370
Wood, H. 38 cm

€ 150 000 - 180 000





OBJECTS OF CURIOSITY

MIDDLE AGES - HAUTE EPOQUE – 11TH, 12TH, 13TH, 14TH, 15TH Centuries
RENAISSANCE – 16TH, 18TH Centuries

HORSE IN PASSAGE

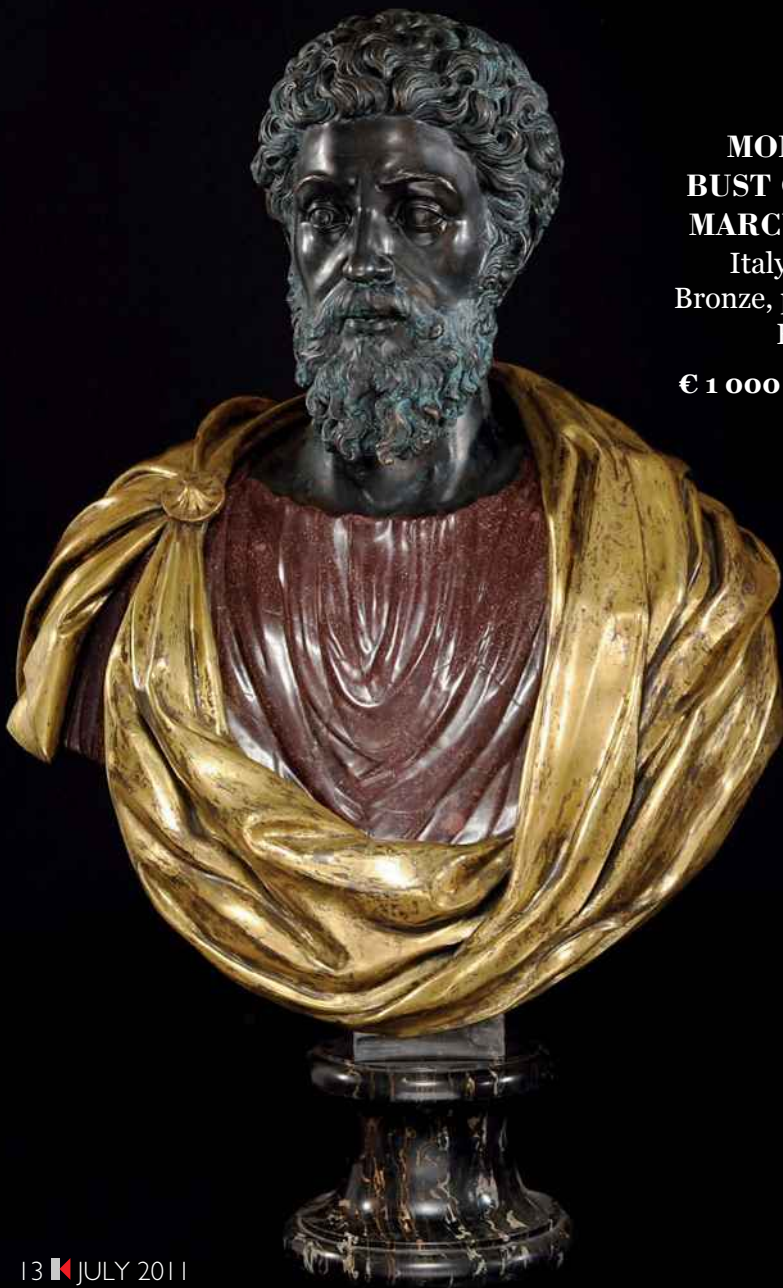
Florence, end of 16th - beginning of 17th century

Gold bronze, H. 35 cm

€ 380 000 - 420 000



AMATEUR COLLECTION OF WORKS OF ART



**MONUMENTAL
BUST OF EMPEROR
MARCUS AURELIUS**

Italy, 17th century
Bronze, porphyry and tuff
H. 158 cm

€ 1 000 000 - 1 500 000



OBJECTS OF CURIOSITY
MIDDLE AGES - HAUTE EPOQUE – 11TH, 12TH, 13TH, 14TH, 15TH Centuries
RENAISSANCE – 16TH, 18TH Centuries

APOLLO'S CHARIOT, 1793

By Francesco RIGHETTI (Rome, 1749- Rome, 1819)

Signed and dated
Bronze and marble
H. 76.7 cm

€ 170 000 - 280 000



FURNITURE AND ART OBJECTS



PAIR OF COVERED CUPS “WITH MERMAIDS”

China, Kang Hi period (1662-1722) for the porcelain
Paris, beginning of the 18th century for the gold bronze setting
H. 27 cm

€ 120 000 - 180 000





17th, 18th and 19th CENTURIES
PRESTIGIOUS SIGNATURES OF GREAT
CABINET MAKERS AND WOODSMEN IN SEATS

PAIR OF ANDIRONS WITH A SALAMANDER AND A PHOENIX

According to Charles CRESSANT (Amiens, 1685-Paris, 1768)
Sculptor and cabinet maker from the Regent
France, Regency period, around 1730
Gold bronze

€ 30 000 - 40 000



FLAT DESK

By Léonard BOUDIN
(1735-1807)

Received Maître on 4 September 1761
Paris, Louis XV period

€200,000 – 220,000



FURNITURE AND ART OBJECTS



CLOCK KNOWN AS "WITH AN ELEPHANT"

*By Georges CAUSARD,
Clockmaker of Le Roy following the Court*

(active until 1789)

Received Maître in 1770

Paris, Louis XV period

Bronzes

H. 48 cm

€ 100 000 - 120 000

CHEST OF DRAWERS

By Pierre IV MIGEON (1696-1758)

Received Maître before 1729

Paris, Louis XV period, around 1735

€ 250 000 - 300 000



**17th, 18th and 19th CENTURIES
PRESTIGIOUS SIGNATURES OF GREAT
CABINET MAKERS AND WOODSMEN IN SEATS**

**PAIR OF CANDELABRAS
WITH THREE LIGHTS**

Meissen (Germany), 2nd quarter of the 18th century (for the porcelain)
Louis XV period, around 1740-1745 (for the bronze setting)

H. 37 and 38 cm

€ 120 000 - 140 000

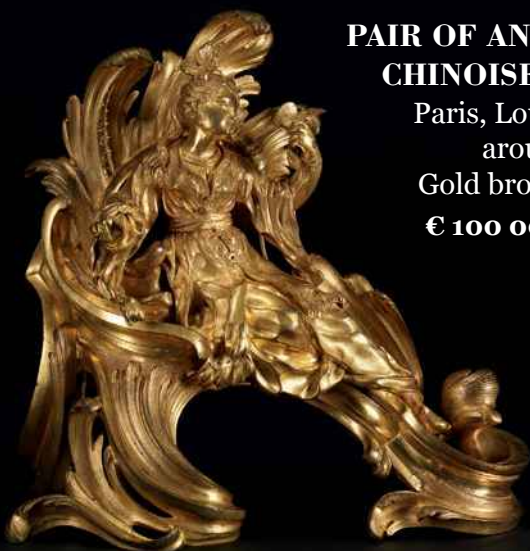


**PAIR OF ANDIRONS IN THE
CHINOISERIE MANNER**

Paris, Louis XV period,
around 1750

Gold bronze, H. 37 cm

€ 100 000 - 120 000



FURNITURE AND ART OBJECTS

**FLAT DESK DELIVERED
IN 1752 FOR THE APPARTMENTS
OF LOUIS PHÉLYPEAUX, COUNT
OF SAINT-FLORENTIN THEN DUKE
OF LA VRILLIÈRE,
TO THE CHÂTEAU DE MARLY**

By Gilles JOUBERT (1689-1775)
Named the King's cabinet maker in 1763
Paris, Louis XV period,
First half of the 18th century

€ 300 000 - 350 000



17th, 18th and 19th CENTURIES
PRESTIGIOUS SIGNATURES OF GREAT
CABINET MAKERS AND WOODSMEN IN SEATS



CARTEL-CLOCK AND ITS
MARQUETRY BRACKET "WITH MUSIC"

Louis XV period

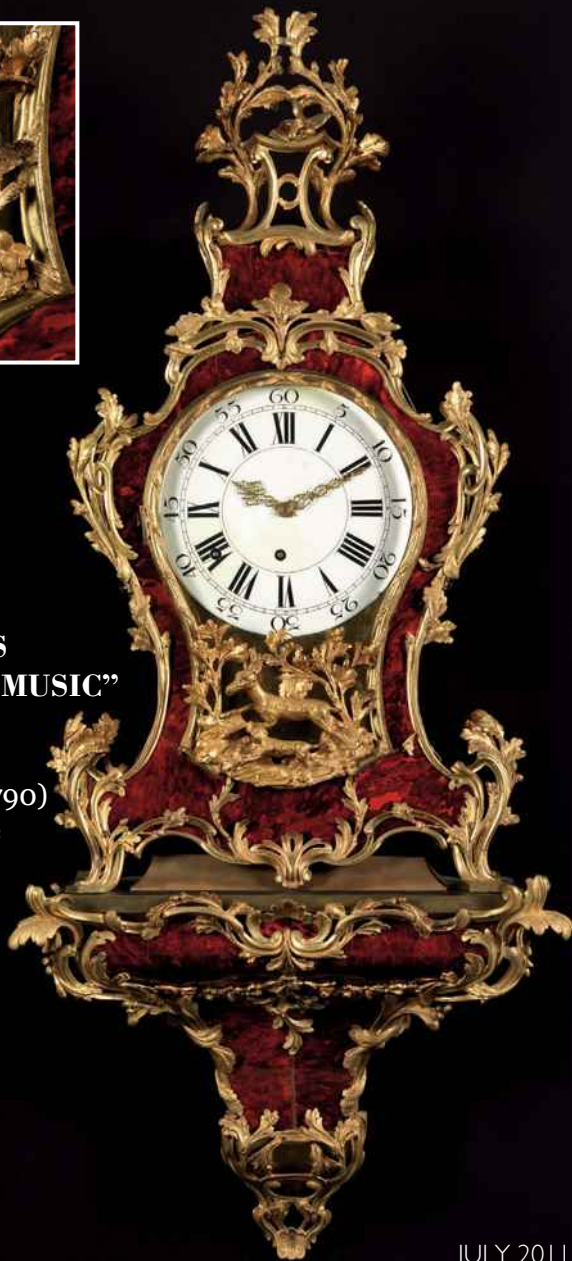
Mechanism attributed to

Pierre JACQUET-DROZ (1721-1790)

Red tortoise shell and bronze

H. 153 cm

€ 60 000 - 80 000



FURNITURE AND ART OBJECTS



**CHEST OF DRAWERS
"IN THE GREEK STYLE"**

*By Simon OEBEN (died in 1786)
Received Maître on 17 October 1769
Paris, Transition Style, around 1770*

€ 300 000 - 350 000





17th, 18th and 19th CENTURIES
PRESTIGIOUS SIGNATURES OF GREAT
CABINET MAKERS AND WOODSMEN IN SEATS

WRITING DESK IN DROP-DOWN WARDROBE

By Claude-Charles SAUNIER (1735-1807)

Received Maître on 31 July 1752

Paris, Louis XVI period

€ 200 000 - 250 000



FURNITURE AND ART OBJECTS

SIDEBOARD CONSOLE

*By Adam WEISWEILER
(1744-1820)*

Received Maître in 1778
Paris, Louis XVI period
around 1785

€ 280 000 - 350 000





17th, 18th and 19th CENTURIES
PRESTIGIOUS SIGNATURES OF GREAT
CABINET MAKERS AND WOODSMEN IN SEATS



BALUSTER VASE

China, Kien Long period (1736-1795)
for the porcelain

France, Louis XVI period, around 1775-1780
for the bronze-setting

H. 63.5 cm

€3003003500300

FURNITURE AND ART OBJECTS

ROLLTOP WRITING DESK

By Jean-Henri RIESENER (1734-1806)

Received Maître in 1768

Paris, Louis XVI period, around 1785

€ 220 000 - 250 000



17th, 18th and 19th CENTURIES
PRESTIGIOUS SIGNATURES OF GREAT
CABINET MAKERS AND WOODSMEN IN SEATS

CELADON PERFUME BURNER
“WITH LIONS”

China, Quian Long period (1735-1795)
for the celadon

France, Louis XVI period
For the setting
H. 43 cm

€ 130 000 - 150 000



PEDESTAL BUREAU À GRADIN

By Claude-Charles SAUNIER (1736-1807)

Received Maître in 1752

Paris, Louis XVI period, around 1780

€ 400 000 - 500 000



FURNITURE AND ART OBJECTS

PEDESTAL TABLE

By JACOB-DESMALTER ET CIE (Paris, 1803-1813)

Paris, Empire period, around 1805-1810

€ 350 000 - 400 000





**17th, 18th and 19th CENTURIES
PRESTIGIOUS SIGNATURES FROM GREAT
CABINET MAKERS AND WOODSMEN IN SEATS**

**PAIR OF STOOLS FROM THE FIRST SALON KNOWN AS THE OFFICERS
OR SALON BLEU FROM THE GRAND APPARTMENT DU ROI AT THE
PALAIS DES TUILERIES**

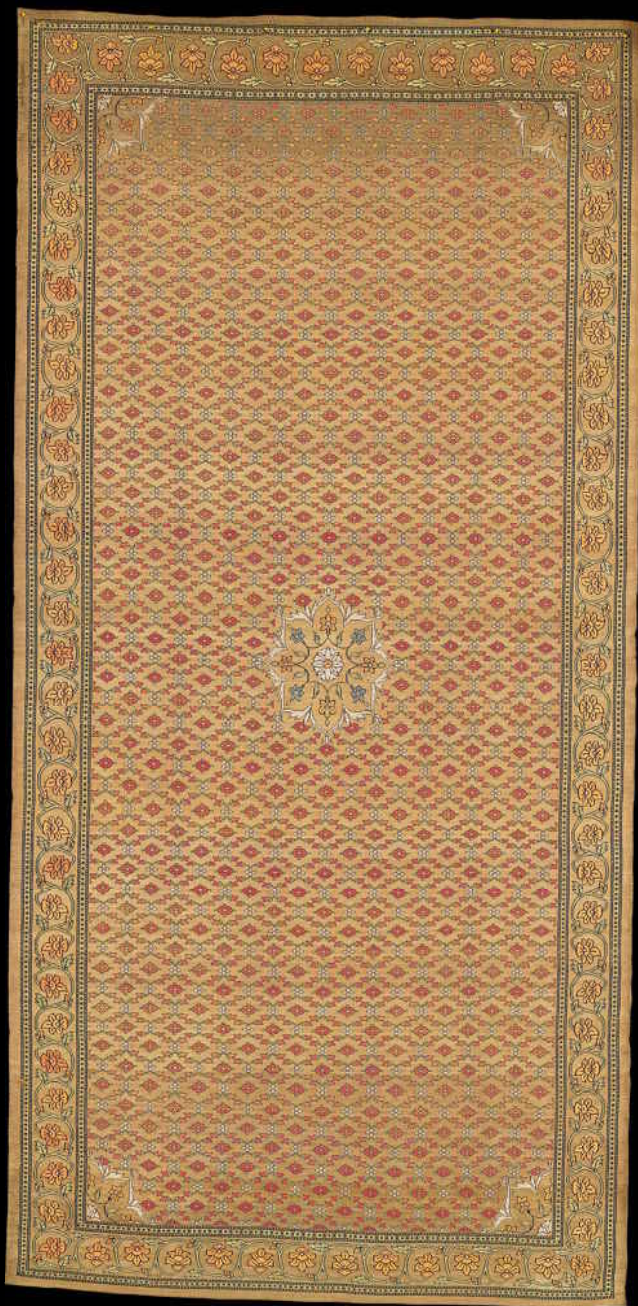
By Pierre-Gaston BRION (1767-1855)
Paris, Restoration period, 1822

€ 70 000 - 80 000



ORIENTALIST ART

MUGHAL,
Beginning of the 18th century
Silk and gold thread
€ 250 000 - 300 000





**EXCEPTIONAL COLLECTION OF ANCIENT CARPETS,
FURNITURE AND BEAUTIFUL OBJECTS OF 19TH CENTURY DECORATION**



OTTOMAN CARPET WITH MEDALLION, 1850

€ 350 000 - 380 000

ORIENTALIST ART



SERIES OF 11 KAFTAN - DRESSES, 2004

Collection of textiles revisited by Isabelle de Borchgrave

134 x 130 cm each

€ 6 000 - 8 000 each



**EXCEPTIONAL COLLECTION OF ANCIENT CARPETS,
FURNITURE AND BEAUTIFUL OBJECTS OF 19TH CENTURY DECORATION**



Paul QUINSAC (Bordeaux, 1858-1932)

THE MUSICIAN

Oil on canvas

Signed

70 x 70 cm

€ 70 000 - 80 000

MODERN AND CONTEMPORARY ART



Odilon REDON
(1840-1916)

FLOWERS

Pastel on paper

Signed

60 x 40 cm

€ 500 000 - 700 000

APPEL Karel
ARMAN
BARCELLO Miguel
BERAUD Jean
BOTERO Fernando
BOUDIN Eugène
BRAUNER Victor
CALDER Alexandre
CESAR
CEZANNE Paul
CHABAUD Auguste
CHAGALL Marc
COMBAS Robert
CORNEILLE
DELVAUX Paul
DEPREZ Laurent
DUFY Raoul
FARHI Jean-Claude
FINI Léonord
FUKUI Ryonosuke
GILLI Claude
GUILLAUMIN Armand
KLASEN Peter

LALANNE Claude
LHOTE André
MANGUIN Henri
MATISSE Henri
MIRO Joan
MOREAU Gustave
NARA Yushimoto
PAVLOS
PICASSO Pablo
QUIZET Alphonse
RAYNAUD Jean-Pierre
RECONDO Félix (de)
REDON Odilon
RENOIR Pierre-Auguste
ROTELLA Mimmo
SCHEIBER Hugo
SEGUI Antonio
SOSNO Sasha
TAKANO Aya
TAPIES Anthony
UFAN Lee
VILEGLE Jacques
YAMAGUSHI Ai



**IMPORTANT MODERN AND CONTEMPORARY
PAINTINGS AND SCULPTURES**



Paul CÉZANNE (1839-1906)

TURN IN THE ROAD, around 1890

Oil on canvas

54 x 65 cm

€ 155 555 0- 855 555

MODERN AND CONTEMPORARY ART



Pierre-Auguste RENOIR
(1841-1919)

WOMAN WEARING HAT

Oil on canvas

Signed

43 x 41 cm

€ 600 000 - 800 000



**IMPORTANT MODERN AND CONTEMPORARY
PAINTINGS AND SCULPTURES**

Pierre-Auguste RENOIR (1841-1919)

THE FOUNTAIN OR THE YOUNG GIRL NEAR A FOUNTAIN, 1895

Oil on canvas

Signed

47 x 30 cm

€ 700 000 - 900 000



MODERN AND CONTEMPORARY ART



Pablo PICASSO (1881-1973)

THE FRUGAL MEAL, 1904

Etching and scraper

Print from 1913

43 x 37.7 cm

€ 150 000 - 250 000



**IMPORTANT MODERN AND CONTEMPORARY
PAINTINGS AND SCULPTURES**



Joan MIRÓ (1893-1983)

VISIONS

Gouache and Chinese ink

Signed

30 x 36.5 cm

€ 700 000 - 900 000

MODERN AND CONTEMPORARY ART



Henri MATISSE (1869-1954)

SMALL SCULPTURE AND "PLATYCERIUM", 1942

Ink drawing

Signed

39.9 x 52.7 cm

€ 180 000 - 200 000

*Marc CHAGALL
(1887-1985)*

SKETCH FOR *FREEDOM*, 1952

Oil and Chinese ink

Official stamp from the succession

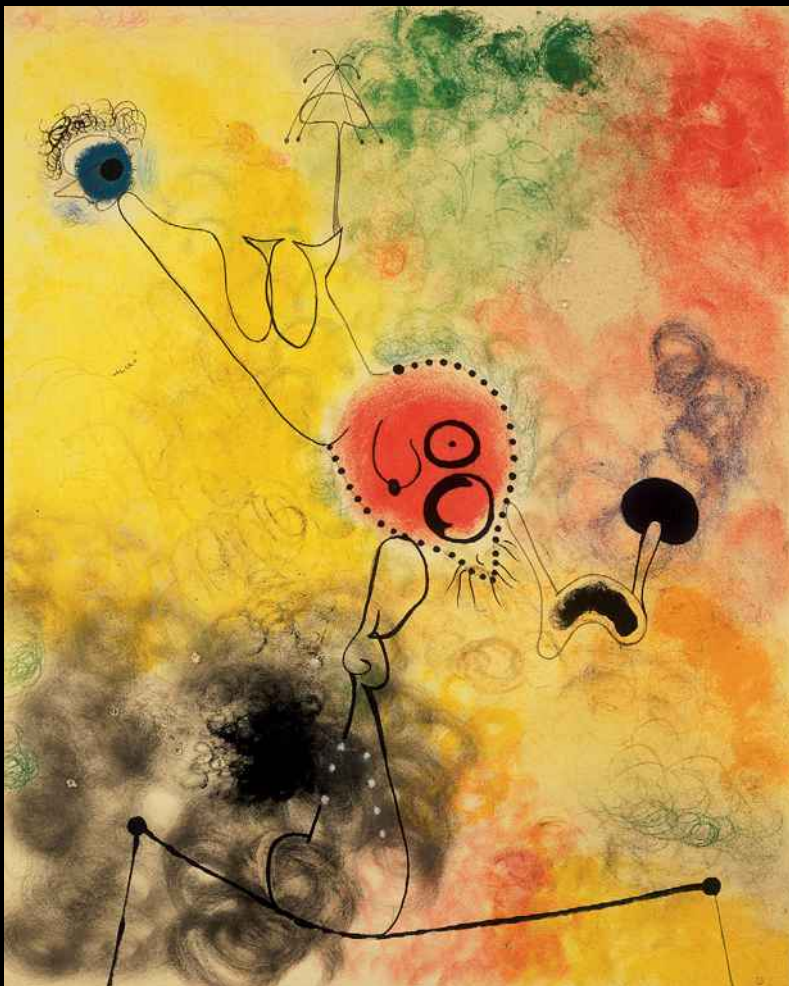
47 x 29 cm

€ 350 000 - 450 000





**IMPORTANT MODERN AND CONTEMPORARY
PAINTINGS AND SCULPTURES**



Joan MIRÓ
(1893-1983)

THE TIGHTROPE WALKER

Watercolour and Chinese ink

Signed

41 x 33 cm

€ 600 000 - 800 000

MODERN AND CONTEMPORARY ART

ARMAN, Armand Fernandez, (1928-2005)

BACH 2 VIOLIN CONCERTO, 1963

Mixed technique
Signed, single piece
106.4 x 67.3 cm

€ 200 000 - 250 000





**IMPORTANT MODERN AND CONTEMPORARY
PAINTINGS AND SCULPTURES**



*CÉSAR, César Baldaccini,
(1921-1998)*

LA PACHOLETTE, 1966

Welded bronze

Signed

EA 3/3

H. 81 x L. 76 x D. 98 cm

€ 150 000 - 180 000

MODERN AND CONTEMPORARY ART



Pablo PICASSO (1881-1973)

MAN'S HEAD, 1969

Colour felt tips on paper

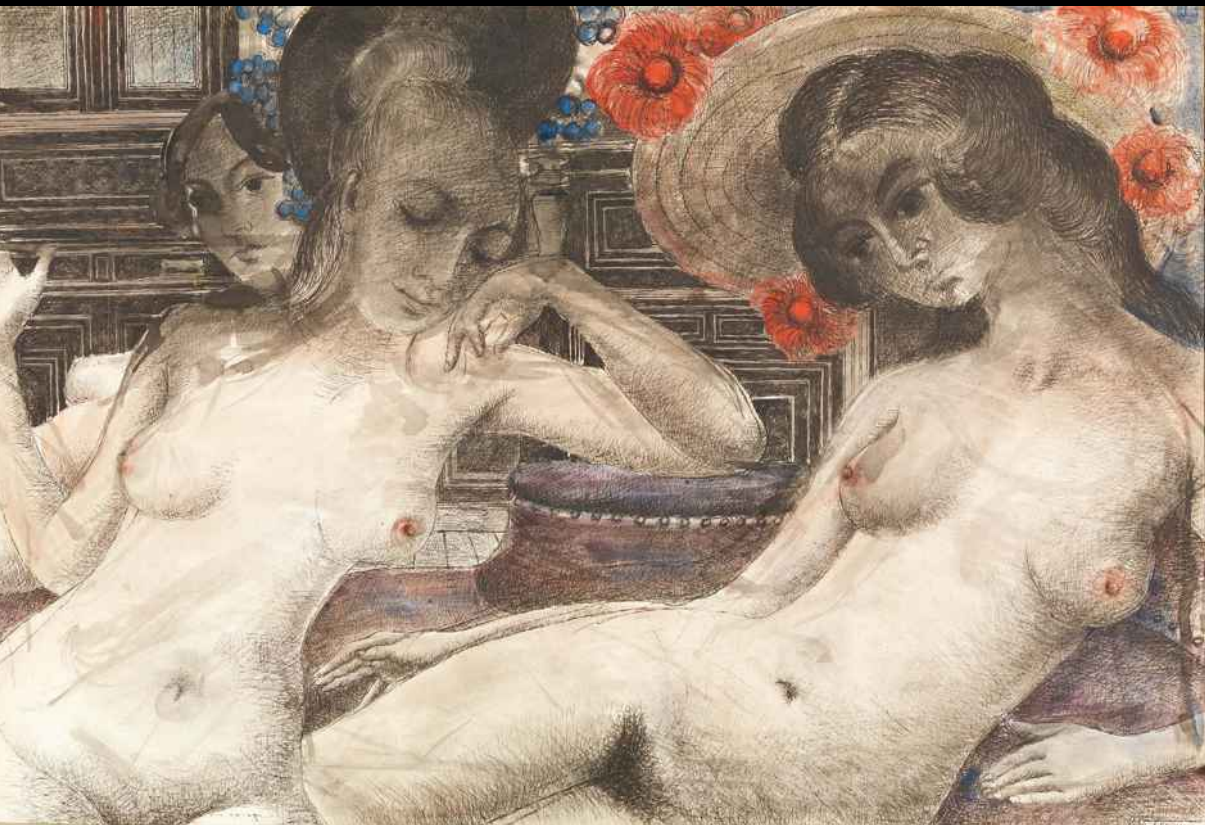
Signed and dated

29 x 21.7 cm

€ 300 000 - 400 000



**IMPORTANT MODERN AND CONTEMPORARY
PAINTINGS AND SCULPTURES**



Paul DELVAUX (1897-1994)

FLOWERY HATS, 1969

Drawing and watercolour

Signed, dated

74 x 111 cm

€ 300 000 - 400 000

MODERN AND CONTEMPORARY ART

*ARMAN, Armand Fernandez
(1928-2005)*

LONG TERM PARKING

Signed EA 3/4

H. 145 cm, L. 45 cm, D. 45 cm

€ 90 000 - 100 000





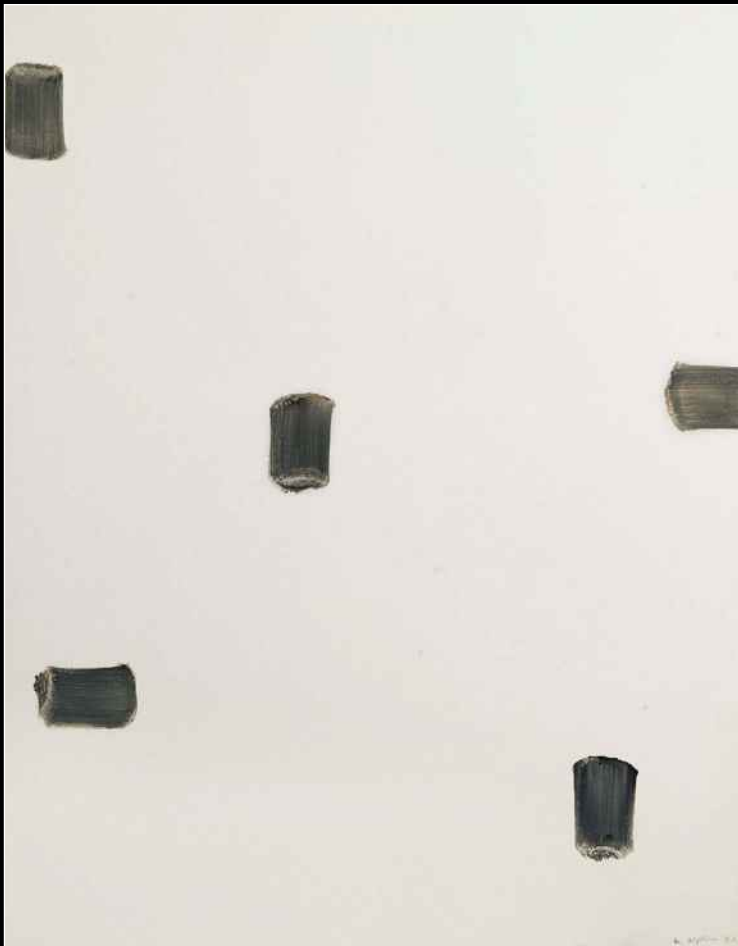
**IMPORTANT MODERN AND CONTEMPORARY
PAINTINGS AND SCULPTURES**

Lee UFAN
(Born in 1936)

WORK, 1992

Oil on canvas
Signed and dated
145 x 112 cm

€ 120 000 - 180 000



MODERN AND CONTEMPORARY ART

*ARMAN, Armand Fernandez
(1928-2005)*

BAMIMANIA, 2000

Accumulation of Bamileke
masks from Cameroon

H. 196 cm, L. 160 cm, D. 30 cm

€ 25 000 - 50 000



*ARMAN, Armand Fernandez
(1928-2005)*

WITNESSES, 2000

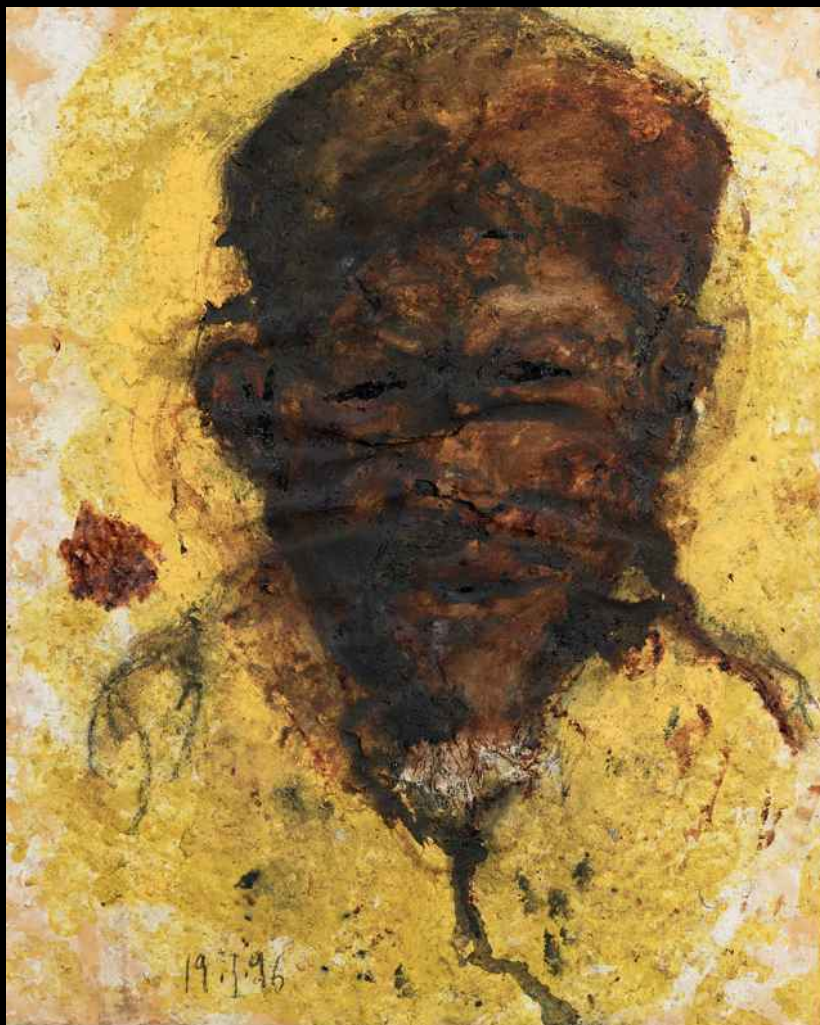
Sokoto statuettes

H. 177 cm, L. 293 cm, D. 30 cm

€ 300 000 - 310 000



**IMPORTANT MODERN AND CONTEMPORARY
PAINTINGS AND SCULPTURES**



Miquel BARCELÓ (born in 1957)

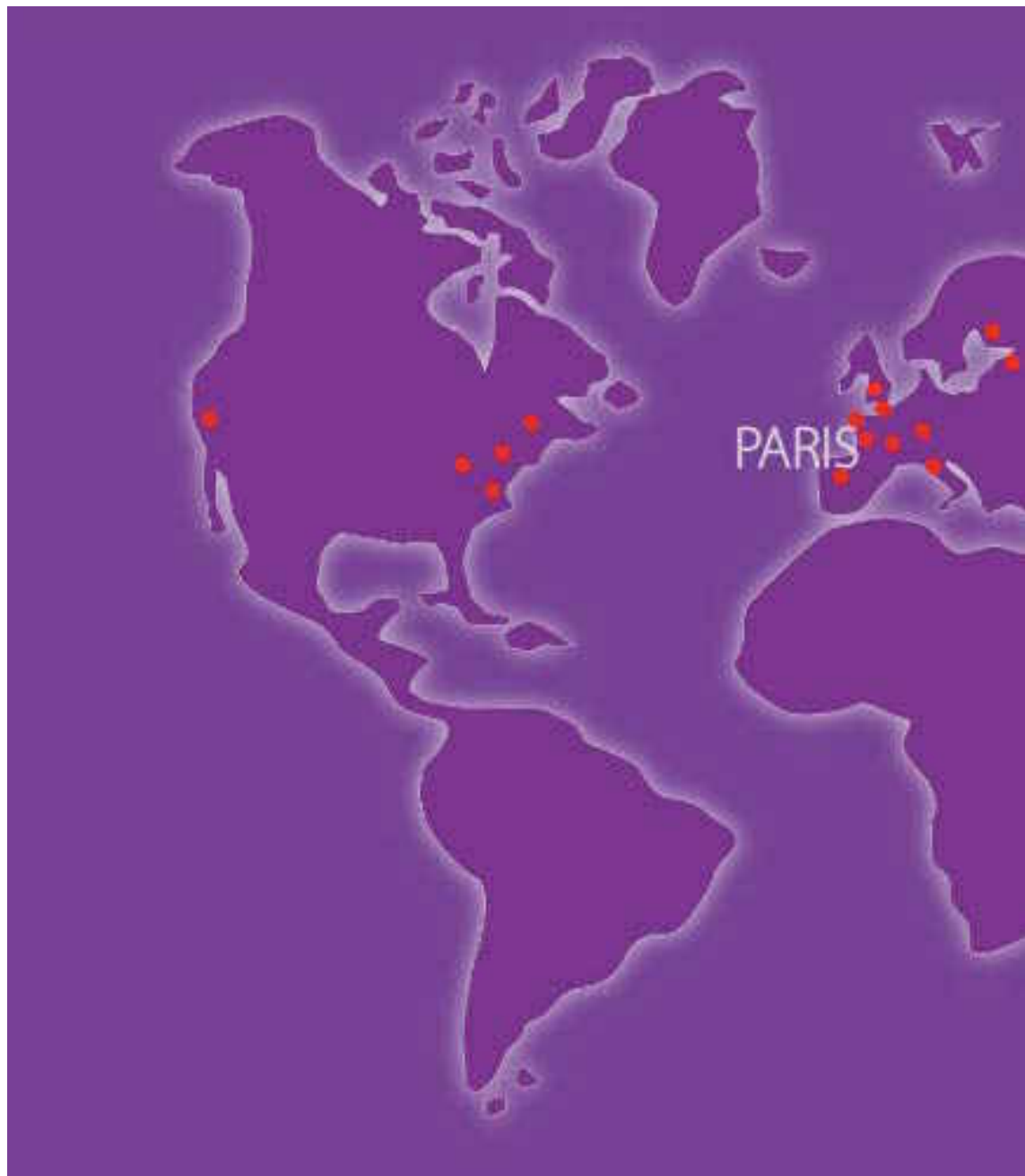
BAISSENBÉ, 1996

Mixed technique

Dated, signed

124 x 98 cm

€ 300 000 - 500 000





EVENT

A cruise on **Le France**

The liner, SS France, was recently 50 years old. Despite the passing of time, it still arouses its share of dreams in people's memories, and its relics are increasingly coveted... The Musée National de la Marine celebrates the event. In contrast to battleships, where you board via an accommodation ladder, on liners you use a gangway. A matter of tradition.



The "Atlantique" shipyard (Chantiers de l'Atlantique).
Coll. French Lines coll.



Liner passengers probably care not a jot for such subtleties. But today, the Musée National de la Marine is inviting people to take a cruise on SS France.... yes, the liner. It was launched fifty years ago on 11 May 1960 and was an instant success. '[...] It will wed the sea. The sea, so feared and so desired by people; the sea that separates nations but also enables them to reach each other [...] Long live SS France, long live France!' Thus General de Gaulle, after his wife had cracked a bottle on the superb hull. France may have been famous, but it underwent many vicissitudes, lost its name, became SS Norway, and changed beyond recognition. But despite all efforts to save it, with a final change of name to Blue Lady, it was lost – not at sea, but in a demolition site, enabling hundreds of Indian workers to make a living from it, and also recover a number of pieces that have become collectors' items. We are already familiar with "Normandieman". Ever since a fire ravaged SS Normandie in the port of New York, in 1942, fans have been fighting over its finery. "Francemania" is of course a more recent phenomenon, but is steadily gaining ground. A recent public sale organised by Artcurial a few months ago offered over 400 lots from the remains of SS France/Norway. One year earlier, its nose, not to say its bow (some 4 metric tons of sheet metal, 3.51 m high), had become a relic. The bow has not left its new refuge, nor crossed the Seine to adorn the rooms of the Musée de la Marine. It would have seemed incongruous among the many images, photos, items of furniture, tapestries and objects making up the exhibition. This is more focused on the interior of the liner. Once past the windows and

© French Lines

TO SEE

Paquebot France, Musée National de la Marine, Palais de Chaillot, Paris,
Tel.: +33 (0)1 53 65 69 53, www.musee-marine.fr - Until 23 October.
www.musee-marine.fr

W

© Jean Feigelson

Cruise souvenirs Jean Feigelson coll.

videos devoted to its design and production, visitors might think they were in a designer's studio. The decoration of France, aroused much criticism right from the start. "The spirit that reigns over the interior layout of France overall lags forty years behind in terms of all today's forms of art, furnishing and aesthetics," raged Pierre Cabanne, in an issue of *La Revue des Arts* in February 1962. Forty-eight decorators and installers were entrusted with the task of creating a "France" style. It has to be admitted today that this "Utopia of

modern classicism" – as described by Cloé Pitiot, curator of the design department at the Centre Pompidou and one of the authors of the exhibition catalogue – essentially smacks of the "Fifties". The presentation of various furniture items placed as curios on small platforms does not really restore the magical ambiance of the cabins, dining rooms, bars or other areas on board. The architects' sketches and designs, together with the photographs, compensate for this. The series of tapestries by Picart Ledoux, Lurçat,

SS France at New York.
Coll. French Lines.



Gromaire, Coutaud and even Chapelin-Midy – artists well-established with the galleries at the time – seem to enter into the composition of a catalogue listing “the state of the art” at that time, but still without the ambiance. Because what are we basically looking for, in evoking SS France, which was our ambassador and the dream of so many passengers, if not the image it seemed to offer? There are numerous models, of course, and the posters and the photographs commissioned by the Compagnie Générale Transatlantique

(CGT). The ‘longest liner in the world’ now consists of relics, including small objects, paperweights, beach buckets, labels, scarves, lifebuoys, ashtrays and even snowballs. Perhaps what should have been inscribed, like the gigantic illuminated letters F.R.A.N.C.E. installed between the two port and starboard fireplaces, which now lead visitors into the exhibition, was these phrases from a final advertising campaign: “The setting comes from God. The staging from the liner. The players are yourselves.”

Bertrand Galimard Flavigny



EVENT

Now **boarding**

Three books cast different lights on the decoration of SS France, the pride and joy of its country, whereby the success (or non-success) of its interior layout can be seen in context. Just as SS Blue Lady – the final name of France – was arriving off Alang for dismantling in 2006, a book published by Norma was celebrating the first life of the ship, the glorious time when it flew France's national colours between Le Havre and New York. Of the 176 pages comprising the body of the book, around a hundred are devoted to a tour of the ship, deck by deck, backed up with photographs and descriptive texts. The first part deals with the construction and creation of a style specific to the liner. In this chapter, we can read about its not always congratulatory reception by the press of the time. 'On the deck of a ship of 1962, they have dared to set up patios in fake Spanish style, three rows of false tiles, and wrought iron grilles in front of the cabin windows...' fulminated the review *Aujourd'hui*. And it is true, the interior views ring strangely false today, with some unfortunate colour combinations, and ensembles that singularly lack any unity. The contrast is all the more violent given the success of the liner's external features... The catalogue of the exhibition currently under way at the Musée National de la Marine provides an indispensable addition to this first book, as its approach is not merely one of a pleasant stroll around, but over 220 pages of an in-depth, well-documented analysis of the France phenomenon. The chapter by Cloé Pitiot with the eloquent title "Le France, un style involontaire" (Le France: an involuntary style) tells us that multiple constraints – mainly to do with fire, this being the greatest danger in liners – and 'too many contradictory



Tourist class swimming pools, Coll. French Lines.

opinions' led Guillaume Gillet, the architect of the Studies Commission for the ship's decoration to write to the director of the company after the launch of the liner, "I trust we are not mistaken here, and that the younger generation will not think that I was the one who designed this boat." A scathing disavowal... The discordance of the colours, meanwhile, was due to the fact that although the chromatic ranges had been defined for the various areas, the artists who designed the huge tapestries and decorative panels knew nothing about them... In these circumstances, it would have been hard to avoid a decorative shipwreck. A third book dealing with fifty years of decorative arts enables us to see the decoration of Le France in a wider perspective. In 215 pages, Franck Sénant makes a thorough exploration on board the great French liners between the two Frances, that of 1912 and that of 1962, illustrated with hitherto unpublished pictures

like the spectacular perspective of SS Normandie, an absolute reference in terms of naval architecture and decoration, reproduced on the cover of the book. It also analyses the changes that took place on board ships that survived the war, like SS Ile-de-France, considered by Gio Ponti as 'a major disaster for the French decorative arts.' This quotation is taken from the first part of the book, written by Frédéric Ollivier, in which he provides an extremely well-documented summary encompassing the decoration of foreign ships. The Italian designer worked brilliantly, with help from Nino Zoncada, on the layout of Italian liners. Vessels flying the Italian flag had the advantage of designs that were decidedly modern at the time. Fifty years later, Frédéric Ollivier's judgement is dismissive: 'In 1961, SS France

was a long way behind Leonardo da Vinci, delivered the same year to the Italia-Flotta Riunite.' So, when do we get a book on la dolce vita at sea? Sylvain Alliod

READING

"Paquebot France", joint work, hardcover, 240 pp., with numerous illustrations, Musée National de la Marine, distributed by Glénat/Chasse-Marée, 2011. Price: €39.

"Le Paquebot France", by Armelle Bouchet Mazas. Hardcover book with dust jacket, 200 pp., around 280 illustr., Editions Norma, 2006. Price: €49.

"À bord des paquebots. 50 ans d'arts décoratifs", by Frédéric Ollivier, Aymeric Perroy, Franck Sénant, hardcover, 416 pp., around 500 illustr., Editions Norma, 2011. Price: €85.



Normandie apartment room on Le France, French Lines collection, illustration taken from the Musée National de la Marine exhibition catalogue.

EVENT

Remembering **the liners**

There are days when you feel that existence ought to be more like a novel by Paul Morand: a carefree life of luxury. And days when you really fancy setting off from Le Havre to New York on one of those steamers full of old-fashioned charm; when you fancy

relaxing in ports with dreamy names like Valparaiso, Pondicherry or Ziguinchor; doing nothing but play quoits on the upper deck of a big liner, or being intoxicated by sea spray at the bow of SS Normandie. To make it short, making the most of life! On Le Mermoz, for example, you could fall in love with the lovely passenger in berth 54, that young English tourist you bumped into at the backgammon table. Just imagine three weeks on a legendary ocean liner! Those lazy late afternoons, collapsed in a deck chair reading Joseph Conrad, sipping a Bloody Mary. Now, that's the life! While of course, things just aren't like that any more. Today, the last great liners are at anchor, waiting to be broken up by the scrap workers in the Bay of Alang. All that's left are memories... Nowadays the Memorabilia section of the marine antiquities market is where enthusiasts can give free rein to their nostalgia for the "Blue Riband". How otherwise find the perfume of the beautiful stranger of berth 54? So at auctions, they can go and flirt with the former passenger ships of the Compagnie Générale Transatlantique, the Cunard Line or the White Star. For a few hundred Euros, you could treat yourself to some of the "liner spirit" that still haunts our



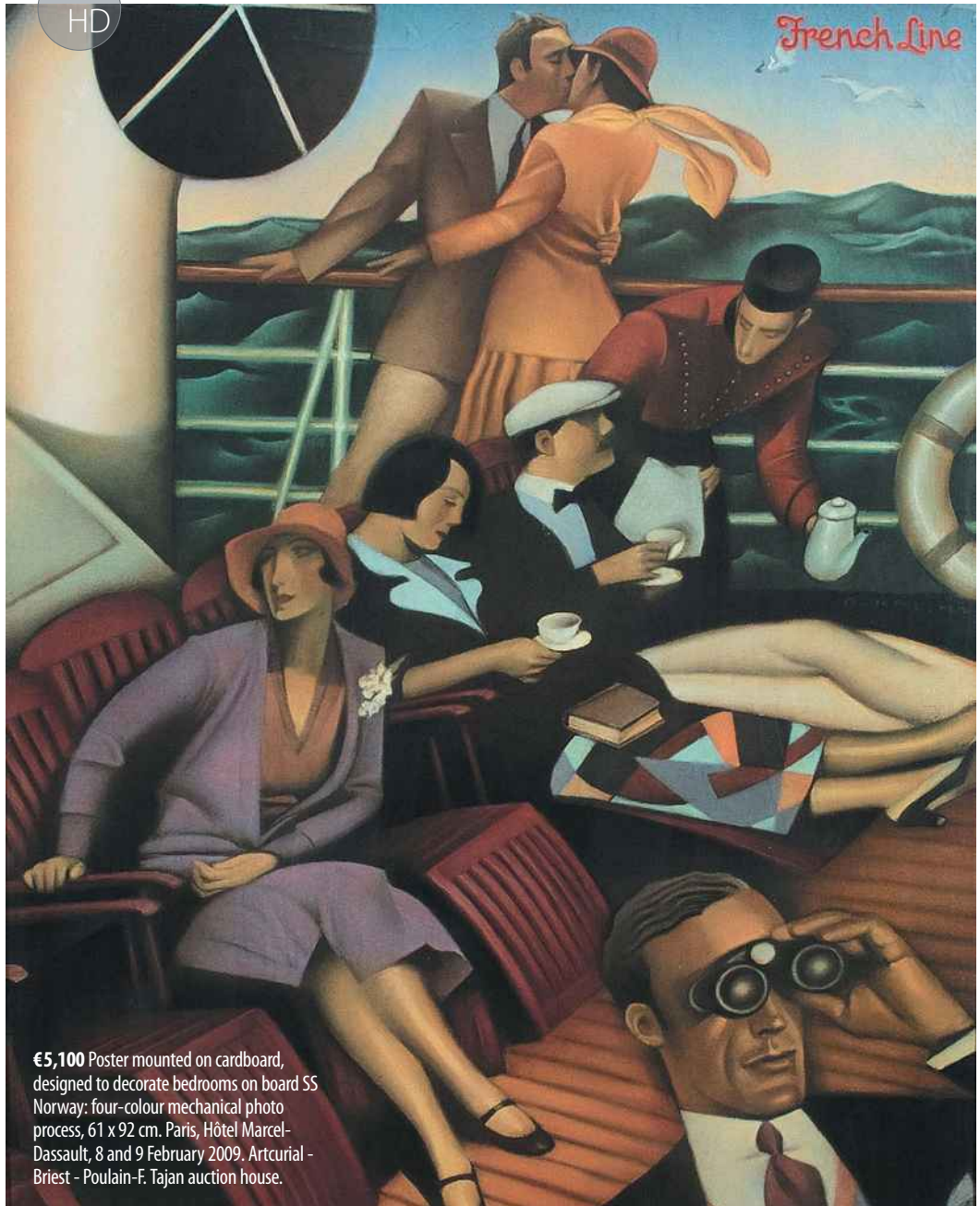
€60 Breakfast menu from SS Normandie. Cover in colour showing the poop and bow of the ship "Le Dauphin Royal 1752", 21 x 27 cm. Marseille, 10 October 2009. Damien Leclerc auction house.

READING

Now boarding! "Paquebot France" retraces the history of this legendary liner, the ambassador of industry and French taste. A well-documented book with contributions from writers, historians and curators on this symbol of the "Trente Glorieuses" period.

"Paquebot France", Editions du Musée National de la Marine, distributed by Glénat/Chasse-Marée, 240 pages. €39.

HD



€5,100 Poster mounted on cardboard, designed to decorate bedrooms on board SS Norway: four-colour mechanical photo process, 61 x 92 cm. Paris, Hôtel Marcel-Dassault, 8 and 9 February 2009. Artcurial - Brist - Poulain-F. Tajan auction house.



\$26,400 A chrome-plated vase for the French Line (CGT) used on board S.S. Normandie, Edgar Brandt and George Bastard, circa 1935. New York, Rockefeller Plaza, 28 June 2007. Christie's.

LINER TABLE SERVICES

The pleasures of eating were truly spectacular on board, bequeathing posterity with enormous quantities of glassware, cutlery, dishes and caviar services. "Often, people began buying rather haphazardly," says expert Gérard Boucher, "then they became collectors, focusing on a particular company or one or more liners." Enthusiasts are found as much in Europe as in the United States or Japan. Gallic hearts will swell to learn that the most sought-after liner is French: SS Normandie (1935-1942). The collection of a West Coast American John Miottel, is entirely dedicated to it. We have seen changes in the market over the past few years, particularly as regards furniture. Dealers and collectors have turned to the great Art Deco designers, who all worked on liners – because these "liner" works are more affordable than pieces on offer in classic sales. So, enthusiasts: take note!

www.miottelcollection.com



collective memory. For, as a poor freshwater sailor, how could you not be tempted by a champagne bucket from SS Normandie (€900), a link from the chain of SS France (€660) or a pair of lamps from the cabin gangway of Le Mermoz (€360)? Blistering barnacles! How could you resist the jacket of the second-in-command of SS Norway (€192), or this charming soap dish of the Messageries maritimes (€84)? In the "big vintage" category, the truly motivated could even land the bow of Le France, a little over four metric tons of steel going for the tidy sum of €273,000. Slightly more cumbersome than a paperweight, this highly decorative object once belonged to one Jacques Dworczak, a long-distance sailor, tireless treasure hunter and dealer in nostalgia, who had himself traded with Indian steel prince Sanjay Mehta. On a smaller scale, those keen on tragic destinies may be interested by the sale of a small suitcase... saved from a huge shipwreck. Over ninety-six years after the sinking of the Titanic, the last living survivor, Millvina Dean, is selling the suitcase of clothes given to help her out by the residents of New York, for €40,000. And then – the ultimate in chic – the numerous relics put up for sale include a fob watch that stopped at 2.20 a.m., the time of the shipwreck, valued at €39,000. And lastly, if you fancy a postcard written on board, a door handle, a chaise-longue, a cabin window or crockery from the captain's table, then go and take a turn at Drouot, or Devizes in south-west England, at the specialists of the genre, Henry Aldridge & Son, "the local auctioneer with a global reputation". That way, you will at last discover the submerged portion of this type of art!

Gilles-François Picard

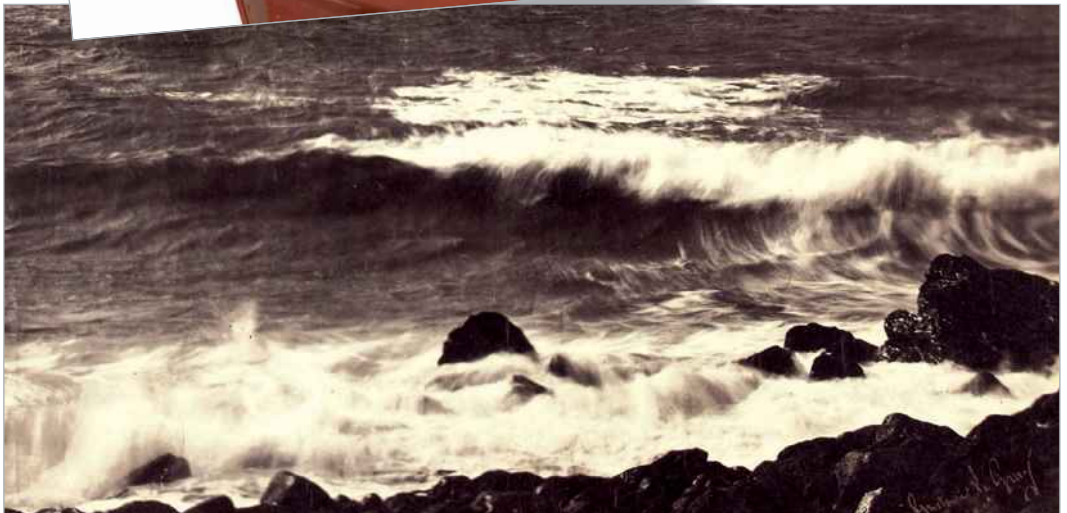
EATING

With Galician sardines with butter from Bordier, cheese from Bernard Antony, etc., the Atelier du France offers tapas-style dishes and takes you on board for a tour of the vineyards, with fine vintages available by the glass. Lying on the banks of the Seine, this new place dedicated to prestige yachting in Paris is also dedicated to a project for a new France liner: 260 metres long, accommodating around 550 passengers. Meanwhile, at the Paris Yacht Marina, you can already enjoy the terrace on the quay!

Paris Yacht Marina. Port de Grenelle, 75015 Paris. Open Wednesday to Saturday from 18.00 to 23.00. Tel. +33 1 40 58 00 33.

THEME

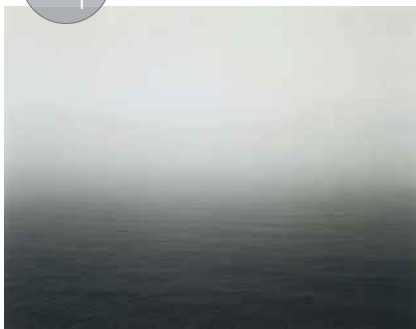
Figures and HD images





THEME

The sea in all its states



€43,330

Hiroshi Sugimoto (born in 1948), "North Atlantic Ocean, Cliff of Moher", 1989, silver print n° 3/25, 51 x 61 cm. Paris, Drouot-Montaigne, 28 October 2006. Cornette de Saint Cyr auction house. Mr Vacher.



€360,990

Gustave Le Gray (1820-1884), "Grande Vague. Cette n° 17 (Sète), printemps 1857" (The Great Wave. This n° 17 (Sète), spring 1857), original proof on albumen print, from two wet collodion negatives, mounted on bristol-board, 33.9 x 41.5 cm. Paris, Drouot-Richelieu, 18 December 2009. Jean-Marc Delvaux auction house. Mr. Di Maria.



€71,200

Gérard Randinan (born in 1953), "Raft of Illusion", 2007, silver print 2008, edition 3/3, 260 x 180 cm. Paris, Drouot-Richelieu, 14 May 2008. Millon & Associés auction house. Mr. Goeury.

€600

Lucien Clergue (born in 1934), twelve photographs by Lucien CLERGUE, preface of Mario PRASSINOS, 1970. Portfolio published by Arelatys containing 200 copies, this one numbered 131, signed by the authors. Compiled for the photographic plates of 11 heliographs on boards and one original proof on board. Original proof: "Nu de la mer" (Nude of the sea), 1969, taken by the author on bromide paper, signed by the author with a signed and dated letter in ink "72" on the montage, 30 x 23.8 cm. Marseille, 23 October 2010, Damien Leclerc auction house.



THEME

The art of **great navigation**

€261,268

Paul Durand-Coupel de Saint-Front dit Marin-Marie (1901-1987), "Cancale. La Caravane" (Cancale. The Caravan), oil on canvas, 128 x 70 cm. Paris, Drouot-Richelieu, 29 October 2007. Deburaux & Associés auction house. Mr. Petitcollot.

€121,200

Henri Martin (1860-1943), "Barques dans le port de Collioure" (Boats in the Port of Collioure), canvas, 60 x 73 cm. Angers, 30 March 2011. Branger-Arènes-Auction auction house.



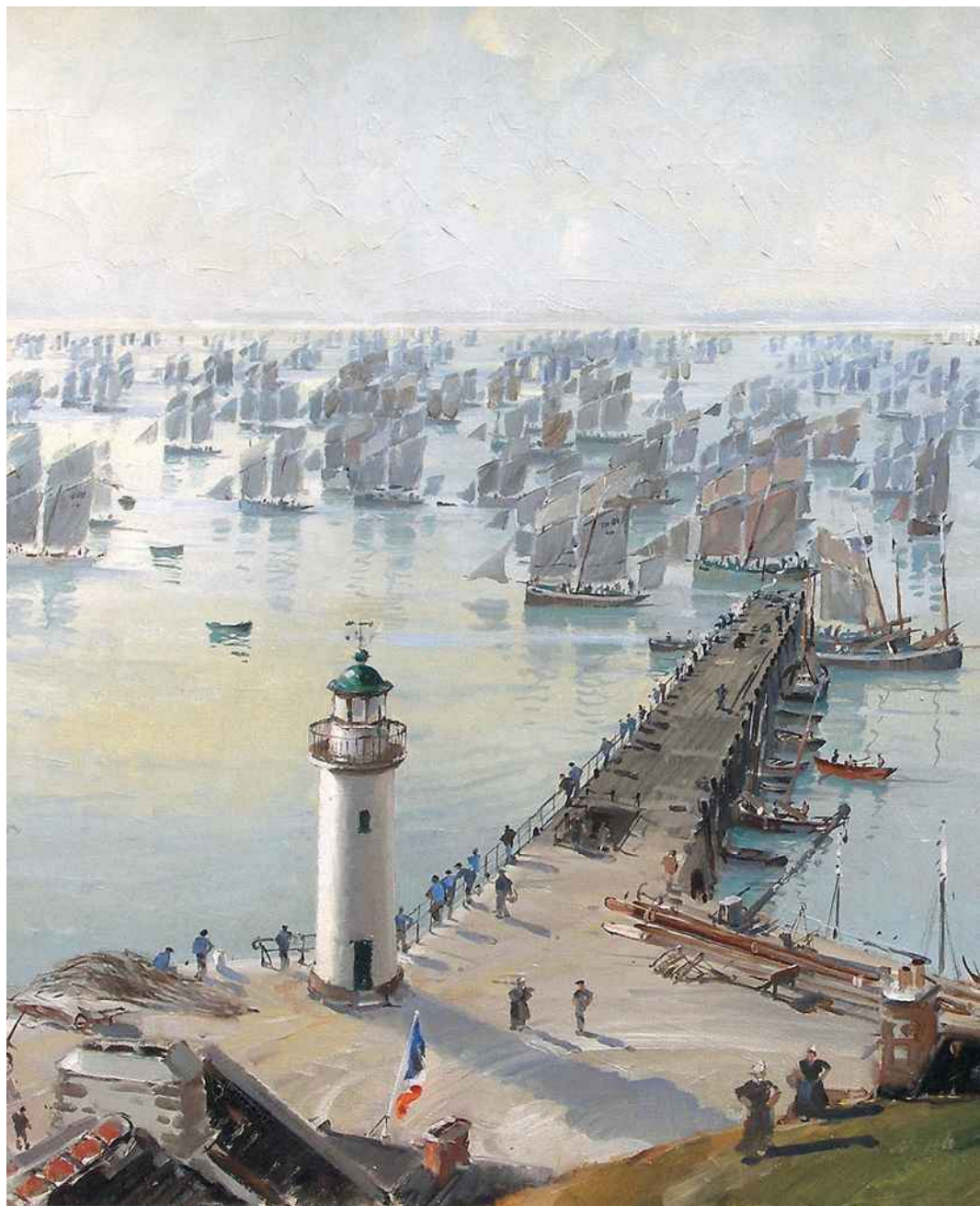
€50,388

Charles François Grenier dit Lacroix de Marseille (around 1720-around 1782), "Le Matin et Le Soir" (The Morning and the Evening), oil on copper monogrammed on bottom left "La +", 20.7 x 28.3 cm. Lyon, 26 June 2010. Lyon Rive Gauche auction house. Mr. Dubois.

€74,460

Pierre Puget (1620-1694), "Le Grand Monarque" (The Great Monarch), view from the poop, admiral boat from the royal fleet, 1668, quill and brown ink, brown tint on vellum, 46.5 x 51 cm. Paris, Drouot-Richelieu, 10 April 2008. Piasa auction house. Mr. de Bayser.







THEME

Souvenirs of **the sea side**

+



€4,600

Complete equipment of deep-sea diver from the Soviet Navy in the 80s, a rubber combination BP-3. Paris, Drouot-Richelieu, 19 March 2006. Boisgirard & Associés auction house. Mrs. Marchand-Saurel.



€84,920

Märklin, "Le Volta", rare pleasure steamboat, with water wheels, in original painted sheet metal, around 1910, l. 56 cm. Chartres, 14 November 2009. Galerie de Chartres auction house. Mr Devilleneuve.



€273,200

Upper element of "France" ocean liner's stem, steel, 235 x 362 x 280 cm, around 4.1 tonnes. Paris, Hôtel Marcel-Dassault, 8 and 9 February 2009. Artcurial-Briest-Poulain-F. Tajan auction house. Mr. Marclihac.



€6,360

Beatrice Mallet (1896-1951), Marinette, painted plaster created in 1930 for the brand "Petit Bateau", h. 56 cm. Louviers, 19 February 2011. Jean-Emmanuel Prunier auction house. Mr. Cazenave.

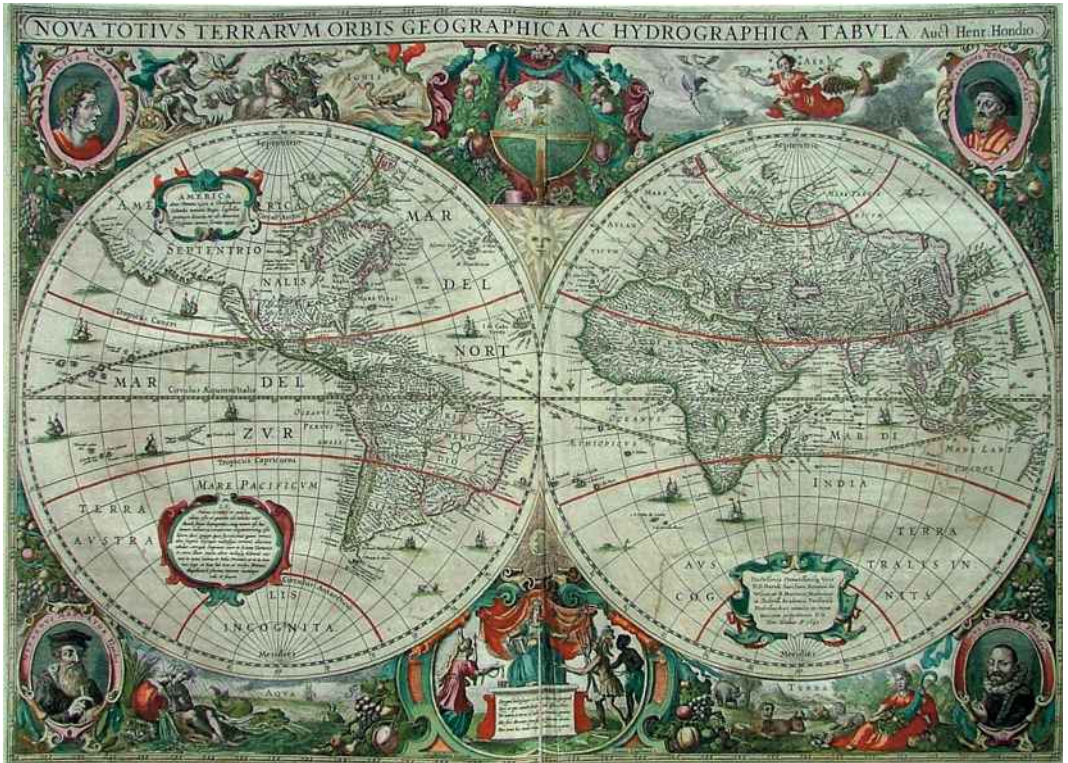
DECIPHERING

Invitation to **the voyage**

s curiosity a reprehensible fault? Not always. Otherwise how would we develop our scientific knowledge, make our finest discoveries or explore our world? Between scientific research, philosophical thinking and the pragmatism linked to the development of human activity and commerce, mankind has pushed back the frontiers in every field, including on land and at sea. A corollary to exploration, the organisation of knowledge in view of its exploitation is given expression in the cartography drawn up ever since the Mesopotamian period. Theorising about the world in all its aspects, the Greeks laid the foundations for this new discipline. Although the known inhabited world, the "ecumene", was then limited to the Mediterranean, the vision of the earth was already global: Aristotle demonstrated the fact that it was round, already sensed by Thales of Miletus in around 650 BC; Eratosthenes took its measurements accurately and suspected the presence of new worlds, opening the way for Ptolemy, who compiled all this knowledge in his "Geographia" in the Second century. The Middle-Ages took up the Greek concept in its globes featuring three inhabited regions: Europe, Africa and Asia, surrounded by the ocean, giving it Biblical symbolism. Sailors then turned this static vision upside down. Driven by the rapid growth of trade, they opened up new routes, whose itineraries were recorded from the 13th century onwards by a new navigation tool, the portolan chart. With the aid of the newly-invented compass, and "rhumb" lines drawn from wind roses to indicate directions, criss-crossing straight lines referred to as "martelory", sailors pinpointed coasts where ports, havens and mooring points were indicated. In the 15th century, the rediscovery in Europe of

Ptolemy's work, translated into Latin and widely disseminated through printing, played a major role in speeding up the great discoveries of the Spanish and Portuguese. This in turn inspired the work of geographers. Geography, facilitated by the invention of efficient measuring instruments, was followed by mathematics and astronomy. Thanks to projections, notably those of Gérard Mercator, the terrestrial globe was represented in its entirety and actual proportions on a flat surface. Maritime commerce was then inextricably linked with cartography, and the Netherlands, home to the Dutch East India Company founded in 1602, were naturally at the centre of the process. The adventure began in 1570 with the publication of the *Theatrum Orbis Terrarum*, an atlas produced by Mercator's friend Abraham Ortelius.

Alongside the large, bulky maps of ship-owners, a tool that was easy to consult was now available, designed for an erudite and wealthy public. Its dazzling success encouraged other Amsterdam publishers to follow suit, of which the most famous were Jacodus Hondius and Willem Blaeu. Married to the daughter of Hondius and the partner of his brother-in-law, Johannes Janssonius, meanwhile, continued the work of the cartographer, to which he added several volumes composing our New Atlas. As shown by its luxurious ornamentation, the latter was designed for a prestigious clientele. Atlases, the gift of kings, pride of princes and accoutrement of influential merchants, were traditionally enriched with profuse decoration, which changed with the tastes of the time, but always featured great imaginative skill. Mannerist and Baroque art thus gave rise to some superb

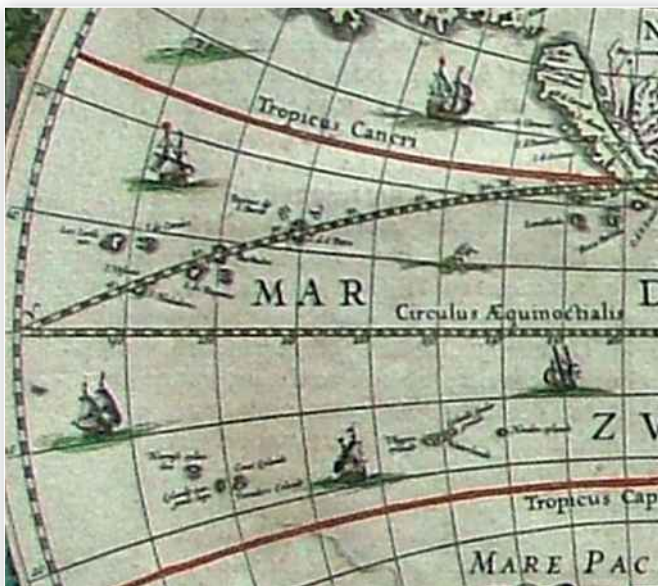


€83,300 Johannes Janssonius (1588-1664), "New Atlas or Theatre of the World, including tables and descriptions of all regions of the universal world", Amsterdam, Joann Jansson, 1649-1653, five volumes in folio, gold-stamped velum with covers, period binding. Montignac-Lascaux, 23 August 2010. Galateau auction house. Cabinet Poulain.

illustrations. However, a page was soon turned, and the French then stole a lead over the Dutch. Apart from the obvious commercial advantage gained by a mastery of geography, the political and military stakes were also considerable, all the more in that colonial empires were becoming clearer by the end of the 17th century. Louis XIV was fully aware of the strategic advantage of cartography in the adminis-

tration of his kingdom and the expression of his power. Under the impetus of Colbert, the Académie des Sciences created in 1666 thus got down to developing the discipline. Thanks to Jean Picard, Philippe La Hire and Jean Dominique Cassini, cartography was now poised to enter a new era: that of the Cartesianism of the Age of Enlightenment.

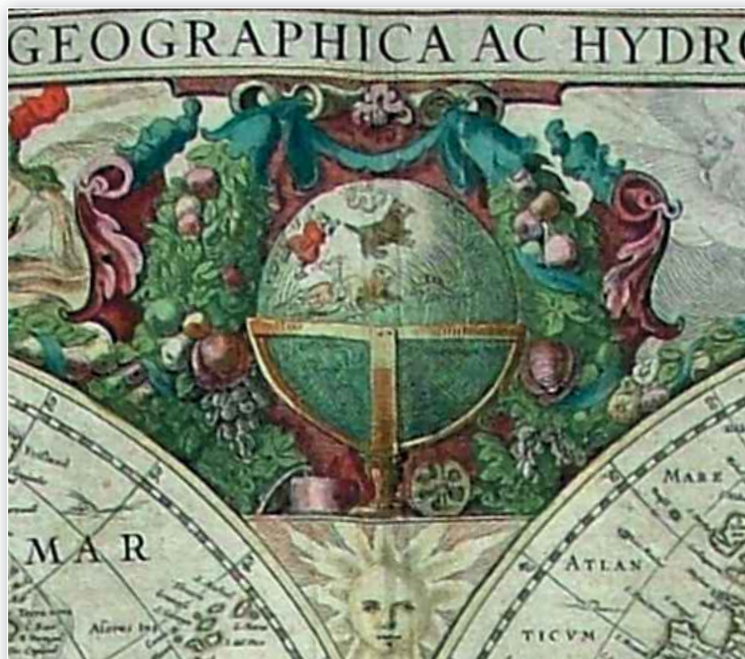
Sophie Reyssat



Scientific knowledge and Baroque decoration

◀ The division of the earth into five zones – the equator, two temperate regions and two poles – dates from Antiquity. It was refined as from the 2nd century BC by the astronomer Hipparchus, who added to it the grid layout of the meridians and parallels. Their projection onto the flat surface of a map causes distortion: the so-called conventional method used by Mercator preserves the right angles but stretches the grid pattern at the poles, while the equal-area projection is designed to preserve the surface areas.

Cartography was not yet free from ► allegory, and a profusion of detail in this respect was highly attractive to princely tastes. Still faithful to the Renaissance, a celestial globe, where animals and mythological characters illustrate the constellations, surmounts a Sun indicating the geographical north. In the south, illustrated by the Moon, an evocation of the four continents is placed in counterpoint. Turbaned Asia, America dressed in feathers and armed with a bow and Africa, sporting a loincloth, offer gifts to crowned Europe.



While the sea monsters of the 16th century have given way to ships flying the Dutch flag, Baroque decoration is still very present in this map. Surrounding the globe exuberantly, it notably makes reference to the basic elements of the cosmic balance: the four complementary elements, air, water, earth and fire. The latter, *ignis*, is thus represented by Apollo's chariot and the salamander being reborn from the flames belched out by the dragon.



Three emblematic figures in cartography are shown at the corners of this map: Claudius Ptolemy, Gérard Mercator and Jacodus Hondius. The fourth, Julius Caesar, better known for his conquests than for his talents as a geographer, seems somewhat incongruous in their company. We should not forget, however, that topographers, or "agrimensores", travelled with legions to draw up guides for the armies, and that our celebrated Imperator wanted to have a description of the world at hand. Agrippa produced this later on under Augustus.

Pushing out the boundaries of maps, fresh explorations made it possible to add continents and delineate their contours more accurately. At the date of this model, America – represented for the first time by Waldseemüller in 1507 – has not yet revealed all its secrets: California, for example, is shown as an island. Other lands are known about, but cannot yet be drawn, as seen in the indication of "terra australis", one of the first on a map. The South Pole is still *terra incognita*.



DESIGN

Those virtually invisible **Laverne**...

Transparent to the point of disappearing, the furniture by Estelle and Erwine Laverne can be seen as an allegory of the singular destiny of this couple, stamped nevertheless with the brand of innovation. We know more about them through the fleeting appearances of a few items of their furniture in public sales than through any specialist books. It is as though Estelle and Erwine Laverne have been forgotten. And yet in their time, they built up a little empire around the design, production and distribution of wallpapers, fabrics and furniture, whose reputation and production went considerably beyond the borders of the United States. In June 1952, *Domus*, the famous Italian review, devoted three pages to their New York show room on 57th Street. William Katavolos, Ross Littel and Douglas Kelley had designed a huge, uncluttered space there to exhibit wallpapers and textiles on mobile screens, the whole enlivened with mobiles by Alexander Calder and Ruth Asawa. These three former students of the Pratt Institute also produced a collection of furniture called the "New Furniture Group". They worked for the company from 1949 and 1955, and on top of the models for wallpaper and fabric, they designed around fifty items of furniture in anodised aluminium, steel, Carrara marble and leather: perfect illustrations of "good design made in the USA". The elegant three-legged T chair (1952) became a reference, and received the AID Award for the best piece of American furniture, joining the MOMA collections in 1958. But the mainstay of the Lavernes' commercial success remained their textiles and wallpapers. Erwine first studied in the US before attending the Beaux-Arts in Paris. He then became a specialist in marblisation

and wood grain painting, and in 1929 won a gold medal for his imitation marble at the international art exhibition in Brussels. As a student at the Art Student League of New York in 1932, he met Estelle, and they married two years later. He then worked with his brothers and his father, a painter and decorator for whose murals he produced the backgrounds. As recounted in the *New York Times* of April 2004, by writer and artist Elaine Mayers Salkaln, his future was shaped by the failure to arrive of a wallpaper ordered from France. So the Lavernes decided to make it themselves... In 1938, *Laverne Originals* was founded. Four years later, the company got a real boost through a chance meeting worthy of the American dream. At Macy's, while he was looking for some place mats, Erwine expressed his disgust at the ugliness of the models to a sales assistant, who turned out to be a vice-president of the department store chain, and challenged him to do better. Erwine went back with his own designs, which were immediately put into production and backed up by considerable advertising. Thousands were sold, and were soon joined by matching wallpapers and fabrics. In 1948, the company became *Laverne*



International, the same year it won the Metropolitan Museum American Fabrics Award. Estelle exhibited her fabric "Fun to Run" there, inspired by "La Danse" by Matisse. This textile also illustrated the couple's particular perception of space, influenced by one of their teachers at the Art Student League, Hans Hofmann, who considered it "filled with movement". Erwine developed a silkscreen printing process that resulted in Marbalia, an imitation marble wallpaper shown for the first time in Belgium in 1951. Its gigantic, leafy design echoed the "all over" of American abstract Expressionism. Further success. They also called on other designers, including, as from 1945, textile specialist Ray Komai, architect Oscar Niemeyer, graphics

designer and decorator Alvin Lustig and designer and theoretician György Kepes. At the same time, they opened show-rooms all across the United States and in Canada. As interior architects, they also worked on Otto Preminger's house in New York, the Sheraton Hotel in Dallas, and offices for Ford and General Motors.



Estelle (1915-1997) and Erwine Laverne (1909-2003), Jonquil armchair (90-LI), manufactured by Laverne International, 1959, moulded transparent Plexiglas on a foot.

© Maxime Champion. Courtesy of Galerie de Casson



Estelle and Erwine Laverne, Champagne chair (CH-1), manufactured by Formes Nouvelles, 1962, moulded Plexiglas shell, polished cast aluminium foot, leather cushion. © Maxime Champion. Courtesy of Galerie de Casson

100% plastic!

The Lavernes' success story took a new direction in the second half of the Fifties, when they themselves focused on furniture, and created the Invisible Group, announced in 1957: revolutionary chairs made entirely of Plexiglas. Many books forget their pioneering role, and as regards the conquest of plastic materials happily cite Charles and Ray Eames, the designers in 1948 of the first moulded fibreglass-reinforced polyester armchair; the Tulip chairs of Eero Saarinen in 1956 – but whose foot is in cast aluminium – and the Cantilever chair by Verner Panton, which was designed in 1960 but only went into production in 1967 once a whole troop of technical problems had been resolved. This is traditionally considered as the first chair entirely in plastic... as long as you forget the Invisible Group produced in 1959! Erwine justified the transparency of this chair by the fact that "the most important element in rooms is people, not furniture." Their approach was much more that of artists than of designers. Designated by the names of flowers chosen by Estelle: Lily, Jonquil, Buttercup and Daffodil, these chairs with their organic forms made the cushions on their seats seem to float in space. Meanwhile they produced the Lotus chair in white moulded fibreglass, like the Tulip chair, with metal feet. In three years, the Lavernes dreamed up around forty items of furniture,

which they produced and distributed as far as Europe. They felt free to "quote", as with the Champagne, making an obvious reference to Saarinen's Tulip – and after a legal battle, they even succeeded in registering the model. But their bent for litigation was to be their undoing. In 1946, the Louis Comfort Tiffany Foundation sold Laurelton Hall, the huge property by the sea on Long Island, which had belonged to the famous designer. The Lavernes bought part of it, and settled in the outhouses, which they transformed into a real colony of artists, with design studios and production workshops. The island is an enchanting place with an idyllic view over Oyster Bay. They commissioned a mobile from Calder for their new house. When he came to construct it, he was so taken by the creative atmosphere that he designed two wallpaper patterns for them. A dream indeed... But the neighbours were less enthusiastic, and in 1952, started legal action to restore the character of the place as a residential zone. The Lavernes dug in their heels... The case went all the way to the Supreme Court, and cost them their fortune. Their company did not survive the injunction to stop all business at Laurelton Hall at the end of the Sixties, even though Tiffany's luxurious house had been engulfed in flames in 1957. Halfway between grandeur and decadence, there remains a whiff of furniture light as air...

Sylvain Alliod

Estelle and Erwine Laverne, Tulip chair (120-LF),
manufactured by Laverne International, 1959, white
moulded fibreglass shell, white lacquered foot.



© Maxime Champion. Courtesy of Galerie de Casson

INTERVIEW

Eugène Delacroix

June 1863. Jenny, the faithful housekeeper, shows us into the artist's apartment in the Place de Fürstenberg in Paris.

La Gazette Drouot: Although you are very famous, we know little about you.

Eugène Delacroix: As I am eternally ill, I have renounced all the vulgar distractions of the world, and I very often spend my evenings by the fire. Some have mistresses and run after them; but I myself prefer to work. I am no fool: titles and honours are useful, because they ensure, on fragile moral bases, the recognition of what one wants to achieve. I am happy to play the games of others, but with the purpose of being able to impose my own... After all, I submitted my application to the Académie eight times! It eventually worked out.

You have achieved venerable heights, which many envy you.

And yet nothing was by any means certain. At the fall of the Empire, I saw myself denied all hope of an official career, as my family were too poorly viewed by the Restoration. Then the past gradually settled down, as one might say, and I applied for many prestigious positions – like the Director of the Louvre and Director of the Manufacture des Gobelins. But all things considered, I quickly realised that intrigues, in taking up all my attention, were detrimental to my peace of mind. And so I adopted a prudent and inexpensive social policy, while being no man's fool – most men are scoundrels and tedious, including many artists. Take Ingres... He is an excellent painter, but absolutely incapable of behaving in public. Thank

God, despite my retreat, the company of women seems to have infinitely more charm.

To our knowledge, no woman has yet won your heart.

A woman is just a woman; one is basically pretty much like another. Painting is my sole muse, my only mistress, my sole and sufficient voluptuous pleasure. A woman is a delicious objet d'art that may indeed excite the spirit, but an objet d'art that is disobedient and disturbing if you give her the keys to your heart. Yes, sometimes, it is true, during the darkest moments in my life, I would like to have joined my soul with that of another ...

A feverish and frustrated destiny, like that of a Romantic hero!

(Smiling) My upbringing has made me reserved... But under the surface, my senses are ardent and my passions intense. In the words of dear Charles (Baudelaire, Ed.), I am a volcano crater artistically concealed by bouquets of flowers. Moreover, as you will have seen when you arrived, there are no rusty weapons; no old Gothic ironwork; no bric-à-brac. Byron, now: there's a real romantic hero, while I am just an admiral.

TO SEE

"L'orientalisme en Europe, de Delacroix à Matisse", Centre de la Vieille Charité, 2, rue de la Charité, 13002 Marseille, Tel.: +33 (0)4 91 14 58 56, www.marseille.fr or www.rmn.fr - Until 28 August, Tuesdays to Sundays from 11.00 to 18.00; late opening on Fridays until 22.00.

This exhibition gives a foretaste of the major events planned for 2013 on the occasion of Marseille Provence, European capital of culture.





€9,518,748 present value Eugène Delacroix (1798-1863), "Choc de cavaliers arabes" (Collision of Arab horsemen), 1834, oil on canvas, 81 x 100.5 cm. Paris, Drouot-Richelieu, 19 June 1998. Piasa auction house. Mr. Th. Picard.

ring onlooker! My French and German forbears set me at birth at a crossroads, where the heredities of two opposing worlds meet. That must be obvious from my work.

And yet they say that your father was none other than Talleyrand.

(Drily) The things "they" find out before they come to my home! What would I know? I was absent at my conception, as far as I know. Through my mother, I am the grandson of Oeben, Louis XV's cabinetmaker. I am also the nephew of the painter Riesener, himself the

son of a great cabinetmaker of the Mobilier de la Couronne, who was the second husband of my grandmother. To sum up, a family of artists, which enables me to say with certitude (looking us straight in the eye) that I know where I come from! Through my uncle, to whom I was very close, I was able to enter Guérin's studio and make the acquaintance of Baron Gérard, who became the official painter to Louis XVIII. In reality, it was thanks to my mother that I was soaked in art. She died when I was 16, and I had to earn my living by my brush. It was the shock of discovering Goya's work that finally convinced me, together with Raphael.



Eugène Delacroix, "Chasse au tigre" (Tiger hunt), 1854, oil on canvas 73 x 92 cm. Paris, Musée d'Orsay, bequest from Alfred Chauchard, 1910.

What about your contemporaries?

With Guérin, I met a number of interesting artists, like Ary Scheffer and Géricault. Ah, Théodore, I so admired his elegance... His death was a great sadness to me, because we got on very well. We shared the same passion (long silence). To tell the truth, life with all its disillusionments and grief has constantly repressed my enthusiasm. By the age of 45, I had lost all the people who were dear to me, I only had art as a reason for living. One day, a friend said to me that it would only take a few years to achieve indifference. Poppycock! It is taking an unconscionable time for my nerves, and I suffer from perpetual spleen. But let's be clear: truth is only revealed to geniuses, and geniuses are always alone. I have the impression that even in death, I will remain on the heights, somewhere a little apart... You know, what the public will be unable to grasp will be understood by artists.

Despite your delicate constitution, you have painted some very large-scale works.

It's an inexpressible treatment, my heart beats faster when I find myself in front of a big wall that needs painting. At the Eglise de Saint-Sulpice, the Chapel of the Guardian Angels took four years of labour. It's true that I adopted a very strict timetable to conserve my strength, but the project procured me such pleasure, above all, that I was no longer the slightest bit worried

about my health... (Melancholically) It's very simple, everything that can be called a pleasure has disappeared from my life. Because a single one, which is harsh, demanding and terrible, has replaced all of them: work. It's not only a passion, it's a mania.

Like that of your most famous pictures – all steeped in the Orient, incidentally...

I have always been drawn to the Orient. The works of Gros and Girodet, on their return from the Egyptian campaign, had a great influence on me when I was a young artist. Furthermore, from the point of view of public opinion, being interested in that theme was, as I thought then, a good way of standing out. But my greatest satisfaction was to observe that even beside Constable, those pictures held their own. I can tell you without shame that the Arab world was what really helped me discover the beauty of the Antique. In addition, people and things strike me in a very different light since my return.

All in all, what should we remember about you?

First of all that in my work, the truth of light means little, in the end. For me, light is only an instrument that makes it possible to enhance another intensity: moral intensity. And then it is important to understand this search for unity that has always inspired me, and was so lacking with Géricault. Unity is my fundamental dogma. (Making a sweeping gesture to the paintings hanging on the wall) All this has to last! Today, I am far more seeking the general atmosphere and, the music in a picture! George (Sand, Ed.) said of me that I was a musician, all musician... (laughing) Moreover, in front of my paintings, it was said that Chopin "listened" to my pictures more than he looked at them. (Suddenly becoming sad again). But you know, the great pain of life is the inevitable solitude to which the heart is condemned. I wouldn't wish it on anybody...

Interview by Dimitri Joannidès

READING

The exhibition catalogue, paperback, 28 x 24 cm, 320 pp., 264 illustrations, co-publication of RMN/Grand Palais, Paris (2011)/City of Marseille.



MUSEUM

Dogon

IN PARTNERSHIP WITH

★ **musée du quai Branly**
WHERE CULTURES MEET IN DIALOGUE

The exhibition staged at the Musée du Quai Branly shows all the power of the arts developed by the Dogon, whether in wood or metal, and whether expressed in large impressive pieces or small powerful objects, as outlined by Dogon art expert and exhibition curator Hélène Leloup. It presents the artistic history and culture of the Dogon from the 10th century to the present day, through more than 330 exceptional works from collections around the world, now brought together for the first time in France. Art from the Dogon area has provided some of the best-known work created by African cultures. In addition to the treasures that have made Dogon art famous, the exhibition features religious and everyday objects that reflect the metaphysical and aesthetic preoccupations of the population who made them. The typology of these objects, made with various techniques, has rarely been unveiled with regard to major pieces of statuary. More than ten centuries of history, in terms of the people's establishment and their artistic and cultural influences, are thus explored through a unique

ensemble of incontrovertible masterworks and unseen everyday objects that reflect the progressive settlement of the Dogon country and its rich stylistic diversity. In over 2,000 m² in the Galerie Jardin, the "Dogon" exhibition consists of three main thematic parts, illustrating the art history and culture of this population through a range of artworks.

Dogon migration, history and origins

Recent historical research on West Africa has shown that the people who settled in various parts of the region were not isolated. The waves of migration, caravan routes, long-distance commercial trade and exchanges with other peoples residing in the Bandiagara region had left behind a network of contacts long before the arrival of Europeans. In this way, the Dogon population was enriched with assets provided by neighbouring civilisations.



Snake, iron, 27 cm. Private collection © musée du quai Branly, photo Hughes Dubois

TO SEE

"Dogon", Galerie Jardin, until 24 July.

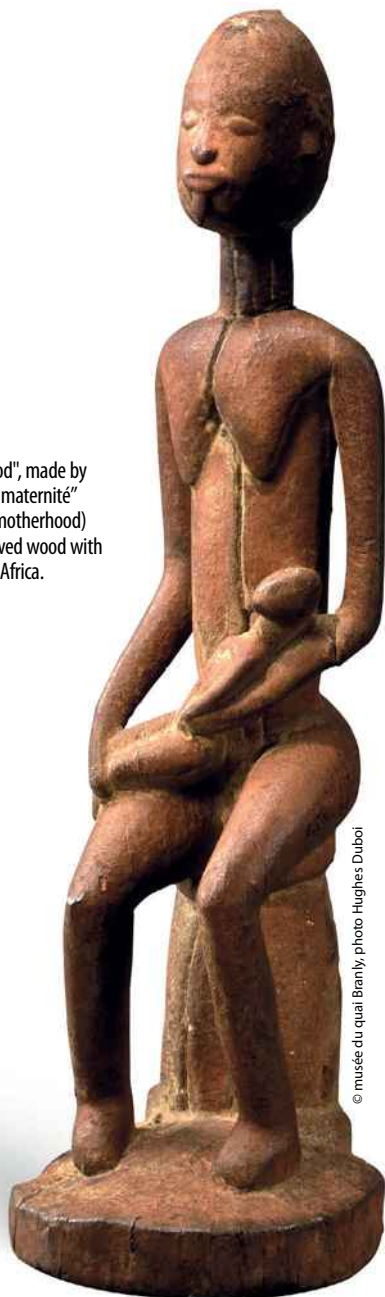
www.quaibranly.fr

W



Cavalier, N'duleri, 16th-17th century, hard patina wood, 68.9 x 17.8 x 44.5 cm,
North Centre of the plateau of Bandiagara. New York, USA, the Metropolitan Museum
of Art, The Michael C. Rockefeller Memorial Collection, bequest of Nelson A. Rockefeller, 1979.

"Red Motherhood", made by
 "Le maître de la maternité"
 (The master of motherhood)
 14th century, carved wood with
 pigments. Mali, Africa.



© musée du quai Branly, photo Hughes Duboi

Statuary styles of the Dogon country

Apart from the apparent unity of a common identity built up over the centuries, the statues in this part of the exhibition reveal the remarkable creativity of the Dogon. It explores the underlying complexity of the Dogon area, mistakenly perceived as a cultural continuum. Divided into different styles corresponding to widely varying groups of people and geographical zones, 133 exceptional sculptures exemplify this wealth of diversity: Djennenke, N'Duleri, Tombo, Niongom, and Tellem, Gogon-Mande, Tintam, Bombou Toro, Kambari, Komakan, and the styles of the Séno cliff and plain. When they reached the Bandiagara plateau, the Dogon encountered groups already living in the region who had developed a material culture. Tellem sculptures and textiles found in sanctuaries coexist with Niongom and Mande-Dogon art, while Djennenke sculptures in the North and Tombo pieces in the centre of the plateau were produced by different migration waves.

Anthropological fascination: paintings and masks

In the West, the emerging interest in Dogon art, from the Bandiagara conquest in 1893 to today, is primarily a scientific pursuit, as witness the Dakar-Djibouti mission (1931-1933). This part of the exhibition explores the institutional methods used to gather the first collections, which were the starting point for spreading knowledge about Dogon art in the West. Two important figures with an intense anthropological interest, Louis Desplagnes and Marcel Griaule, help us to understand how Dogon art captured European curiosity and taste. Louis Desplagnes' book of 1907, "Le Plateau central nigérien" (The Central Nigerian Plateau), contains his first studies of the art and culture of the Dogon region after his expedition to the Bandia-

READING

Dogon Catalogue, co-published by Branly/Somogy, 400pp., paperback: €39, hardback: €49; iPad Dogon album; Dogon special edition published by Connaissance des Arts.

gara region. There he discovered cave art remarkable for the liveliness and energy of its expression. His collections were then handed over to the Musée Ethnographie du Trocadéro. About twenty rock paintings are presented in this subsection. In "Masques Dogons" (Dogon Masks) (1938), Marcel Griaule introduced a very precise ethnographic typography. A favourite subject of research, the Dogon mask played a major part in laying down the foundations of this ethnological practice. The thirty-five masks are classified in the same way as in his book. A multimedia programme invites visitors to learn about the discovery of Dogon art, its dissemination and the start of major collections in the West.

Vessels of the sacred: collectors' items

At the same time as these scientific endeavours and new field research missions, the fascination with Dogon objects and iron items increased. Collectors not only acquired statues, but also unique objects. A 35-minute film of excerpts from Jean Rouch's "Dama d'Ambarra" (1974) adds further information to the first part of the sequence. The 140 objects exhibited in the last section show that Dogon sculptors tended to evoke original myths when creating everyday objects and architectural components, such as jewellery, bronze and iron objects, pulleys, doors, locks, seats, headrests, animal sculptures, altars, arches, cups and plates. These evoke the same magical and theological themes as the sculptures displayed in the first part. At the end of the itinerary, the Pillars of Togu Na, the "House of Words" – an open construction erected at one end of Dogon village centres – lead to the musée du quai Branly's Djennenké statue, an incontrovertible masterpiece of Dogon art.

Hélène Leloup

Exhibition curator and Dogon art specialist, this major figure in the African art market opened her first gallery in 1956 in Paris, then another one a few years later in New York. In 1977, she opened one on Quai Malaquais. Through her expertise and the exhibitions she has presented, she has contributed a great deal to the spreading and development of African and Oceanic art. She published a reference book on Dogon statuary in 1994.



© musée du quai Branly, photo Patrick Gries

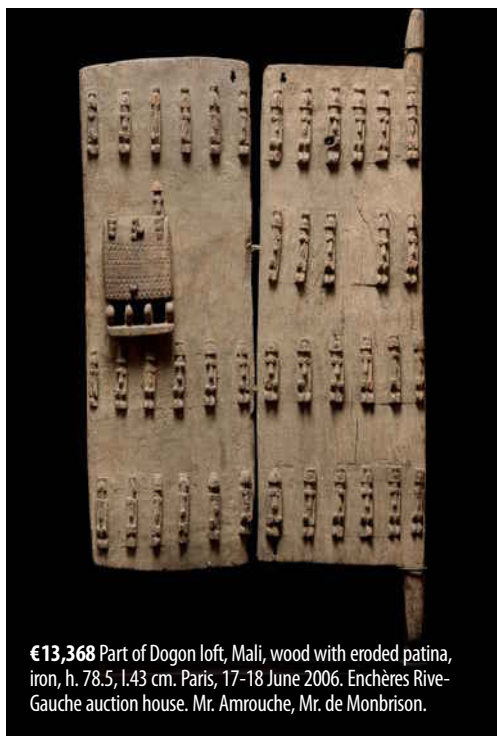
Great Djennenké androgynous statue, dugout wood, 9th-10th century, Bandiagara (region), Africa, acquired through the sponsor AXA, with the support of Hélène and Philippe Leloup.

TRENDS

Bidding for **the Dogons**

The sun rises on the steep cliffs of Bandiagara, a long wall of pink sandstone lying in eastern Mali, in the Niger Loop. This impenetrable mountain provided a refuge for a community in exile, the Dogon. Driven out of the Mande country to escape Islamisation during the 14th or 15th century, they found refuge in this stony

site, where the Tellem people were already living. Here, under an azure sky, the cliffs look out over verdant plains and arid plateaux. A striking image... And early on, one that fascinated Europeans. After the mission led by Commandant Louis Desplagnes in 1905, Marcel Griaule, the father of modern ethnology, made it his special area of study. After the celebrated Dakar-Djibouti expedition between 1931 and 1933, Griaule and his team brought back an immense amount of documentation, some 3,000 objects, three times as many photographs, 1,500 metres of film and countless handwritten datasheets. Other missions followed, up to 1971, including Sahara-Sudan, Paulme-Lifchitz, Calame-Griaule, and half a century later, the Dogons are the best known people in Africa. But they have not yet revealed all their secrets. Seventeen years after the Dapper Museum exhibition, and eighty years after the one at the Trocadéro Ethnographic Museum, the exhibition at the Quai Branly museum enables us to take stock of this culture. Following in the footsteps of Michel Leiris and Marcel Griaule – we naturally think of the latter's book *Dieu d'eau* (Conversations with Ogotemmêli), based on the accounts of an old hunter –, which revealed 'to the white world a cosmogony as rich as Hesiod's', many people have attempted to penetrate Dogon thinking. So we should know, for example, that Amma created Earth and made it his wife; that of this union were born Yurugu, or "Pale Fox", the source of chaos, and the Nommo twins, who were both male and female. Dogon statuary reflects these concepts of hermaphroditism and twinship. To honour the divinities, dancers dressed in ambiguous costumes whirl around, stamping the ground. This is seen in the mask dances held at the funeral of the Hogon, the spiritual leader.



€13,368 Part of Dogon loft, Mali, wood with eroded patina, iron, h. 78.5, l.43 cm. Paris, 17-18 June 2006. Enchères Rive-Gauche auction house. Mr. Amrouche, Mr. de Monbrison.

HD

€145,834 Dogon statue.
Paris, Drouot-Montaigne,
8 June 2005. Calmels - Cohen
auction house. Mr. Amrouche,
Mr. de Monbrison.



€247,000 Dogon n'duleri
maternity statue from the
Bandiagara region (Mali).
In wood with a fine dark,
glossy patina (h. 83 cm),
she is shown standing,
carrying a child on her
back. Paris, 1 December
2010. Christie's France
auction house.



€173,600 Front part of Dogon ritual arch, Mali, bichrome hard wood, h.45 cm, l. 50 cm. Paris, Drouot-Richelieu, 17-18 June 2006. Enchères Rive-Gauche auction house. Mr. Amrouche, Mr. de Monbrison.

Griaule collected over a thousand of these masks: the Kanaga, Yana Gulay, Satimbe, Sirigie masks, and so on, made by the dancers themselves. As to the statues, these sculptures with their timeless beauty were exclusively entrusted to the blacksmith. Wood was used to create these famous couples, masterpieces of Dogon art, and these figures with raised arms, begging for rain or Amma's forgiveness, a subject already present in the

Tellem culture. Another major – and universal – theme is the maternity figure. 'These legendary figures were long reserved for a certain intellectual elite,' notes specialist Pierre Amrouche. When they arrived on the art market during the Fifties, they soon turned out to be intended for another elite - the financial elite. And because we have to talk money, potential buyers should be prepared to pay at least €10,000 for one of

these effigies, but should set aside at least €100,000 for the major pieces. Masks are more affordable (between €2,000 and €20,000). Collectors will of course remember the dispersion of the Hubert Goldet collection, one of those with the most Dogon pieces, sold in Paris in 2001. Thanks to the donation of this enthusiast in 1999, the general public can admire many masterpieces in the Museum, including the figure attributed to the « Maître des yeux obliques » (Master of sidelong eyes) and the maternity statue assumed to be the « Maître de Tintam » (Master of Tintam). Two ambassadors for Dogon art to be contemplated at the Quai Branly museum... Because the sun never sets on the world's cultures.

Stéphanie Perris-Delmas

Other prices



€198,750 Dogon djennenké torso (Mali), 11th/12th century, in deeply furrowed wood; h. 99 cm. Paris, Galerie Charpentier, 30 November 2010. Sotheby's France auction house.



€64,440 Mali, Dogon, sceptre or staff, hard wood, thick crusted patina. Total h. 63 cm - figurines: 33 cm. Paris, Drouot-Richelieu, 5 December 2008. Piasa auction house. Mr. Amrouche, Mr. de Monbrison.



€12,152 Dogon Satimbe mask, Mali, polychrome wood, house fabric, fibres, cowry shells; h. 116 cm. Paris, 17-18 June 2006. Enchères Rive-Gauche auction. Mr. Amrouche, Mr. de Monbrison.



€3,249 "Sirigie" (two-storey house) mask, painted wood with natural patina, black paste decoration in negative. Mali, Dogon, h. 168 cm. Paris, Drouot-Richelieu, 15 June 2007. Beaussant - Lefèvre auction house. Mr. Roudillon.



€2,640 Hyena or cheetah "Yuno, Nyunu" mask, wood, traces of brown and white polychromy based on mineral and vegetal colourants. Dogon, Mali, Sanga region, h. 25, l. 18 cm. Fondation Dosne-Thiers, 26 May 2008. Gaïa auction house.



€17,015 Dogon Satimbe mask, Mali, polychrome wood, metal, fibres, h. 107cm. Paris, 17-18 June 2006. Enchères Rive-Gauche auction house. Mr. Amrouche, Mr. de Monbrison.

COLLECTION

The Frick Collection

At the heart of Museum Mile, the lungs of New York museums running along Central Park, there is a unique place designed by a wealthy industrialist, surrounded by excellent art dealers. Located in downtown Manhattan, paradoxically in a bubble of tranquillity, endowed with an exceptional collection but without being excess, housed in a beautiful building but all in all peaceful and filled with the urban charm of anonymity, the Frick Collection remains a museum without parallel. It is amazing that the content is denoted at first by the place and its surrounding, which are far from having the assets of a Roman palace from the Renaissance or a small French castle, even though it is home to the wonders signed Vermeer, Titian and Holbein. The originality of the place rightly holds a particular relationship between the master paintings that were more used to being seen in more impressive frames, and a house in a bourgeois town, certainly big but on this scale it remains just a house. If Henry Clay Frick was able to select rare masterpieces, he also created an exclusive home, suitable for works and furniture... A space that reflects both home and museum and where compromises are numerous between classicism and modernity, European taste and American invention, aristocratic and bourgeois aspirations, the concern of being at the centre of a capitalist metropolis and the desire to be protected by all sorts of filters. Here there is a strategy whereby Frick is the craftsman, but where there are also very New York fantasies and qualities, which makes this location reveal the city dreams to its apogee. Today, with the putting in perspective of the American supremacy, this great collector's little palace shines an even more melancholic and suggestive light. One goes to

the Frick Collection to admire Turner and Bellini, but also to enjoy this particular setting that tells us how classical painting crossed the Atlantic to be collected by an American millionaire, industrial despot and knowledgeable collector. One also goes to access the relative but real cosiness of a living room in which, above the fireplace, hangs a Greco, flanked on its right a Holbein. In short, we go to see a museum that seems hardly like

Jean Auguste Dominique Ingres (1780-1867),
"La Comtesse d'Haussonville" (The Countess d'Haussonville),
 1845, oil on canvas.



© The Frick Collection, New York, photo Michael Bodycomb



© The Frick Collection, New York, photo Michael Bodycomb

Giovanni Bellini (vers 1433-1516), "Saint François dans le désert" (St François in the desert), around 1840, oil on wood.

one, especially during the era of major exhibitions. The place is bourgeois, but the visit is almost aristocratic... Henry Clay Frick, born in 1849 in West Overton, made his fortune in coal, through the sweat of miners who mined coke in Pennsylvania. He joined forces early on with Andrew Carnegie, the steel tycoon to whom his armies of workers provided coal. He was a ruthless boss who did not hesitate to break strikes with violence – the Homestead strike resulted in sixteen deaths and Frick was subject to an assassination attempt by an anarchist. At the beginning of the 20th century, he was very

wealthy and having virtually abandoned his business at the dawn of the fifties, he decided to leave Pennsylvania to settle in New York. He built his new home opposite Central Park and during the mid-1910s, aided by the art dealer Joseph Duveen, he bought back an important part of the J. Pierpont Morgan's collection, including Limoges enamels, Renaissance bronzes, Chinese porcelain and French porcelain from Sèvres and 18th century French furniture. These items would decorate his house alongside his collection of paintings, which were already important. He immediately conceived his resi-

dence as a case for his works, already having the idea to transform the place into a museum after his death. The Fragonard room, which houses the panels, of which certain were ordered by Madame du Barry, Louis XV's mistress-, is laid out to welcome the paintings after their acquisition, the woodworks being ordered in France for that purpose. The king of coal started up his collection in the 1890s with contemporary French works of art – Bouguereau, Cazin, and the Barbizon school. At the turn of the century, he favoured English portrait – Gainsborough, Lawrence, Reynolds, Hals, Van Eyck, before turning towards classical Italian painters – Titian, Bellini, Piero della Francesca, Bronzino – and Spanish – El Greco, Velázquez, Goya. His collection, where portrait predominates, also includes paintings by Holbein, Turner, Renoir, as well as other master works. For these acquisitions,

Frick was surrounded by a network of dealers such as Knoedler, Carstairs, Duveen. He often took advice from experts – Roger Fry, Carel de Wild, Charles Henry Hart, and before deciding to buy a painting, he would sometimes hang it in his house for several months. Frick did not make the most of his beautiful home as he died in 1919, taking care to leave instructions for the future museum, bequeathing \$15 million for asset management, but leaving his wife, Adelaide, freedom to occupy the house until her death. In 1935, four years after the death of Mrs. Frick, the place was opened to the public. At the time, it had 131 paintings, to which another fifty must be added since the death of the founder. The original collection cannot leave the building that houses it, the other works are not affected by this constraint.

Zaha Redman

THE THREE VERMEER PAINTINGS

The Frick Collection includes three paintings by Vermeer, "L'Officier et la jeune fille qui rit" (Officer and laughing young girl, around 1657), "Jeune fille interrompue dans sa musique" (Girl interrupted in her music, around 1658-1659) and "La Maîtresse et la servante" (Mistress and her maid, around 1666-1667). With the five other Vermeer paintings preserved in the Metropolitan Museum, barely a few metres from the Frick Collection, the New York museums are by far the richest in paintings by the Dutch painter. Of the three works acquired by Frick, portraying a couple caught in domestic intimacy, "Mistress and maid" is the least classic because of the neutral and dark background, which is rare in Vermeer paintings. It is possible that it is the product of the artist's late intervention or of another painter. The theme of letters is taken from its side in five other paintings by the Dutch, almost as often as the theme of music. The profile of the seated woman is the most simple yet mysterious by its elusive abstraction, backed by the gorgeous yellow dress and the importance attached to the pearls. Of all the paintings in the collection, those by Vermeer are the most in agreement with the intimate climate researched by Henry Frick. It is not so much by these proportions that these interiors are Vermeerian, but by the attention to detail, the scrupulous work of forming an agreement and settling the perspective, the attention to lighting and atmosphere of retreat in an urban surrounding.



© The Frick Collection, New York, photo Michael Bodycomb

Johannes Vermeer (1632-1675), "La Maîtresse et la servante" (Mistress and her maid), around 1666-1667, oil on canvas.

www.frick.org/





LUXURY

Van Cleef & Arpels

The saga of the prestigious company began in 1896, when Estelle Arpels, the daughter of a jeweller, married Alfred Van Cleef, who came from a family of skilled craftsmen specialised in gem cutting. In 1906, the couple, after associating with Estelle's brothers – starting with Charles (with whom Alfred registered the Van Cleef & Arpels signature), then Julien Arpels, who joined them two years later, and finally Louis, who entered the company in 1912 – moved to a private mansion at 22 Place Vendôme. Jacques V. Gabriel had it

built in 1718 on the edge of the square designed by Mansart, which by then had become the new focus of Parisian elegance. The shop opened on 16 June 1906. In 1932, Claude, the eldest son of Julien Arpels, was the first member of the second generation to enter Van Cleef & Arpels. His brothers Jacques, who later created the perfume "First" in 1976 – the first fragrance from a jeweller inaugurating the world of high perfumery – and Pierre, who in 1949 sketched and designed the famous PA 49 watch, joined the company in 1936 and 1944 respectively. Claude, meanwhile, crossed the Atlantic and opened the label's store in the Rockefeller Centre in New York in 1939. Van Cleef & Arpels was one of the first European luxury companies to set up shop in the New World. The store then moved to its current location at 744 Fifth Avenue. Everyone was involved in developing the company, as illustrated by the artistic collaboration in 1926 between designer Rene Sim Lacaze and Renée Puissant, the daughter of Estelle and Alfred. The next two decades were synonymous with intense creativity. Van Cleef & Arpels' life force was nourished by the two cities, Paris and New York. Given its dazzling success, the space in Paris needed to be enlarged. So in 2006 it was refurbished, through the talent of designer Patrick Jouin, who recreated a subtle balance between modernity and the 18th century. The store now has an interior with a mixture of Art Deco roses and panelling. The historic store at 744 Fifth Avenue in New York was completely revamped in 2005 by designer Randall A. Ridless. It now features Art Nouveau decoration to stunning effect, and this is where we were welcomed by Nicolas Luchsinger.



Earrings for H.S.H Princess Grace of Monaco, New York, NY, 1956. Diamonds, cultured pearls, platinum. Private Collection of Her Serene Highness Princess Grace of Monaco. © Principality of Monaco



Bouquet brooch, Designed by Van Cleef & Arpels. Paris, France, ca 1937. Platinum, Mystery set rubies, diamonds California Collection. Photo Patrick Gries/Van Cleef & Arpels



Inde Necklace owned by Maharani of Baroda, Designed by Van Cleef & Arpels, Paris, France, 1950. Diamonds, emeralds, platinum, Maharani of Badora. Van Cleef & Arpels' Collection.

Photo Katharina Faerber

Upstairs, in the rooms reserved for customers seeking discretion, we discovered an unexpected unit: the archives! Our host, particularly proud of this treasure, opened some of the precious volumes for us, which retrace the history of a piece of jewellery down to the last detail, from the order right to the delivery date, including its design, its inventory number and of course, the name of its proud owner... In addition, Van Cleef & Arpels has its own workshops, both in the Place Vendôme and close to its New York store on Fifth Avenue. In Paris, about fifty artisans work there - designers, model makers, jewellers, gemologists, setters, lapidaries, engravers and polishers. Their expertise is passed down from generation to generation by jewellers nicknamed the "Golden Hands". In these extremely secretive places, hundreds of hours of preparation and work go into producing the most dazzling items in the world of jewellery.

A bold approach for a wealthy clientele

Fairies – fine, airy, dancing creatures – were the first female representations in the company's collections, notably the Spirit of Beauty fairy of the Forties, which gave its name to the exhibition in Japan. They include Pimprenelle with her 5.08 carat sapphire, Liliou with her blossom of yellow sapphires and Psyche curled up on her diamond-paved sphere. Created in the early Forties, the Dragonfly fairies have adorned the necklines of the most beautiful women, from American millionairess Barbara Hutton in 1944 to Sharon Stone today. Nature is one of the company's favourite themes. Fauna and flora are captured by Van Cleef & Arpels, which interprets and reinterprets its favourite subjects – the rose (without a thorn), the snowflake, the feather, the lyrebird and the butterfly – associating new influences with them each time. Van Cleef & Arpels always endeavours to express the very best of nature: the harmony of its life force and delicacy. The Snowflake Collection is a perfect example of this harmony. With the Snow Crystal clips and Ivy Wreath especially commissioned in 1946, the bird of paradise in platinum and diamonds, the colourful bouquets in the "Hawaii" collection, the leaves in the Two Leaves clip, the mother-of-pearl or wood wings of the Butterfly clips, and the fins in graduated sapphires in the Amentha collection, Van Cleef & Arpels creations are worn by many eminent figures from princely, royal and imperial families. Special commissions combine the desires of a demanding clientele with the company's creative boldness. They include unique pieces created for the Maharani of Baroda, the Duchess of Windsor's cravate necklace, the ruby and diamond baguette Garter bracelet created for Marlene Dietrich in 1937, which she wore in

WORTH KNOWING

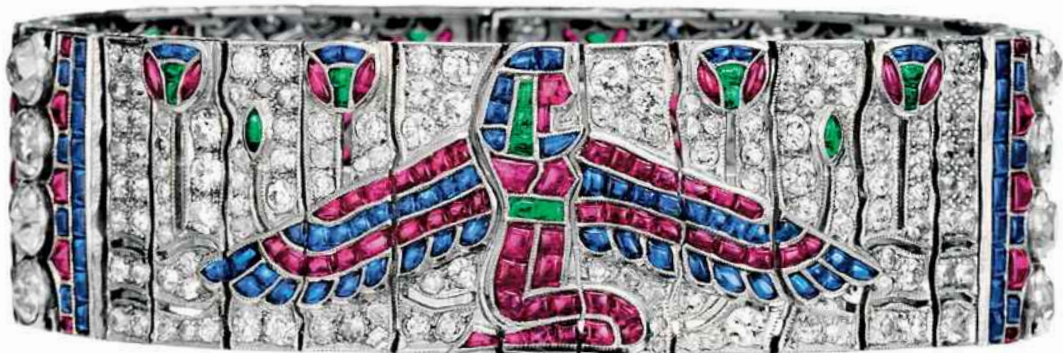
Van Cleef & Arpels, which has implemented an unprecedented exhibition policy, is laying on two major events: one at the National Museum of Beijing, China, until July 2011, and the other from September 2012 to February 2013 at the Musée des Arts Décoratifs in Paris.

Alfred Hitchcock's *Stage Fright* in 1946, the pearl and diamond set presented as an engagement gift by Prince Rainier to Grace Kelly in 1956 - Van Cleef & Arpels is still the official supplier to the Principality - the ruby and diamond Flower clip worn by Maria Callas - which can now be seen at *Set in Style* in New York -, the crown worn by the Empress Farah on the day of her coronation, the Belle Hélène necklace, worn by Catherine Deneuve in Truffaut's film *Le Dernier Métro* ... and many others today, which remain discreetly anonymous. The company also maintains strong links with the world of fashion, which is an inspiration to the company: the Lace clip, Pochette clip and Zip necklace have become references in this respect, and the latter truly represents the company's signature. Thanks to the skill of its craftsmen, jewellery becomes a kind of fabric, while ornaments and fashion accessories are transformed into rare objects: lace sparkling with gold, pompoms made of gemstones, glittering embroidery, crimson ribbons of rubies and magical zips ... Metal is worked like a thread to recreate the transparency of muslin, lace and organdie in creations such as the necklaces in the 2004 "Couture" collection, or the Ribbon ring. From Madeleine Vionnet to Elsa Schiaparelli, from Patou to Givenchy, and from Jean Paul Gaultier, Gaspard Yurkievich, Karl Lagerfeld, Viktor and Rolf to Lanvin with Alber Elbaz, Van Cleef & Arpels assists

couturiers by entrusting them with some of its pieces, thus creating invisible bridges between two domains with much in common. The top names in haute couture thus combine the company's creations with their own collections in their fashion shows.

Endlessly innovating

Van Cleef & Arpels perpetuates its innovative spirit in its creations, improving its cutting and setting techniques, inventing other mechanisms, and developing new processes such as the Mystery™ Setting, probably the company's most important innovation. An exclusive technology developed since the late 1920s, perfected in 1933, and patented between 1934 and 1936, the Mystery Setting does away with all visible traces of the mounting. Other patents have been filed at a steady rate. This technique, the company's very own, has given rise to some of its finest achievements. It has been continuously improved since then. Its secret is a mesh of extremely fine pink gold into which every stone is fitted, one by one. Gems obey the most perfect harmony in terms of colour and size: indispensable prerequisites for the success of the whole item. The precious stones, set in complicated three-dimensional shapes, then form a solid, precious block of rubies, sapphires or emeralds. One of the first objets



Egyptian Bracelet. Designed by Van Cleef & Arpels, Paris, France, ca 1924. Emeralds, rubies, sapphires, diamonds, platinum.

Courtesy of Primavera Gallery, New York. Photo David Behl



Orchid brooch. Designed by Van Cleef & Arpels, Paris, France, 1928. Platinum, diamonds Van Cleef & Arpels Collection.

Photo Guy Lucas de Peslouan/Van Cleef & Arpels

d'art made by Van Cleef & Arpels was probably the miniature of the yacht Varuna, a replica of a schooner that once belonged to American Commodore Eugene Higgins. Made of jasper, yellow gold and enamel, and standing on a wooden base, it represents a boat on rough seas, and conceals a service bell... Here, the art of enamelling attained a peak, and no mistake! Another innovation since its creation in 1935 is its production of genuine pieces of jewellery that tell the time. The Padlock wristwatch arose from a desire to combine creativity and functionality with formal beauty. Pierre Arpels, who wanted to have a unique watch, designed it in 1949. Its geometrical lines, round, ultra-flat case containing a mechanical movement, and bracelet attached by twin central supports immediately appealed to first his friends, then his customers. So he decided to market it under the name "PA 49". Thus was born a collection that is still enriched today by new models, which elegantly vary forms, dials and complications. The "time shop" was inaugurated in 1972 and intro-

duced new watch models inspired by Pierre Arpels. As for the history of the "Minaudière" or make-up box, it is said that one day Charles Arpels caught Florence Jay Gould, a leading figure in French and American high society, slipping her lipstick into a Babbitt metal box. Amazed that such a woman of the world had nothing to keep her make-up in when she went out, he designed an ingenious vanity box in 1930 to contain all the objects a cosmopolitan woman could need. Thus was born the Minaudière (the "simperer"), an ultra-sophisticated, revisited version of the vanity case of the Twenties, named thus as a tribute to Estelle, who, according to her brothers, simpered frequently. With a landscape of chrysanthemums in enamel, diamonds and mother-of-pearl, a black lacquer surface punctuated by a diamond clasp, or even a Japanese-style motif in white mother-of-pearl, onyx and diamonds on white gold, its lid offers a variety of materials in an infinite number of styles. The Minaudière enables the elegant woman to keep her compact, lipstick, mirror, comb, handkerchief and money handy, without being encumbered. Catherine Cariou, the curator of the Van Cleef & Arpels heritage, told us the story of this precious accessory, created in 1930, which the jeweller continues to produce for special orders. Usually made of the most expensive materials – platinum, yellow or white gold and black lacquer – and adorned with a clasp that is often detachable and can be converted into a clip set with brilliants or in a Mystery Setting, it can also be made of less expensive materials. While innovation is certainly one of the watchwords at Van Cleef & Arpels, it is not the only one, because the term "transformation" is also a creative principle of the company. Thus the famous skeleton key can become a necklace, chain, bracelet, clip or belt; the padlock necklace can be worn as a chain or belt, and the Belle necklace can simultaneously reveal two bracelets, a pair of earrings, a choker and a belt. The stamp, a mark certifying the origin of each jewellery item, is affixed to each Van Cleef & Arpels piece.

Marie C. Aubert

Van Cleef & Arpels, Vendôme rooms and Le Temps Poétique store, 22, Place Vendôme, Paris 75001, Tel.: +33 1 55 04 11 11, www.vancleef-arpels.com



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