

Gazette Drouot

INTERNATIONAL

WHAT'S UP?

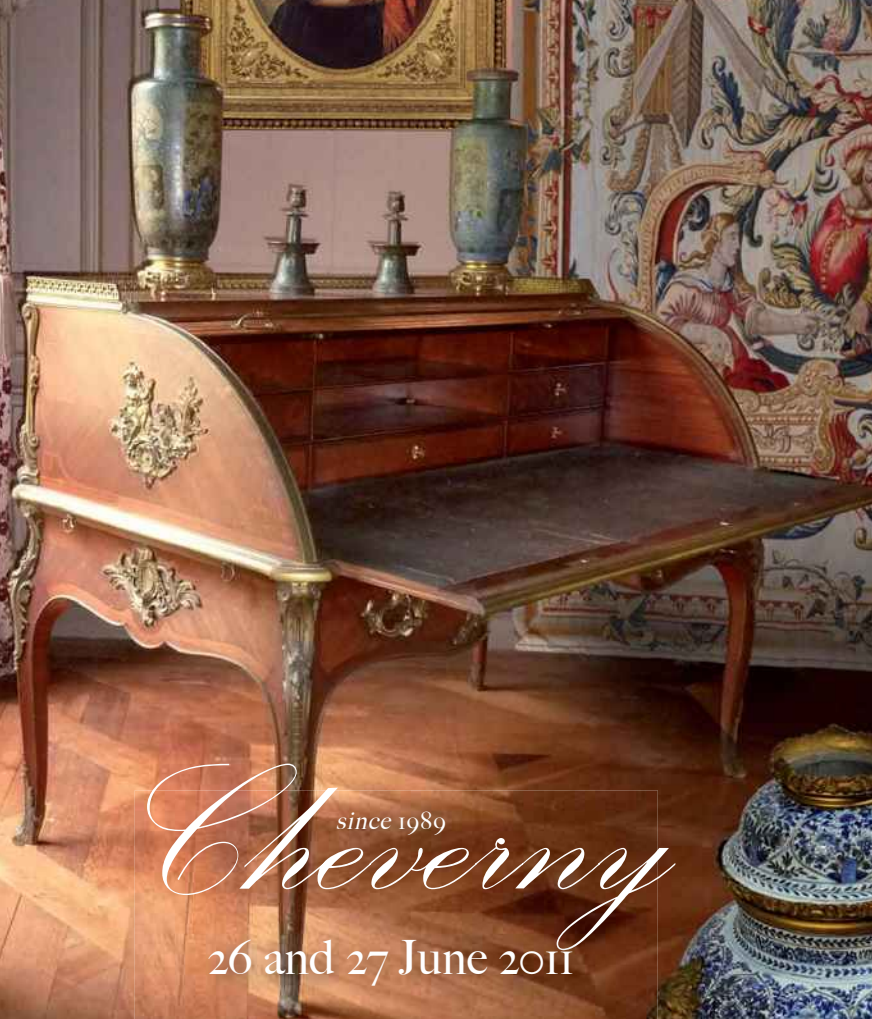
WHAT'S UP?

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NUMBER 4

JUNE 2011

Château de la Sarthe
The Grand Salon of Akermann, Regent of the Banque de France



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Cheverny

26 and 27 June 2011

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EDITORIAL



Stéphanie Perris-Delmas
EDITORIAL MANAGER

Paris in the springtime... the best season to pay a visit to the City of Light. First, because the French capital never looks as beautiful as it does in the June sunlight. You let yourself go, strolling, sipping coffee in the gardens of the Palais-Royal and wandering about. A stone's throw away, the Musée des Arts Décoratifs features the most beautiful cars from Ralph Lauren's collection, four-wheeled masterpieces from another era: the age of elegance. Further on, after the Tuileries and its basins, stands the early 20th-century Grand Palais and its glass architecture. It is well known that past and present flirt with each other in Paris. This is the fourth consecutive year that Monumenta has hosted an unprecedented sculpture that a contemporary artist specially designed for the glass nave. This year, Anish Kapoor immerses visitors in the bowels of Leviathan, an authentic journey to the heart of the self, a sensorial work of art. And then there is everything all the other galleries and auction houses have to offer, for June is the highlight of the auction season. Some of the art world's most beautiful pieces are available this year, including Manzoni's Achrome, a Monet landscape and a marble by Rodin. Because Paris will always be Paris!

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VIDEOS

Reports from inside the sales

HIGHLIGHTS OF THE SEASON AT **DROUOT**



The best of the up-coming sales in Paris



www.drouotlive.com

To follow an auction as if you were there... This service provided by La Gazette Drouot enables you to attend the sale (broadcast by video), bid and buy in real time. An instruction manual in images...

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NEWS IN BRIEF

SUCCESSIONS OF GREAT ARTISTS

Come meet on Friday 10 June, in Paris, for an international seminar on "The influence of the successions of great artists on the evolution of art law". This conference offers to show using concrete examples (Bonnard, Utrillo, Picabia, Giacometti, Calder...successions) that the regulation of successions of great artists have considerably evolved art law. Auditorium of La Maison de L'avocat, at 2, rue de Harlay, in the 1st arrondissement in Paris.

During a sale at Drouot devoted to Asian arts, which totalled €868,091 (Aguttes auction house.

Mr. L'Herrou) our libation cup took top spot at €226,073. Proving again the excellent health of the French market in the speciality of Asian art. This Chinese cup with a sculpted rhinoceros horn dates from the 17th-18th centuries.

The soaring prices, which set the Asian art market ablaze, shouldn't spare this porcelain cup from the Xuande period, to be sold on the 8 June at Drouot (Mathias – Baron Ribeyre & Associés, Farrando Lemoine auction house). It is delightfully decorated with chrysanthemums in bloom and various fruits. The estimation is between €500,000 and 600,000.



244,135

The estimations, advanced around €160,000, were surpassed by a large margin for this stunning ring. Work from the House of Mauboussin, it was sold with a SSEF certificate (gross weight: 4.7 g). Bearing a fine setting, our jewel is embellished with a superb sapphire from Kashmir, intensified by a subtle slightly milky colour, typical of the stones from this Indian region. Chinon, 14 May 2011. Salle des ventes de Chinon auction house. Mrs. Mély.





UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS



UPCOMING

Through the eyes of **Pierre Marc Richard**

Seeing through the eyes of a genuine image-seeker is an opportunity that seldom comes along, so collectors look forward to the chance of acquiring the Pierre-Marc Richard collection's 170 lots.

Richard, a vintage photography expert, is mysterious, but his prints reveal an inquisitive, cultivated mind and a fresh, totally avant-garde look. On an often disparate photography market, people will value the collection's coherence. Richard has always looked for rare, unusual images in masterpieces as well as modest snapshots. For example, the collection includes an albumin print of a female nude with a bird for a face, from around 1870 but already totally Dadaist; "Tête de l'assassin Picard photographié après son exécution, 1862" (Head of the Murderer Picard Photographed after His Execution, 1862) by Charles Desavary; or a four-print series of "Crucifixions à la morgue" (Crucifixions at the Morgue) by an unknown artist. There are also more traditional, but first-rate,



Attributed to Paul Émile Miot (1827-1900), "Hoa Hakananai'a photographié sur le pont du HMS Topaze" (Hoa Hakananai'a Photographed on the Bridge of the H.M.S Topaz), 1868, albumin print after a collodion negative, 232 x 182 mm. Estimate: €20,000/25,000.

USEFUL INFO

Where ?	Paris - Drouot-Richelieu - Room 7
When ?	8 June
Who ?	Beaussant & Lefèvre auction house. Mr. Kakou
How much ?	€600,000/700,000

See the catalogue : www.gazette-drouot.com

pictures, such as Gustave Le Gray's landscapes, including a panorama of Baalbeck (€20,000/25,000), and a daguerreotype by Paul-Michel Hossard, "Au bout du jardin, Jarzé" (At the End of the Garden, Jarzé) (€15,000/20,000). The stars include this print attributed to Paul-Émile Miot, which shows Hoa Hakananai'a, an Easter Island idol, today in the British Museum, on the deck of H.M.S. Topaz. Miot's photographs were long confined to the category of ethnography. In addition to their documentary value, which in this case is even more relevant now because it shows an artwork being brought from one country to another, today they are considered beautiful. In the end, this image is emblematic of how our perceptions have changed.

Stéphanie Perris-Delmas

UPCOMING

Cello by **Jean-Baptiste Vuillaume**

Les Musicales de Vichy" ranks among the leading international musical instrument auctions. Twice a year the Vichy auction house offers luthiers and musicians from around the world first-rate pieces. The new crop is as outstanding as last year's, when an Auguste Sébastien Bernadel cello fetched a record €111,528. Indeed, the star is a cello by French master Jean-Baptiste Vuillaume who was active in the mid-19th century and is considered the Picasso of instrument makers; luthiers offered much fewer celli than violins. Connoisseurs will appreciate this one's quality. It dates from 1866, during Vuillaume's 1858-1875 period, considered the best in his career, and has all the requisite qualities: a beautiful orange-tinged varnish, two "Vuillaume" brands on the front and back and his initials, in wood pencil, on the upper part of the back. Vuillaume signed most of his works, including

Cello made by Jean-Baptiste Vuillaume in Paris in 1866, No. 2679, with Jean-Baptiste Vuillaume's label and initials. Slight cracks in the ribs, 755 mm.



USEFUL INFO

Where ?	Vichy
When ?	7, 8 and 9 June
Who ?	Vichy enchères auction house. Mr. Rampal, Mr. Raffin
How much ?	€120,000/150,000

this one. Its number (2679) appears twice; the label shows his last Paris address, 3, rue Demours-Ternes. Collectors cannot go wrong: this is Vuillaume at his best.

S. P.-D.

UPCOMING

Hubert Robert for Diane de Polignac

There may be more to a painting than meets the eye and even more so for a pair... Hubert Robert made these two paintings for Diane de Polignac, Countess to which, according to the "Memoirs" of Madame de Créquy, "her ugliness and poverty did not resolve the ways of finding a husband, and who was furthermore over proud and had a nasty humour. She had no connection with the heavenly and chaste sister of the God of Day, but rather she was called Diane and was fiercely vindictive." Lady in waiting for Madame Elizabeth, the latter was present at the court of her stepsister, Yolande, whose pretty little face and gaiety seduced Marie-Antoinette, and was appointed her lady-in-waiting. For the artist, the subject had to relate in some way to the name of the commissioner. Our two paintings were planned as a pair. One presented a dedication, "AF Dianae Polignac H. R Consecravit" on the metopes of the temple, and acted like an allegory of architecture, the other showing a



Hubert Robert
(1733-1808),
"Homère aveugle
chantant sous
la statue de
Diane" (Blind
Homer singing
under the statue
of Diana),
oil on canvas,
78.5 x 64.6 cm.

scene at the foot of the sculpture of deity, celebrating the art of sculpture. The first is entitled, "La Découverte de Cicéron de la tombe d'Archimède à Syracus, près de la porte d'Agrigente" (Cicero discovering the tomb of Archimedes at Syracus, near the port of Agrigento). To match this painting and pay homage to science, Hubert Robert chose to portray "Homère aveugle chantant sous la statue de Diane" (Blind Homer singing under the statue of Diana), image of poetry. With many years spent in Rome, from 1754 to 1765, travelling with Fragonard and Saint-Non to Naples and Sicily, the painter painted landscapes with historical ruins which caused a real feeling for symbolic paintings. An art of hide and seek marrying wonderfully the iconographic repertoire required for this order.

Anne Foster

USEFUL INFO

Where ? Paris - Drouot-Richelieu - Room 10

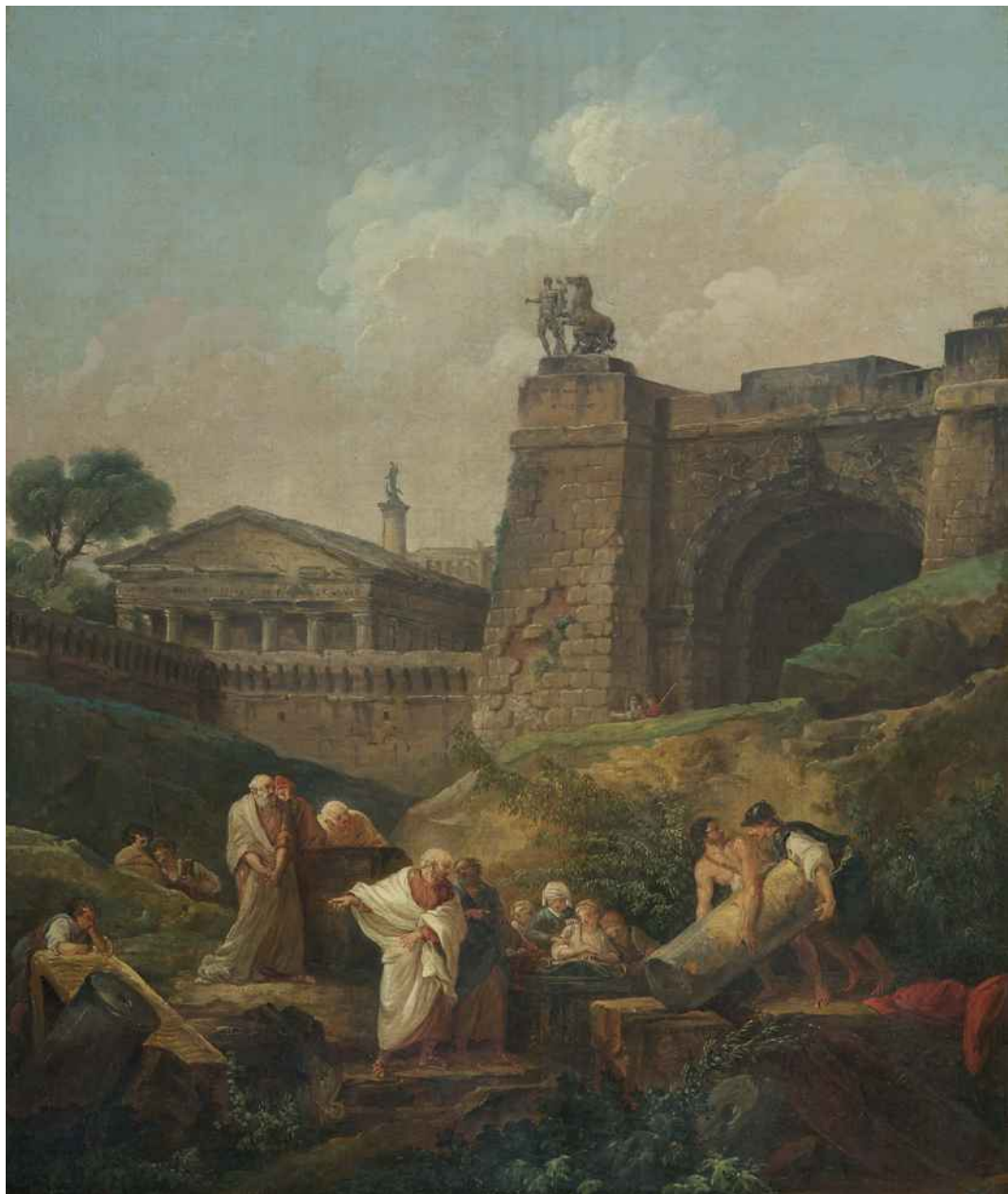
When ? 10 June

Who ? Doutrebente auction house. Mr. Dubois

How much ? €180,000/220,000 for the pair

See the catalogue : www.gazette-drouot.com





UPCOMING

The Hermès dynasty, the **Dumas collection**

One thumbs through the catalogue of ➔ **Rena and Jean-Louis Dumas** private collection like a souvenir album or, better yet, a diary. Little items gleaned in places where his fancy took him, his very favourites for works by new talents or big names of contemporary art, reflect the couple's tastes, passions and aspirations. Upon closer inspection, man is present everywhere: in small "handmade" objects and masterpieces by famous painters, including Manzoni, the forerunner of arte povera; Dubuffet, the theorist of Art Brut; and ➔ **Tapiès**. The Dumas couple were interested in materials, know-how, world cultures and the alliance between tradition and modernity. The collection's spirit is close to the image of Hermès; Jean-Louis Dumas was the heir and the highly spirited chairman of the famous luxury-goods company, and Rena the regular decorator. The 10 June auction includes 274 lots, starting with views of ships sailing on azure seas, like an invitation to travel. There is also a



Piero Manzoni (1933-1963), "Achrome", 1960, kaolin on pleated canvas, 30 x 30 cm. Estimate: €180,000/200,000.

USEFUL INFO

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

When ? 10 June

Who ? Ferri auction house

How much ? €1.2-1.5 M

See the catalogue : www.gazette-drouot.com

picture by Deshayes, "Villa Mauresque dans un jardin à Alger" (Moorish Villa in a Garden in Algiers) (€8,000/10,000), naïve paintings by the painter-gardener ➔ **André Bauchant** (between €2,000 and €10,000) and Montereau, Sarreguemines and Choisy ➔ **faïence services**, many with Greek patterns, as a reference to Rena's origins. Next come small straw marquetry items, objects under Indian glass, Persian rugs, furniture and works by Dupré-Lafon, Frank and minimalist designer ➔ **Martin Szekeley**, who collaborated with Rena (€3,000-5,000). The stars, whose works are estimated at over €100,000, are Manzoni, who is seldom seen on the French market, Tapiès, ➔ **Soulages**, Vieira da Silva and ➔ **Poliakoff**. Luxury, yes, but its humanistic version. **Stéphanie Perris-Delmas**

UPCOMING

Former **Otto Wols** collection

Wols shattered everything," Georges Mathieu said. The German-born artist, a forerunner of action painting and informal art, occupies a crucial place in 20th-century art.

Wols, who is not as well known as lyrical abstraction's other big names, opened an intimate, eminently poetic chapter in painting by showing what is fragile about the work. His works, mainly prints and drawings, stand at the crossroads of abstraction, Surrealism and Art Brut. Unclassifiable, convulsive, spontaneous Wols belongs to those "primitive" artists, the diversity of whose methods of expression, ranging from photography to music, is about the irrepressible urge to create and to express oneself. The auction of the painter's former collection, which his wife Gréty had inherited, is sure to be an event. For the first time, a group of drawings, watercolours, paintings, letters from many personalities (Léger, Gide, Artaud, Sartre, etc.), photos and musical instruments —



Otto Wols, born Alfred Otto Wolfgang Schulze (1913-1951),
« Le Tank 1940 » (The Tank 1940), watercolour, pen and
gouache on paper, signed Wols in the lower right-hand corner
31.6 x 38 cm. Estimate: €15,000/20,000.

USEFUL INFO

Where ?	Paris - Drouot-Richelieu - Room 2
When ?	15 June
Who ?	Aponem auction house, hôtel des ventes Château Thierry - Sophie Renard auction house. Mr. Rathke
How much ?	€2M
See the catalogue : www.gazette-drouot.com	

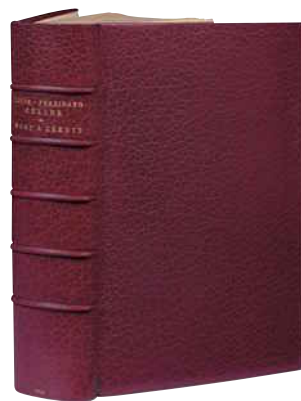
Wols was an excellent violinist — will be sold at Drouot on 15 June. The collection includes several major paintings, ➔ "**La Blême**" from 1949 (€200,000/250,000), ➔ "**Le Scorpion**" (La Sanguine), painted in Champigny in 1951 (€150,000/200,000), "Sadness", made in Cassis 10 years earlier, and "Visage" (Face), a Paris work from 1932, both at €80,000/120,000. But the group is also and above all valuable for its many drawings: 125 sheets offered at an average price of 6,000 to €12,000, some with colour highlights, such as the 1939 "Adam et Eve" (Adam and Eve) (€20,000). This "first-hand" group should help gauge the painter's popularity with collectors and museums. Act Two will be the November auction of Wols' photographs.

S. P.-D.

UPCOMING

Céline's entire œuvre at auction

In spite of the controversy, the Nérét-Minet & Tessier auction house has decided to commemorate the 50th anniversary of Céline's death on 1 July 1961 its own way. France's Minister of Culture has just excluded Louis-Ferdinand Auguste Destouches, who wrote anti-Semitic texts, from national celebrations in 2011. The mood is quite different from the excitement buzzing at Drouot on 15 May 2001 when the National Library of France purchased the most Célinian novel, "Voyage au bout de la nuit" (Journey to the End of the Night), the manuscript of which was pre-empted that day at the record price of 12.18 million Francs. Céline insulted, Céline broken but Céline eventually successful! "Mort à crédit" (Death on the Instalment Plan) fetched the auction's highest bid by far. On 9 May a group of letters to his friend, Dr. Alexandre Gentil, sold for nearly €100,000 in Paris (Artcurial). The 17 June anniversary auction will offer 250 lots from various collections; the author's entire oeuvre will be there, says appraiser Eric Fosse, except his Ph.D. thesis in medicine. Many letters,



Louis Ferdinand Céline (1894-1961), "Mort à crédit" (Death on the Instalment Plan), first edition, 1936, Denoël et Steel, Paris, one of the 22 privately printed head copies on Japan Imperial. Estimate: €60,000/80,000.

USEFUL INFO

Where ?	Paris - Drouot-Richelieu - Room 2
When ?	17 June
Who ?	Nérét-Minet - Tessier auction house. Mr Fosse
How much ?	€350,000

See the catalogue : www.gazette-drouot.com

including a set of 37 pages Céline wrote to his friend, the journalist Paul Bonny, during his exile in Baden-Baden and Sigmaringen, will be presented (€30,000/35,000) as well as a 1932 letter from Berlin in which Céline thanks Lucien Descaves for backing him for the Goncourt (€2,500/3,000). Descaves resigned from the jury when it turned Céline down for the prize. But the star will probably be the original edition of "Mort à crédit" (Death on the Instalment Plan), the writer's second novel (€60,000/80,000). This is one of the 22 privately printed head copies on Imperial Japan, thus not purged of the nefarious passages condemned by the court. Céline always fiendish !

Stéphanie Perris-Delmas

UPCOMING

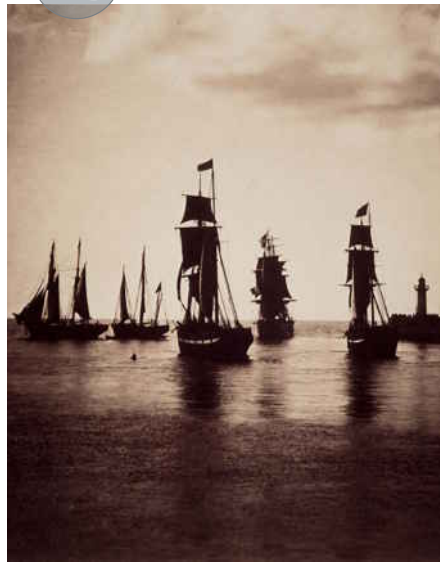
Ten seascapes by **Gustave Le Gray**

An auction of photographs by Gustave Le Gray, whom many consider the first veritable artist-photographer, is always an event. These ten seascapes to be dispersed in Vendôme are no exception. Collectors snap up landscapes, military reviews, urban panoramas and famous landmarks, but the seascapes set off sensational bidding wars. These come from a particularly old collection, over 100 years old, owned by Charles Denis Labrousse (1828-1898), a high-ranking naval officer who took part in the Crimean War and the siege of Sevastopol. In 1856, the same year Le Gray photographed many of his seascapes, Labrousse became a lieutenant in 1856, but resigned shortly thereafter due to health reasons. Early retirement gave him time to focus on his passions, photography and collecting. He concentrated his purchases on seascapes and was passionate about Le Gray's work from the start, quickly perceiving his talent. In the early 1850's Le Gray, a big traveller and a student of the

USEFUL INFO

Where ?	Vendôme
When ?	18 June
Who ?	Rouillac auction house. Mr Di Maria
How much ?	€300,000

HD



Gustave Le Gray (1820-1884), "La vague brisée - Cette (Sète) Mer méditerranée, 1857" (The Breaking Wave - Cette (Sète) Mediterranean Sea, 1857), period print on albumin paper from a collodion glass negative, red ink signature, mounted on period Bristol board, 41.8 x 32.6 cm.
Estimate: €80,000/120,000.

painter Paul Delaroche, became a pioneer in the brand new discipline, opening up a new chapter by inventing the collodion process. His infallible eye ranks him with the greatest Dutch and Flemish seascape painters.

Caroline Legrand

UPCOMING

Dasson, Winterhalter and Giacometti

Coming to the Château de Cheverny is always a treat. The charm of the building, lavish decoration, tree-studded grounds and the orangery make it an "enchanted palace", said Mademoiselle de Montpensier, who lived there on several different occasions. A visit is twice as enjoyable during one of the famous garden parties that take place every summer, when the auction house offers a selection of the most valuable pieces that the region's greatest families or collectors have entrusted them to sell. The items up for grabs at the 23rd auction are eclectic but outstanding on all counts. You will see for yourself but let's just say that the many lots include an ➔ [Etruscan anatomical model from the third-second century BC.](#), giving new meaning to the term "extremely rare". The catalogue, backed up by research, says this is a unique object. The intact work, which Dr. Pierre-Alexandre Joseph Découflé bought from the famous dealer Charles Ratton in 1960 (€50,000/80,000), combines human

USEFUL INFO

Where ?	Cheverny
When ?	26 and 27 June
Who ?	Rouillac auction house
How much ?	€1,1M



Alberto Giacometti (Borgonovo 1901 - Coire 1966), "Tériade", undated, pencil and abrasive eraser on vellum, 44 x 27.2 cm. Gift of the artist to Tériade, ca. 1941. Estimate: €50,000/70,000.

figuration with a presentation of 28 internal organs! Rumour has it that museums are lining up to acquire it. In a different vein, and almost as rare because there are just eight copies, is a ➔ [birdcage clock with singing birds and automatons](#) from the former collection of

"Les Aventures de Don Quichotte" (The Adventures of Don Quixote), two English tapestries from the Mortlake workshops (Surrey), ca. 1670-1680, transformed into curtains with passementerie under Napoleon III, h.310, l.316 and 173 cm. Estimate: € 100,000/150,000.



Countess de Noailles, Marie-Antoinette's first lady-in-waiting, whom she called "Madame Etiquette". It is attributed to the queen's favourite clockmaker, the renowned Jaquet-Droz, who created amazing androids (€35,000/50,000). There will also be furniture and paintings from a château in the Sarthe belonging to the Akermann family — Adolphe Akermann was director of the Banque de France from 1859 to 1890 — including the "Portrait de Louise Marie Boquet de Saint Simon, épouse d'Adolphe Ackermann" (Portrait of Louise Marie Boquet de Saint Simon, Adolphe Akermann's Wife) by ➔ [François-Xavier Winterhalter](#) (€60,000/80,000), who painted this early Romanticism-inspired work in 1837, three years after moving to Paris and living in Italy. It recalls the best of Dominique Ingres. We mentioned eclecticism: the auction will feature three of the most successful examples of historicism. Henry Dasson, with Linke and Beurdeley, brought cabinetmaking techniques to their highest level while drawing inspiration from 18th-century designs and motifs. ➔ [This pair of breast-high sideboards, based on a flagship model by Dasson](#), is dated 1877 and 1878 (€60,000). The 1879 rolltop desk is apparently a copy of the one at the Banque de France (40,000), which commissioned the cabinetmaker to produce the piece and gave it to Akermann as a retire-

ment gift in 1878. There are also two tapestries (ca. 1670-1680) featuring the adventures of Don Quixote and his faithful sidekick Sancho Panza from England's Mortlake workshops, a royal manufactory James I founded to rival Flanders. Although the workshops' period of activity was relatively short-lived, it enjoyed a tremendous reputation within and outside England for the delicacy and beauty of its tapestries. For example, it is where the Acts of the Apostles series was woven after Raphael (Paris, national furniture warehouse). Our two pieces belong to the series based on the adventures of Cervantes' hero. Just five copies are known, at Cawdor Castle in Scotland. James II also owned one. The dispersion sale on the following day, Monday 27 June, will also offer some fine pieces, including 20 drawings by Alberto Giacometti from the Tériade-Joannidès collection made in 1934-1935, a crucial period in the sculptor's career when he broke with the Surrealists and developed his own distinctive style. Giacometti tirelessly visited the Louvre's Egyptian collections, which provided much of the inspiration for his work. In 2009 the Zurich Kunsthaus devoted an exhibition to the sculptor's Egyptian period. In addition to these drawings, there are others based on the works of the Italian painter Cimabue and Cézanne. They will not go unnoticed.

Stéphanie Perris-Delmas

UPCOMING

Faunlike beauty as envisioned by **Rodin**

The project to create a Decorative Arts Museum gave birth to one of Auguste Rodin's best-known works, "La Porte de l'Enfer" (The Gates of Hell). The commission, dating from August, 1880, was considered by the artist to be "The diary of my life in sculpture." The theme he chose was Dante's Divine Comedy. In its final form, however, what the unfinished gate resembles is something like a lay crucifixion... The doors and tympanum together form a cross, from which "Le Penseur" (The Thinker) looks down. From the bas-reliefs to the sculptures, the viewer's eye wanders from one to another of the figures, as if tossed on a stormy sea, each one a prisoner of his or her unsatisfied desires. To the left of The Thinker, one creature attracts our attention – "La Faunesse à genoux" (The Kneeling Fauness). Like many of the 226 other figures, she was to take on an autonomous life. As early as 1888, the critic Gustave Geoffroy thanked the sculptor for a bronze of "the delicate fauness with the funereal laugh [who] has become a



Auguste Rodin
(1840-1917),
"La Faunesse à
genoux"
(The Kneeling
Fauness), marble
date circa 1890,
55 x 24 x 28 cm.

guest in my lodgings." Rodin, perhaps inspired by the "faunlike beauty, alive with joyous intoxication, prancing and malicious, of Man's pastoral, bestial early age" described by the brothers Goncourt in "Madame Gervaisais", embodied it in plaster around 1887. A contemporary work, "The Standing Fauness" (La Faunesse debout), has "the same sinewy body, burning with passion," as the Belgian critic Ray Nyst put it. Now the public can finally see this fabled work, "talked about daily, but never seen," which seems never to have been placed on "La Porte." Our marble, executed around 1890, was presented to Puvis de Chavannes, who took part in the founding of the Société nationale des Beaux-Arts with Rodin the previous year. At a period when he was illustrating Baudelaire's "Les Fleurs du mal" (The Flowers of Evil), the sculptor was orienting the figures of "The Gates of Hell" towards a timeless style of representation. **Anne Foster**

USEFUL INFO

Where ?	Paris - Drouot-Montaigne
When ?	6 July
Who ?	Cornette de Saint Cyr auction house
How much ?	€600,000/800,000

See the catalogue : www.gazette-drouot.com

UPCOMING

Argenteuil, **Claude Monet** and Gustave Caillebotte

The Aguttes auction house is pulling out all the stops for its summer appointment with international collectors. The stars include a 1910 gouache and pencil work by ➔ **Egon Schiele** (€3-4 M) and this 1874 Claude Monet landscape, "Les bords de la Seine au pont d'Argenteuil" (The Banks of the Seine at Argenteuil Bridge). The Impressionist was drawn to this spot near Paris, from which he drew the inspiration for many paintings. He painted the Argenteuil Bridge seven times in 1874, the year of the first Impressionists' exhibition. The artist, who had moved to the village northwest of Paris three years earlier, lived in a studio-houseboat to capture the play of sunlight on the Seine and its meanders. The town had become holiday-makers' favourite spot since the Exposition Universelle of 1867 and the organisers' decision to make Argenteuil the site of international competitions. This vast stretch of water offered



Claude Monet (1840-1926), "Les bords de la Seine au pont d'Argenteuil" (The Banks of the Seine at Argenteuil Bridge), dated 1874, oil on canvas, signed in the lower right-hand corner, 54 x 73 cm.

USEFUL INFO

Where ?	Paris - Drouot-Richelieu
When ?	27 June
Who ?	Aguttes auction house. Mr. Coissard
How much ?	€6-8M

racing boats the most beautiful nautical space in the Paris region. Gustave Caillebotte, a friend of the Impressionists and himself a painter, was a good yachtsman and often came to Argenteuil, where he eventually purchased an estate at Petit-Gennevilliers, opposite the town. In February 1876 his friend Monet sold him this painting, which has always been in famous collections: Sam Salz, Nathan and Jerome Ohrbach, etc.

Stéphanie Perris-Delmas

UPCOMING

Jacob Grimmer Flemish scene

Two artists collaborate on one painting... It was not such an uncommon occurrence in the 16th century, an era in which specialist artists were "strictly" in all the leading art studios. This painting would therefore appear to be a pictorial symphony for four hands. The composers are Jacob Grimmer, responsible for the figures, and Louis de Caullery for the landscape, or to be more specific, the architecture. The Franco-Flemish painter is indeed renowned for his mastery of Italian style perspective, no doubt acquired during his stay on the peninsula. Venice, Florence and Rome imbued him with a taste for beautifully painted architecture. The Musée du Louvre owns two paintings by the artist, which confirm these observations in every respect, one of which is the "Colossus of Rhodes". Here, we have one of the precursors of the famous vedutisti. The Grimmer-Caullery partnership is just one of a long line of famous collaborations in the history of painting, such as that of Jan Bruegel the Elder and Hendrick van

HD



Jacob Grimmer, probably in collaboration with Louis de Caullery (Antwerp 1526- 1589 and Cambrai 1555 - Antwerp 1622), "Carnaval sur la place d'une ville" (Carnival in a Town Square), oil on canvas (some traces of wear and old restoration), c. 1580, 110.5 x 192 cm.

Balen. Besides it is to Grimmer, the Antwerp-born painter who trained under Gabriel Bouwens, whom we owe the first rural Flemish scenes that were to find the success of the Bruegels. A contemporary of Pieter I, Grimmer is recognised for his contribution to landscape painting, a genre into which he breathed simplicity and natural authenticity. The natural figures in this painting are, indeed, painted by his hand. In this charming canvas, we are happy to visually amble from one scene to the next, swept along in the tumult of the crowd, a carnival scene that references, so the auction house tells us, the last Tuesday before Lent. The gilded bronze statue on the left is thought to be an allegory of Abundance. The painting thus comprises several deliciously picturesque scenes... A perfect delight for the onlooker!

Stéphanie Perris-Delmas

USEFUL INFO

Where ?	Paris - Drouot-Richelieu - Room 6
When ?	1 st July
Who ?	Jean-Philippe Allardi auction house. Mr. Bordes
How much ?	€ 80,000/100,000

See the catalogue : www.gazette-drouot.com



A classical painting depicting a woman with blonde hair, wearing a blue dress, holding a large white swan. The woman is looking up at the swan's head, which is turned towards her. The background is dark and textured. The painting is overlaid with the text 'AUCTION RESULTS' in large, white, outlined letters.

AUCTION RESULTS

FIND AUCTION RESULTS ON THE INTERNET



RESULTS

Two signatures for one **clock**...

Our clock's case bears the stamp of Jean Goyer, son of François, a master cabinetmaker who specialized in cases for longcase, mantel and cartel clocks.

The main dial, however, bears the name of Digue, a free craftsman with the rank of "ingénieur-mécanicien" and clockmaker to the Prince of Conti, among others. In 1775, Roze de Chantoiseau wrote of him: "[His] handiwork is not eclipsed by even the most fruitful imagination". And in fact, he fitted barometers into the pendulums of mantel regulator-clocks, as in the case of our piece. It also boasts other mechanical refinements: Around its perimeter, the zodiacal sign, month, and an annual fraction for indicating the day of the month are shown. It has what is known as a "deadbeat" escapement – unlike anchor escapements, where each movement of the pendulum moves the escapement-wheel forward, here only one in two swings causes movement. But the height of sophistication was attained with the indication of the



€181,860 Louis XV period, stamp of Jean Goyer (passed master in 1760), complex movement signed Digue of Paris, vernis mantel clock in imitation oriental lacquer and gilt bronze, h. 73 cm.

USEFUL INFO

Where ?	Paris - Drouot-Richelieu - Room 5
When ?	27 April
Who ?	Europ Auction auction house. Mr. Bürgi
How much ?	€565,000

See the catalogue : www.gazette-drouot.com

equation of time – that is, the hours and minutes of “true time” and “mean time.” The former is the time given by a sundial, while the latter is that produced mechanically by its division into minutes of sixty seconds. The time given by the sundial varies due to the elliptical shape of the terrestrial globe, but also with the longitude of the place of observation. The need to obtain a precise measurement of time became crucial with the exploration of new territories and the creation of trade routes...

Sylvain Alliod

RESULTS

International art from France to China

The €100,000-mark was topped eight times at this auction, which featured 19th- and 20th-century, contemporary, Russian and Orientalist paintings. Works by Chinese artists set off bidding wars. Chu Teh-chun's 1963 "Composition sur fond rouge" (Composition on a Red Background) peaked at €452,846, while its estimate had been put at 100,000. This was the artist's second-highest score in France (source: Artnet). In 1964 the work was shown at an international contemporary painting and sculpture exhibition at Pittsburgh's Carnegie Institute. Chu painted it less than 10 years after developing a passion for abstraction after seeing Nicolas de Staël's work for the first time in 1956. "Danseurs d'opéra" (Opera Dancers), an ink and colour on paper work by one of his teachers, Lin Fengmian, fetched €198,270. Lin Fengmian's thought and teachings played a key role in the development of 20th-century Chinese painting. Pierre-Auguste Renoir's 1906 oil on canvas "Modèle allongé" (Reclining Model), which belongs to the old



€452,846 Chu Teh-chun (born 1920), "Composition sur fond rouge" (Composition on a Red Background), 1963, oil on canvas, 130 x 96.5 cm.

painter's "mother-of-pearl" period, fetched the highest price for a French painting, €520,460. The model may have been Gabrielle, the wet-nurse of Renoir's children, who often posed for him between 1903 and 1907. The Orientalist vein peaked at €148,700 with an 1881 oil on canvas by Alberto Pasini, "La Halte devant la Mosquée" (Stopping in front of the Mosque). S. A.

USEFUL INFO

Where ?	Paris - Drouot-Richelieu - Room 1-7
When ?	29 April
Who ?	Aguttes auction house. Mr. Coissard
How much ?	€4,448,146

RESULTS

Gold Gong

The kim khanh, which the French call "gold gong" because its shape resembles that of ceremonial gongs, is a traditional decorative item from the Annam Empire. This kim khanh consists of a long gold chain and pearl and coral fringes, indicating that it was intended only for the emperor, his family or foreign heads of State. The insignia also features a silver repoussé setting finely chased with a dragon, two phoenixes, two Fô dogs and two turtles. Annamite rulers bestowed this highly coveted distinction on senior Mandarin civil servants and military officers to reward them for outstanding services rendered. The order had just two classes until 1887, but during his short reign Dong Khanh (1885-1889) added two more, identifiable by the horizontal lines on the back.

Sylvain Alliod

USEFUL INFO

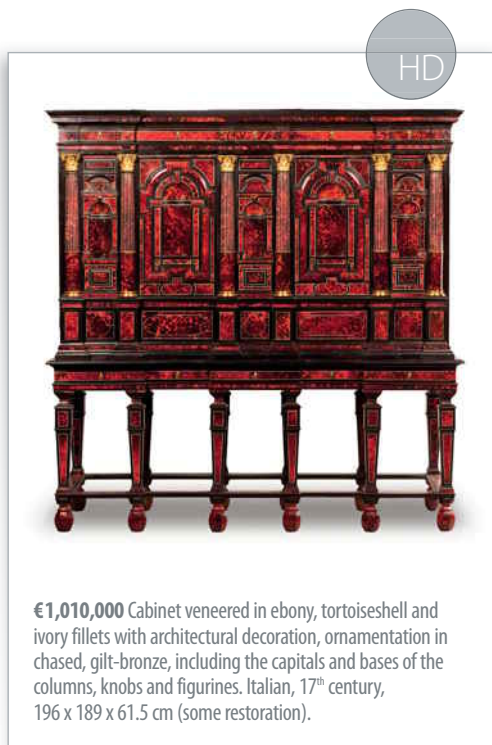
Where ? Paris - Drouot-Richelieu - Room 6**When ?** 4 May**Who ?** Beaussant - Lefèvre auction house.
Mr. Palthey**How much ?** €26,023**See the catalogue :** www.gazette-drouot.com**Annam, reign of Khai Dinh**

(1916-1925), kim khanh, insignia of the exceptional class, gold, freshwater pearls and coral, h. 18.5 cm, silver repoussé setting, 15.3 x 8.5 cm.

RESULTS

The French auction system's success

For a first try, it was a master stroke! And with total sales approaching seven million euros, what a brilliant demonstration of the French auction system's success, which may gain a following in England. The undertaking was risky but well planned: rare items and furniture whose quality might attract an international public were brought across the Channel. Unsurprisingly, the two highest bids involved the most desirable lots. The first, a large 17th-century Italian cabinet with a veneer of shell with a red ground, ebony and thin ivory strips, and an illustrious provenance since it belonged to the Duke of Cumberland, sold for €1,010,000. The second, a pair of Louis XIV Boulle marquetry stands, majestic, highly decorative objects that the catalogue attributed to Bernard I van Risen Burgh, fetched ➔ €743,000. A small writing table with a Japanese lacquer top from the following reign and bearing the stamp "BVRB" (Bernard II van Risen Burgh) went for ➔ €610,000. The auction was notable on



€1,010,000 Cabinet veneered in ebony, tortoiseshell and ivory fillets with architectural decoration, ornamentation in chased, gilt-bronze, including the capitals and bases of the columns, knobs and figurines. Italian, 17th century, 196 x 189 x 61.5 cm (some restoration).

USEFUL INFO

Where ? London

When ? 6 May

Who ? Europ Auction auction house. Mr. Bürgi

How much ? €6,3 M

See the catalogue : www.gazette-drouot.com

many counts, not the least of which was the end of a "taboo" that had locked French companies out of auctions in London. Rightfully proud of its success, the company has announced a new auction in Great Britain next season and hopes to hold another in New York in the near future.

Xavier Narbaits

RESULTS

The three winners Lindner, Rothenberg, Valdés

During the two contemporary art sessions, the €100,000-mark was broken three times. Richard Lindner's oil on canvas, fetched the highest bid, €264,600. The painter produced a singular body of work in the United States from the 1950s on, as abstract expressionism and, later, pop art, triumphed. It is marked by the female image, identifiable here by the corset. The sources of inspiration of Lindner's style are to be found in Europe, in the heart of the Roaring Twenties in Berlin and Paris, soaking up influences from Fernand Léger and Franz-Wilhelm Seiwert. The experiences he had during the interwar period, books he read by authors such as Frank Wedekind and childhood he spent in his mother's shop, which sold corsets, nurtured his conception of woman, dominating and in control of herself. Susan Rothenberg's 1983 oil on canvas "A Terrible Arc" sold for €144,265, breaking the French record for a work by this American artist (source: Artnet), considered one of her generation's finest painters. In the



€264,600 Richard Lindner (1901-1978),
"The Entry", 1958, oil on canvas.

USEFUL INFO

Where ?	Paris - Espace Tajan
When ?	3 May
Who ?	Tajan auction house
How much ?	€1,326,270

1970s, when minimalism was on the agenda, she reintroduced figurative motifs to painting, winning praise from many critics. She uses colours, materials and light to explore the boundary between figuration and abstraction in various ways. Sculpture stood out with one of the seven brown-patina bronze sketches of the "Infanta Margarita", 2000, by Manolo Valdés, which went for €149,422. The Spanish artist alludes to masterpieces in his country's art history. For example, this work refers to Velázquez and his famous portrait of the daughter of Philip IV of Spain and his second wife, Maria Anna of Austria, in the Prado Museum.

Sylvain Alliod



RESULTS

Théodore Géricault Loving embrace

This work illustrating an ancient love story stoked art-lovers passions. Estimated at around €45,000, the picture drew bids from covetous museums and private collectors in the house and on several phone lines. Authenticated and included in the artist's catalogue raisonné by Bruno Chenique, it is said to have graced the home of Franco-Belgian industrialist and patron of the arts Alfred Mosselman before joining a private collection. Théodore Géricault painted this work based on a story from Ovid's "Metamorphoses" during his stay in Rome, where the Frenchman, who had a passionate interest in Renaissance art, studied the masters and drew sketches, including of Leda and the Swan. A majestic swan with outspread wings dominates this mythological scene, which is similar to a work by Veronese. Taking flight, he lays a foot on one of Leda's welcoming thighs in a gesture of possession. His yellow beak is already penetrating the parted lips of the voluptuous woman,



Théodore Géricault (1791-1824),
 "Léda et le cygne" (Leda and the Swan), ca. 1817-1818,
 oil on cardboard, 39 x 38 cm.

USEFUL INFO

Where ?	Lyons-la-Forêt
When ?	8 May
Who ?	Pillet auction house. Mr. Chenique
How much ?	€254,000

who yields to amorous delights. The scene, a passionate invitation to carnal pleasure, is also based on Géricault's intimate experience: the charming, sensitive young man had a torrid affair with Alexandrine Caruel, his uncle's wife, who gave birth to their illegitimate son Georges-Hippolyte in 1818. This electrifying, erotically-charged painting triggered a fierce bidding war that a foreign buyer eventually won.

Chantal Humbert

RESULTS

Hedwig Müller by **Balthus**

Balthus's complex personality and the scarcity of his paintings, long a topic of lengthy discussions, fascinate art lovers. Many people would give their eye tooth for this elegant work from a private collection, one of the earliest portraits painted by Balthus, the son of Polish artist Erich Klosowski and Elizabeth Spiro, commonly known as Baladine. Young Balthasar grew up amidst artists and soon took up painting. After his parents separated, Baladine whisked him off with her to Switzerland in 1917 to be near her lover, the poet Rilke, who became his mentor and encouraged him to publish Mitsou, his first book of drawings. He signed it with his nickname Baltusz, which turned into Balthus. In 1924 the artist returned to Paris, where he studied with Bonnard and Vuillard and made copies of paintings in the Louvre. Four years later Balthus went back to Switzerland. On a visit to Zurich he painted a portrait of Hedwig Müller, a physician and the



Balthus (1908-2001),
"Portrait d'Hedwig Müller" (Portrait of Hedwig Müller),
oil on canvas, 1928, 81 x 65.7 cm.

companion of the leftist poet and essayist Kurt Tucholsky, who called her by the nickname "Nuuna". A French individual bought the portrait after a fierce bidding war with the international trade.

C. H.

USEFUL INFO

Where ?	Doullens
When ?	8 May
Who ?	Denis Herbet auction house
How much ?	€182,400

RESULTS

Robespierre, Saint-Exupéry word for word**ROBESPIERRE**

This manuscript deals with a burning issue for politicians: finance. The document owes its success to its author, the firebrand Maximilien Robespierre, who hand-wrote it during the National Constituent Assembly's last days. The entire manuscript focuses on France's cash flow and ways to improve it, the assignats, the role of capitalists, the sale of church property, the introduction of a tax on the "privileged" and Necker's address at the Estates-General. In April 1789 Robespierre, who had been elected deputy of the Third Estate of Artois, contacted Necker as soon as he reached Versailles. This manuscript begins with these words: "One day we happened to be speaking about finances at the National Assembly... Dr. Target woke up from the drowsiness that had imperceptibly overcome him and shouted, as though inspired, "Gentlemen, let's finish the Constitution and France will be saved!"

11 May, Paris, Room V.V. De Baecque auction house. Mr. Ajasse.



€76,089 Maximilien Robespierre (1758-1794), Finances, September-October 1791, autographed manuscript, 8 folio pages.

HD



€33,997 Antoine de Saint-Exupéry (1900-1944), « Huit heures à vivre... ce n'est pas un crime ! » (Eight Hours to Live... It Is Not a Crime!), ca. 1940, unpublished screenplay, 12 pages in 4° and one leaf in-12 on thin paper.

SAINT-EXUPÉRY

Antoine de Saint-Exupéry was the guest of honour at an entire chapter of this auction, with 24 lots of letters and various studies that fetched €324,000. A private collector made the highest bid on a single work: €68,694 for a 25-page screenplay from around 1940 for a film entitled « Il nous faudra peut-être beaucoup tuer pour vivre » (Perhaps We Will Have to Kill A Lot in Order to Live). The plot, which is similar that of « Igor et Sonia », takes place on a ship where the passengers are threatened by the plague. Although Saint-Exupéry disliked cinema, he turned out eight screenplays, most of them on a typewriter. The ten leaves of « Huit heures à vivre... ce n'est pas un crime », also unpublished, from around 1940, and about a plague-stricken ship, sold for €33,997. 9 and 10 May, Paris, Hôtel Marcel-Dassault, Artcurial - Briest - Poulain - F. Tajan auction house. Mr. Clavreuil, Mr. Devers.

RESULTS

The first **city atlas**

Collectors are rightly passionate about this atlas, which comes from a regional library and entered a bibliophile's collection after a fierce bidding war. The five mint-condition volumes form the first printed book depicting cities in the late Renaissance. "Civitates Orbis Terrarum", designed as a counterpart to "Theatrum Orbis Terrarum", the world atlas Abraham Ortelius published in 1570, is a veritable snapshot of late 16th-century urban life from Paris to London, Rome to Jerusalem. Georges Braun, a canon at the cathedral of Cologne, and Franz Hogenberg, a well-known cartographer from Malines, called upon over 100 artists to produce this monumental work. In addition, the engraver Simon Van Den Neuvel, draughtsman Georg Hoefnagel and topographer Jacob Van Deventer, also participated in the elaboration of this atlas, considered as one of the masterpieces from the Antwerp school of cartography. In 1617 a

USEFUL INFO

Where ?	Nîmes
When ?	13 May
Who ?	Nîmes auction house. Mr. Borreani
How much ?	€189,600

sixth volume completed the atlas, which has a total of 363 plates. These illustrations, completed by hand, describe no less than 480 towns from the West and essentially the Mediterranean area. **Chantal Humbert**

HD



Georges Braun (1541-1622) and **Franz Hogenberg** (1535-1590), "Civitates Orbis Terrarum", Cologne, G. von Kempen, 1572-1598, 5 vol. in-folio.

RESULTS

Books with images

There were just fifty-five books at the auction but the top choices were three six-figure bids and no less than twenty-three five-figure bids. The copy of "Recueil choisi des plus belles vues des palais, châteaux et maisons royales de Paris et des environs" (Selected Collection of the Most Beautiful Views of Palaces, Castles, and Royal Houses in Paris and its Surroundings), which seems to be the only one to have appeared on the market for many decades, fetched €264,000. It opens with one hundred and twenty-nine original gouache plates, and first drafts before the issues. They are signed Jean Rigaud, the "J" referring to both Jean-Baptiste (1700-?) and his uncle Jacques (1681? -1754), who, educated in Marseille, set himself up as an engraver and print-seller in Paris in 1720. His nephew Jean-Baptiste succeeded him and was still active in 1761. This collection includes plates that go beyond the setting of royal houses in the capital's surroundings. The reproduced plate was one,

USEFUL INFO

Where ?	Paris - Rossini Room
When ?	6 May
Who ?	Alde auction house. Mr. Courvoisier
How much ?	€1,510,800

See the catalogue : www.gazette-drouot.com

with another, of those Jacques engraved based on two paintings, commissioned from Michel Serre, depicting the city hall and Marseille during the 1720 plague. Six plates refer to "Vues des actions les plus remarquables du siège et attaque d'une place" (Views of the most notable actions of the siege and attack of a square). **Sylvain Alliod**



HD

€264,000 J. Rigaud, "Recueil choisi des plus belles vues des palais, châteaux et maisons royales de Paris et des environs" (Selected Collection of the Most Beautiful Views of Palaces, Castles, and Royal Houses in Paris and its Surroundings), Paris, J. Fr. Chereau & F. Basan (ca. 1740), 129 original gouache plates, oblong folio format, half red Moroccan leather corners.



RESULTS

"Description of Egypt" from the **Wittock** collection

The fourth dispersion of the Micheal Wittock collection fetched €1,738,038 (71% in lots - 93% in value). Let us remind ourselves that Michel Wittock is a bookbinding enthusiast. His contribution to the study of this art has been made durable by the creation of the Bibliotheca Wittockiana, near Brussels, which in 2010, obtained from the Belgian state the status of an official museum. The copies reserved for the sale are for the bibliophile children. One result stood out very clearly, the €1,095,400 recorded above the estimation for a large-paper copy of the original 23 volumes edition of the famous "Description of Egypt" or "Collection of observations and research made in Egypt during the expedition of the French army" (Paris, Imperial Printing, 1809-1813, Royal Printing 1817-[1830]). It was the copy that Jean-Joseph Courvoisier received in 1829 as a present from Charles X for his nomination as the Minister of Justice. It was acquired by an American library. The set is illustrated by 894 pictures, the 14 orni-



€1,095,400 "Description of Egypt or Collection of observations and research made in Egypt during the expedition of the French army" (Paris, Imperial Printing, 1809-1813, Royal Printing 1817-[1830]), 9 vol. of folio text, 10 vol. of pictures and 1 vol of Preface and explanation of pictures and 3 vol. of large eagle on picture format.

thology were coloured by hand, a characteristic reserved for copies on large-paper. It is just missing the card describing the surroundings of Thebes. The book-bindings measured up to the obtained prices... Made by Jean-Joseph Tessier, they are in highly polished mahogany calfskin, with rich decoration of Egyptian inspiration, composed of specially designed rollers, plates and iron. The volumes are housed in their original mahogany furniture with gilded bronze, where the upper part forms the desk. The latter is stretched by red-brown Moroccan leather with the same decoration as the bookbindings. But which one is better?

Sylvain Alliod

USEFUL INFO

Where ?	Paris - 9, avenue Matignon
When ?	11 May
Who ?	Christie's France auction house. Mr. Meaudre
How much ?	€1,738,038

RESULTS

Paul Iribe 1914

This chest of drawers by Paul Iribe, a father of Art Deco, features undeniable aesthetic qualities. He perfectly inscribed a circle in the square of the façade, focusing attention to the point that the three drawers seem to vanish behind the veneer, where spectacularly-grained exotic wood contrasts sharply with the monochrome ebony. The chest is also interesting because of its date, 1914, inscribed under Iribe's signature; this fully Art Deco piece of furniture could have been designed in the 1920s. It is quite different from the famous chest of drawers Iribe designed for Jacques Doucet around 1912, today in the Musée des Arts Decoratifs. Its curves recall the Louis XV style. The newness lies more in its trimming, where the shagreen sets off the ebony, than in its ornamentation, influenced by the 18th century despite a high degree of stylisation. Two years later the chest of drawers



Paul Iribe (1883-1935), chest of drawers with ebony and exotic wood veneer, gilt bronze ornamentation, black marble top underscored by gilt bronze trim, 1914, 86 x 68.5 x 45.5 cm.

was definitively more masculine, leaving the graceful Age of Enlightenment behind to feature impeccable geometry. Only the gilt bronze rose, one of Iribe's trademarks, gives it away as belonging to the pre-war period.

S. A.

USEFUL INFO

Where ? Paris - Drouot-Richelieu - Room 4

When ? 13 May

Who ? Pescheteau-Badin auction house.
Mr. Marcilhac

How much ? €210,664

See the catalogue : www.gazette-drouot.com

RESULTS

Émile Reiber and Christofle

This Japonisme style ornament was presented on the stand of the Christofle House at the Paris Universal Exhibition in 1878. This model due to Émile Reiber would then find great success. The Musée d'Orsay preserves a "Fleurs de cognassier et pommes de pin" (Quince tree flowers, and pinecones) flower-box of a smaller scale than ours. Let us remind ourselves that Christofle launched himself in the course of innovative industrial processes, in our case, of equalling the effects of alloys and inlays with Nippon bronzes. In the United States, Tiffany & Company did the same with its head designer Edward C. Moore who discovered this exotic art from the Paris Universal Exhibition in 1867. S.A.

USEFUL INFO

Where ?	Paris - Drouot-Richelieu - Room 7
When ?	13 May
Who ?	Néret-Minet - Tessier auction house. Mr. Commenges
How much ?	€208,624

See the catalogue : www.gazette-drouot.com



Émile Reiber (1826-1893), and Christofle & Cie, Paris, "Fleurs de cognassier, et pommes de pin" (Quince tree flowers, and pinecones) ornament in gold bronze and galvanic lacquered copper, with silver and gold decoration, h. of candelabras: 73 cm, l. of the flower-box: 60 cm.

RESULTS

Firman pre-empted by the Louvre

Collectors, museums and the international trade were very excited about the nine exceptional 17th and 18th century Ottoman documents formerly owned by Baron Forth-Rouen (1806-1886), which fetched €1,153,316. A firman was a decree or an order rulers in some Islamic countries issued on scrolls over two meters long and approximately 50 centimetres wide. Our administrative documents deal with the renewal of treaties or trading privileges the Ottoman Empire granted the Republic of Ragusa from 1604 to 1790. This state, formerly under Venetian domination before gaining its independence in 1358, corresponds to the present-day Dubrovnik region in Croatia. At the time of the Ottoman conquest, Ragusa negotiated some customs privileges with the Empire in exchange for an annual tribute. The little Republic recovered its freedom in 1699 but not for long: Napoleon's armies took it over in 1806, before eventually yielding power to the

USEFUL INFO

Where ?	Le Mans
When ?	14 May
Who ?	Isabelle Aufauvre auction house. Mrs. Kevorkian
How much ?	€1,153,316

HD



€192,075 Sultan Ahmed I (1603-1617), Ottoman firman, document on paper, drafted between 4 and 13 September 1604, 215 x 47cm.

Austro-Hungarian Empire. This firman, dating from the reign of Ahmed I, the 14th sultan, joins the Musée du Louvre's collections. The 25-line text, written in the second 10 days of the month of Rebiulakhir in the 1,013th year of the Hegira, is in black and gold celi divani characters. An elegant gold tughra surrounded by thin black lines stands out against a background of blue-flowering foliage.

Chantal Humbert

RESULTS

Joan Miró's dog

This painting appeared at the Grand Palais exhibition devoted to the Catalan painter in 1974. Miró had only accepted this event on the condition of showing the latest stage of his work, of "risking" and taking the chance of being judged by the fruits of his final season. Monumental works were next to miniscule paintings, framed paintings shared the picture rails with unexpected support, and the artist ensuring the minor details in preparation of the exhibition and catalogue. Thus, he specified, regarding our painting, that it was an "oil painting on a canvas bag", justifying the irregularities and reuse of material. It goes beyond that of a simple painting, the mounted support allowing you to see the frayed edges and its material referring to what Florence de Mèredieu called, in his "Histoire matérielle et immatérielle de l'art moderne" (A Material and Immaterial History of Modern Art) (Larousse), "the

USEFUL INFO

Where ?	Paris - Drouot-Richelieu - Room 7
When ?	13 May
Who ?	Néret-Minet - Tessier auction house. Mr. Ottavi
How much ?	€321,526
See the catalogue : www.gazette-drouot.com	

indescribable material"... These include recycled materials, a systematic procedure by Dada and revived by the Surrealists. In 1974, Miró achieved with our Dog a return to the sources of his art.



Joan Miró
(1893-1983),
"Le Chien" (The
Dog), 1974, oil
on jute canvas,
22 x 54 cm.



NEWS IN BRIEF

© 2010 musée du Louvre / Martine Beck-Coppola



Metropolitan launches its e-publication

Met launched its first iPad app interactive e-publication for the exhibition "Poetry in Clay: Korean Buncheong Ceramics from Leeum, Samsung Museum of Art". The Met Buncheong app complements the exhibition catalogue and includes highlights from each chapter in the book, a video introduction from Soyoung Lee, co-curator of the exhibition and co-author of the catalogue, 360-degree object views, multiple image views, panoramas of the gallery, and links to publications and related sections of the Museum's website. The Met Buncheong iPad app is available for free in the iTunes store: <http://www.metmuseum.org>

W

LOUVRE EXPLORES MULTIMEDIA

For complete details of the manufacturing processes of the Sevres porcelain and a taste of the French art of living – how different dishes were presented at the King of France's table, the Musée du Louvre, in partnership with the Japanese company Dai Nippon printing (DNP) is offering on the occasion of Museum Lab, various multimedia devices of exploring the collections differently. From 8 June, Richelieu wing of the Louvre.

162,283

"Une ballade d'amour et de mort: Photographie préraphaélite en Grande Bretagne (1848-1875)" (A Ballad of Love and Death: Pre-Raphaelite Photography in Great Britain (1848-1875)), which has just finished at the Musée d'Orsay, attracted some 162,283 visitors. The exhibition revealed the works of photographers from the Victorian period - Lewis Carroll, Roger Fenton - whose snapshots echoed the paintings of the Pre-Raphaelites.

THE MUSÉE DU QUAI BRANLY LAUNCHES TWO E-ALBUMS

Fully integrating new technologies in its strategy to raise the public's awareness, the museum is giving away a part of its cultural offer and services on different digital supports to maintain a permanent and dynamic link with its visitors. After its iPhone application, then iPad, the Musée du Quai Branly is launching two e-albums "Chefs-d'œuvre" (Masterworks) and "Masques" (Masks) for a new approach of works presented: total immersion in the details and textures of the works thanks to the zoom (up to ten times), interactive and intuitive navigation from one chapter to another, comfort of reading texts and notes of objects... E-albums for iPad available in French and English on the App store; download each album for: €4.99



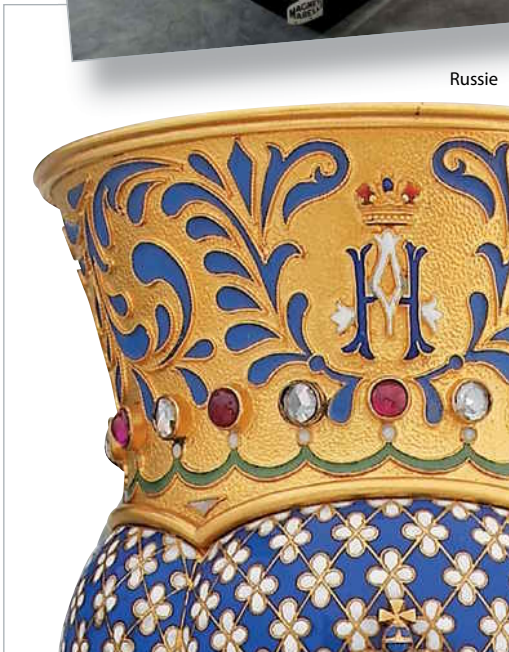
THEME

Figures and HD images

Peugeot



Russie



Angola



THEME

On the **Angola** region



€1,445,600

King Tchokwe playing the Sanza, brown wood in shiny finish, Angola. Collection Anne and Jacques Kerchache. Paris - Drouot Montaigne, 13 June 2010. Pierre Bergé & Associés auction house. Mr. Amrouche.

HD



€21,000

Tchokwe dance mask, Angola – Democratic Republic of Congo, wood in brown patina and reddish-brown gloss (h. 21 cm), female mask crowned with remains of prophylactic mixtures, pendants made out of brass wire. Paris - Drouot-Richelieu, 6 June 2009. Rieunier & Associés auction house. Mr. Reynes.



€420,750

Tchokwe mask, Angola, wood in deep red-brown patina (h. 24 cm), female face of idealised beauty, increased by elegant scarification and pointed filed teeth being emphasized by kaolin. Paris - Galerie Charpentier, 17 June 2009. Sotheby's auction house.



€3,781,260

Statue of Tchokwe hunter, hard wood. Angola, h. 49 cm. Collection Vérité. Paris - Drouot-Richelieu, 17 June 2006. Enchères Rive Gauche auction house. Mr. Amrouche, Mr. de Monbrison.

THEME

Imperial **Russia** !



€234,640

Alexander Tillander, Saint Petersburg, before 1896. Yellow gold chalice, 14 ct in enamelled decoration and encircled with alternating rose cut diamonds and tailpiece rubies, 196 g.- h. 11.5 cm. Paris - Drouot-Richelieu, 29 November 2007. Beaussant - Lefèvre auction house. Cabinet Serret - Portier.



€47,090

Album of Alexander III's coronation, 15 May 1883, Saint Petersburg. Russian text in black, blue and red, 27 chromolithographs and two portraits; binding in brown shagreen leather, front cover in gold decoration, 66 x 51.5 cm. Paris - Drouot-Richelieu, 3 June 2009. Bailly-Pommery - Voutier & Associés auction house, Mr. Gorokhoff.



€132,000

Saint-Petersburg, 1896-1908. Karl Fabergé workshops, small silver clock embossed on a translucent pink enamel background, diam. 11.8 cm. Avignon, 26 June 2010. Hôtel des ventes d'Avignon auction house. Cabinet Serret - Portier.



€57,690

Russian Empire, order of Saint-Alexander Nevski, silver badge, gold enamel centre, set with Rhinestones, letters of the motto in rose cut diamonds, 113 g, 10.2 x 10.2 cm. Paris - Drouot-Richelieu, 28 May 2010. Olivier Coutau-Bégarie auction house, Mr. Gorokhoff.





THEME

Bugatti, Lamborghini the racing bid**€1,035,700**

Bugatti type 37A grand prix, 1928.
Fontainebleau, 13 December 2009.
Jean-Pierre Osenat Fontainebleau
auction house. Mr. Montanaro, Mr. Pluton.

€1,029,170

Peugeot 905 EV 2.1 Supercopier, 1993, V 10-cylinder engine,
3,499 cc engine, 650 HP at 11,000 RPM. Carbon body, Dassault
manufacture. Paris Invalides (place Vauban), 3 February 2011.
Cheveu-Légers Enchères auction house, Mr. Souvrain.

**€680,700**

Lamborghini P400 Miura SV, 1972, total mileage 5,600 km,
third hand. 24 Hours of Le Mans circuit, 9 July 2010.
Artcurial - Briest - Poulain - F. Tajan auction house.

€736,700

Bentley Speed Six Tourer
Le Mans 1930,
repackaged in 1938.
24 Hours of Le Mans
circuit, 9 July 2010.
Artcurial - Briest - Poulain
F. Tajan auction house.



THE BARBIZON SCHOOL

19th century French painting

BARBIZON – SUNDAY 5 JUNE 2011 AT 2:30 p.m.

Espace Culturel Marc Jacquet – Place Marc Jacquet



VEPRASSAT Jules Jacques (1828-1893)
"The House", oil on panel, signed on bottom right, 24 x 33 cm.



TROYON Constant (1810-1895)
"Wild birds near the estuary", oil on panel, signed and monogrammed on bottom right, 38 x 47 cm.



CHINTREUIL Antoine (1816-1873)
"Clearing at St Georges on the Toussaint", oil on canvas, signed on bottom left and dated 1851, on the bottom right, 24 x 35 cm.



HARPIGNIES Henri Joseph (1819-1916)
"Fisherman near water-mills", oil on canvas, signed on bottom left and dated 1883, 73 x 54 cm.



LOIR Luigi (1845-1916)
"Barnyard at the small bridge", watercolour and gouache, signed on bottom left, 20 x 32 cm.



DAUBIGNY Karl Pierre (1846-1886)
"Boats at the mouth of the Thames", oil on canvas, signed on bottom left, between 1866 and 1872, 45.5 x 80 cm.

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DAUBIGNY Charles François - DAUBIGNY Karl - DE BREANSKI - DEBAT
PONSAN - DEFAUX - DELOBBE - DELPY Henri Jacques - DELPY Hippolyte
Camille - DENIS - DESHAYES - DESROBERT - DIAZ DE LA PENA - DILL
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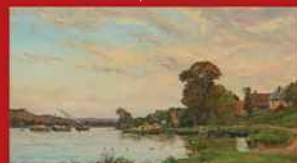
BARBIZON

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Saturday 4 June from 10 a.m. to 7 p.m.
Sunday 5 June from 9:30 a.m. to 12 a.m.

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DELPY Hippolyte Camille (1842-1910)
"Washerwomen on the edge of l'Oise", oil on panel, signed on bottom right, 40 x 69 cm.



DEFAUX Alexandre (1826-1900)
"Flock of sheep near trees full of flowers", oil on panel, signed on bottom right, 32.3 x 51.3 cm.

M. Michel RODRIGUE - Expert

Assisté de Mlle Mandy TUTIN - 06 60 68 67 36
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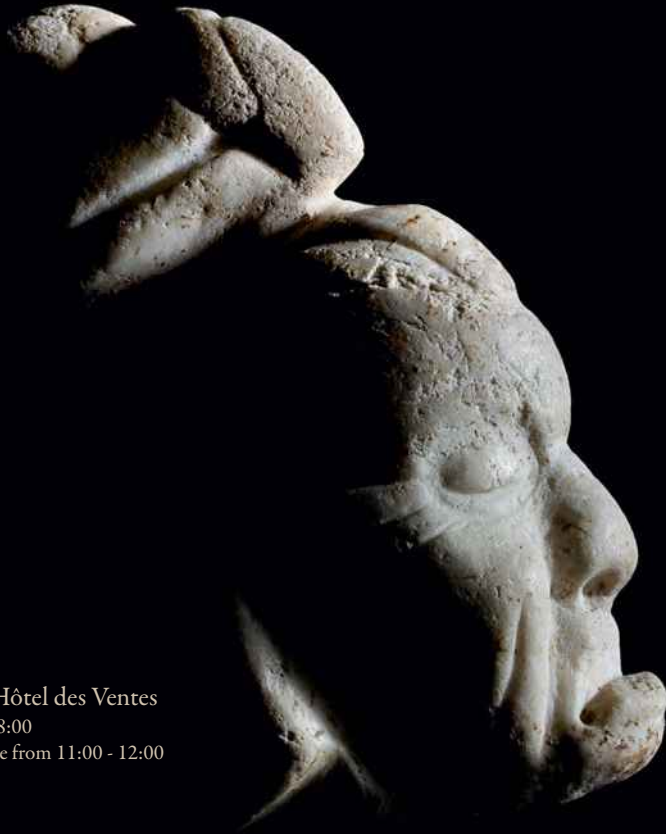
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LA KASBAH ROUGE,
MARRAKECH, 1924

Oil on canvas, 100 x 78 cm
Est.: \$ 865,000 – 1 154,000



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Tuesday 7 and Wednesday 8 June,
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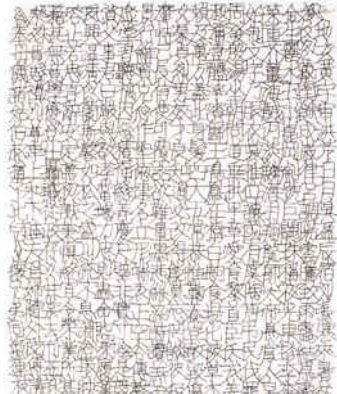
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Public presentation : Thursday, June 9th from 11:00 am to 8:00 pm & Friday, June, 10th from 11:00 am to 12:00 am
DROUOT-RICHELIEU - ROOMS 1 & 7

FRIDAY, JUNE 10TH 2011 - 2:00 pm
DROUOT-RICHELIEU - ROOMS 1 & 7

F E R R I

Private collections of Rena and Jean-Louis Dumas



Above: **Pierre SOULAGES (1919)** *Peinture 222 x 222, diptyque, 8 juin 2001* (Painting 222 x 222, diptych, 8 June 2001). Acrylic on two canvases signed and with title on back. 54 x 87 & 33 x 87 in. (137 x 222 & 85 x 222 cm.)

Opposite: 1. **Mark TOBEY (1890-1976)** *Écho des Indiens, (Echo of the Indians), 1959*. Tempera, ink and collage on paper. 7 x 7 in. (17,5 x 17,5 cm). 2. **John BAEDER (1938)** *American*. Watercolour signed lower right and dated 2001. 9.5 x 14 in. (24,5 x 35,5 cm). 3. **Julius BISSIER (1893-1965)** *Sans titre, 12.X.59 (Untitled, 12.XI.59)*. Watercolour, signed above, towards the centre and dated 1959. 6 x 10 in. (16 x 25 cm). 4. **Kwang-Ho CHEONG (1959)** *The Text Blind, 2001*. Welded copper sculpture. Chinese ideograms. 40 x 32 in. 5. **Richard LONG (1945)** *B1, 2004*. White fingerprints on a wooden plank, signed and dated on back 2004. 46 in. (117 cm). 6. **Fabienne VERDIER (1962)** *L'Esprit des montagnes, Études intimes, Maturare 32. (The Spirit of the mountains, Intimate studies, Maturare 32)* Indian ink wash, signed and dated 2005 upper right. 17.7 x 26 in. (45 x 67 cm.) 7. **Shirin NESHAT (1957)** *Untitled, from «Rapture», 1999*. Period silver-film print.

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Thursday 9 June 2011, at 13:30 - HÔTEL DROUOT - ROOM 16

OLD PAINTINGS - CERAMICS - ASIAN ARTS
ART OBJECTS AND FURNITURE FROM 17TH, 18TH AND 19TH CENTURY



Wing chair delivered in 1789 for the reception room of Madame Elisabeth,
Louis XVI's sister, at the Château de Montreuil (at Versailles)

J.B. SENE stamp

Label of gilder Louis-François Chatard

Louis XVI epoch

H : 96.5 cm - L : 71 - D : 61 cm

PUBLIC EXHIBITIONS

Wednesday 8 June from 11:00-18:00

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OLD PAINTINGS – FURNITURE AND ART OBJECTS – PRINTS
OLD DRAWINGS – SILVERWARE – FAR EAST – CERAMICS



GERMAN SCHOOL First half of the 16th century. *Triptych of the Crucifixion*, H. 94 Full W. 101.2 cm



Suite of four armchairs
P. REMY signature, Louis XV period



Hubert ROBERT
Architectural whim
Dim: 33.5 x 65.5 cm



Flat-bottomed, spirally-fluted silver coffee pot
Maitre silversmith Simon Bourguet. Paris 1760-1761



adapted from Michel ANGUIER
Venus Amphirite
Bronze. 17th century. H. 54 cm



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Chinese and Japanese ceramics

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Tuesday 14 June 2011, 11:00-18:00 in rooms 5 & 6

Wednesday 15 June, 11:00-12:00 in rooms 5& 6

Thursday 16 June, 11:00-12:00 in room 15

Experts :

Patrice DUBOIS, Cabinet DILLEE, Bernard CROISSY, Sylvie COLLIGNON, Cabinet de BAYSER, Edouard de SEVIN,
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ASIAN ART

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COLLECTION OF SNUFFBOXES, CHINAWARE, RHINO HORN LIBATION CUPS,
JADE STONES, CLOISSONNÉS, ART OBJECTS, TEXTILES...



CURTAIN, BLUE AND GOLD EMBROIDERY, IMPERIAL DRAGONS PURSUING SACRED PEARL, QING DYNASTY, 360 x 150 CM. LUCIEN LELONG COLLECTION.



EWER IN WHITE/BLUE PORCELAIN WITH FISH DECORATION, MING DYNASTY, H. 26 CM. LUCIEN LELONG COLLECTION.



WHITE/BLUE VASE, QING DYNASTY, MARK ON THE BACK, H. 30 CM.



SCULPTED RHINO HORN LIBATION CUP, SIGNED, QING DYNASTY, QIANLONG ERA, H. 8 CM, L. 16 CM. LUCIEN LELONG COLLECTION.



BRONZE AND CLOISSONNÉ ENAMEL BOWL, MARK ON THE BACK; QING DYNASTY, 17 CM. LUCIEN LELONG COLLECTION.



RUYI WOODEN SCEPTER, 19TH CENTURY, 60 CM. LUCIEN LELONG COLLECTION.

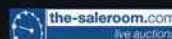
EXHIBITION : FRIDAY 10 AND SATURDAY 11 JUNE 2011 FROM 10:00-18:00, SUNDAY 12 JUNE 2011 FROM 10:00-12:00

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Otto WOLS (1913-1951)

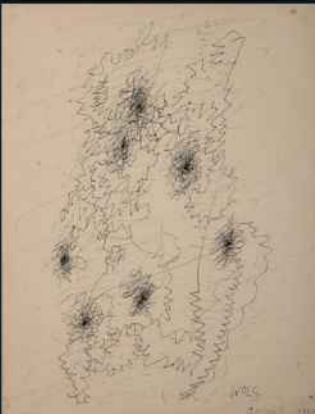
Drouot-Richelieu - Room 2
Wednesday 15 JUNE 2011 at 2 p.m.

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**Paintings, works on paper (watercolour, drawings, gouache),
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"The zig zags"

Pen and ink drawing
on paper
31.5 x 24 cm



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from 11 a.m. to 6 p.m.

**At Drouot Richelieu
Room 2**

Tuesday 14 June
from 11 a.m. to 6 p.m.
Wednesday 15 June
from 11 a.m. to 12 a.m.



"Fantastic ride"

Ink and watercolour
on paper
31 x 24 cm

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"The last gouache"

Ink and watercolour
on paper
25 x 16 cm



"Grey nebula"

Ink, gouache and
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Landscape with Saint Jerome. Quill, brown ink and brown tint. 20 x 27.7 cm
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Certificate from Dr Klaus Ertz



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Painting
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242 ▶ 16th century Genoese school
Painting, 114 x 142 cm
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FRIDAY JUNE 17TH 2010 - 2 PM
Paris - Drouot Richelieu Room 5 & 6

VIEWINGS

Thursday, June 16th from 11 A.M. to 8 P.M.

Friday, June 17th from 11 A.M. to 12 P.M.

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H. 14 x W. 21 x D. 7 cm



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made in several parts assembled together

signed, model created on 30 April 1929 - Diam. 55 cm

Appears in the catalogue raisonnée of the artist by Félix MARCILHAC p. 656 at n°2297

Expert: Mr Félix MARCILHAC



Antoine Louis BARYE (1796-1875)

THESEUS FIGHTING THE CENTAUR BIANOR

Bronze in light brown patina richly shaded,
signed "Barye",
Founding and former edition of "F. Barbedienne Founder"
H. 41 x L. 38 x D. 17 cm



David TENIERS le JEUNE

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**THE HUNTERS AND THEIR DOGS
AT THE SURROUNDINGS OF THE CASTLE**

Oil on canvas monogrammed
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Banquette
123,5 x 160 x 45 cm

1880~1920

VIEWINGS

Thursday, June 23rd from 11 A.M. to 9 P.M.

Friday, June 24th from 11 A.M. to 12 P.M.

FRIDAY, JUNE 24TH 2011 - 2 PM

Paris - Drouot Richelieu - Room 4

CONTACT

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Gustave Moreau (Paris 1826-1898)

Pasiphaë

oil on canvas

81 x 65,5 cm

signed on the bottom right corner

Gustave Moreau

Provenance : Collection A. Baillehache,
Collection particulière.

INDEX :

AUBURTIN - BEZOMBES -
BALTHUS - BUFFET - BURMAN
CAMOIN - CHARRETON -
CLAUDEL - CESAR - COSSON
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IMPORTANT MODERN PAINTINGS

VIEWINGS

Tuesday, June 21st from 11 A.M. to 6 P.M.

Wednesday, June 22 from 11 A.M. to 12 P.M.

WEDNESDAY, JUNE 22nd 2011 - 2 P.M.

Paris - Drouot Richelieu - Room 7

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Session One
Fri, 17 JUNE 11
at 2.15 pm

Location :
DROUOT MONTAIGNE
15 avenue Montaigne 75008 PARIS

Session Two
Sat, 18 JUNE 11
at 11 am & 2.30 pm

Location :
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Agrément n° 2002-152

Exhibition : Thu, 16 June 11 : 3:00 pm - 6:00 pm
Fri, 17 June 11 : 10:00 pm - 12:00 am
sat, 18 June 11 : 10:00 pm - 11:00 am

BIG SALE IN PREPARATION

Saturday 18 June 2011

MODERN AND OLD ART - SILVERWARE - ART OBJECTS



A/Adriaen Pietersz Van DE VENNE (1589-1662) : Scene of beggars
Panel on wood. 37 x 27 cm



B/Pair of silver candlesticks and sockets by Alexis LOIR, PARIS, 1752.
Contour base decorated with leaves on keystones. The fluted shaft decorated with falling coins linking to shells.
H. 27 cm. Weight: 1561 g



C/Tsuguharu FOUJITA (1886-1968) : Painting from Memory, 1946.
Oil on canvas signed on bottom left FOUJITA and dated 1946. Signed again, dated and situated on the back of the painting FOUJITA 1946, Tokyo. 46 x 33.5 cm.
Certificate from Mrs Sylvie Buisson dated 9 April 2011. Reproduced page 452, N° 46 01, volume 1 from Sylvie and Dominique BUISSON's catalogue, ACR edition.

D/André LANSKOY (1902-1976) : To fairly like, 60.
Oil on canvas signed on the bottom left, titled and dated on the back. 30 x 41 cm.
Certificate from Mr. André SCHOELLER dated 25 February 2009.



CLOSING OF CATALOGUE : 9 JUNE 2011

To include lots in this sale or to ask for a valuation at your place of residence, as part of insurance, solidarity tax on wealth or successional divide :

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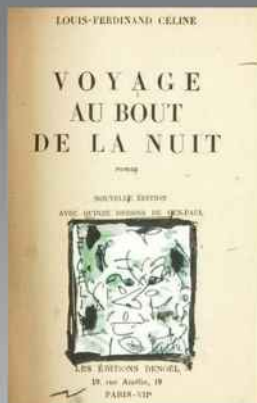




Press photo of L.F.CELINE,
for the Renaudot prizegiving in 1932



GEN PAUL (1895-1975)
"Portrait of CELINE"
Drawing signed and dated 36.26 x 20 cm



Journey to the end of the night, 1942,
with GEN PAUL's letter and drawing

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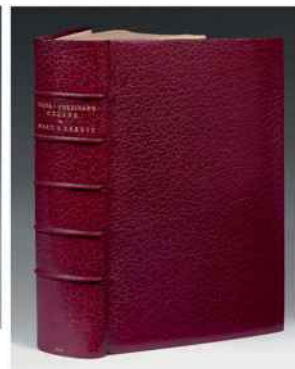
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Internet: www.neret.auction.fr "Online catalogue"

S.A.R.L. - Agrément 2001-014 - R.C.S. - TVA INTRA : FR19 440 305 183 00012

A detailed oil painting of a young man, Roman Iegorovitch Renne, in a dark blue military uniform with a prominent red collar and a red sash. He has light-colored hair and is looking slightly to the right. A large, ornate star-shaped medal is pinned to his left chest. The background is dark and indistinct.

Lucien

Etude fondée en 1804

DROUOT-RICHELIEU, Room 1
Monday 27 June at 14:00

**ART OBJECTS
AND BEAUTIFUL FURNITURE**

**OLD AND MODERN
PAINTINGS**

ASIAN ART

JEWELLERY

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Jean Laurent MOSNIER (1743/44 - 1806),
Presumed portrait of Roman IEGOROVITCH RENNI

Oil on canvas, dated and signed
on bottom left: J. L. Mosnier 1805
128 x 97 cm

Expert: Cabinet Turquin +33 (0)1 47 03 48 78



Lucien
PARIS

PARIS, MY LOVE

3rd sale

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Cast-iron signpost from the Second Empire, with the coat of arms of Paris,
reused for the opening of the avenue on Le Champ de Mars in 1965. H : 294 cm.



Maître Nathalie Vermot



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Monday 27 June - 2:30 pm - Hôtel Drouot, Paris



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Anne Papillon d'Alton, expert



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Louis XV period, circa 1760-1763.

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ABSTRACT AND CONTEMPORARY ART



Nicolas de STAEL
COMPOSITION, 1950.
Oil on canvas signed
on bottom right.
73 x 54.5 cm

CATALOGUE ON DEMAND : € 15

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EVENT

Monumenta 2011 **Anish Kapoor**

The sculptor of the invisible is taking Paris by storm with three dazzling shows around "Leviathan" at the Grand Palais. Anish Kapoor is the toast of Paris this spring. The British artist, who was born in Bombay in 1954, is taking the city by storm with three shows ranging from the spectacular to the minimalist. His work has not really been seen in France for 30 years, and even then, in 1980, as his gallerist Kamel Mennour recalls, the show "was in an artist friend's studio". To appreciate Kapoor, considered one of today's greatest sculptors, the French had to travel to London, where he has been living for a long time. The blockbuster 2009 Royal Academy show was a sensation. Now London is rustling with the giant sculpture that the 1991 Turner Prize destined for the 2012 Olympic Games. His coming to Paris is an event. It would be tempting to attribute Kapoor's presence at Monumenta, a public commission on view at the Grand Palais, to the contemporary Indian scene's current

popularity, as the present show at the Pompidou Centre attests, but that would be wrong. For, despite his name, Kapoor seems, if not to deny, at least to distance himself from his Indian roots; he wants to be considered a global artist. Several days before Monumenta opened he oversaw the installation of his work "Leviathan" in the Grand Palais nave. His English is as smooth and clear as Peter O'Toole's. He has a hearty laugh and typical British politeness, but retains a certain Indian casualness. Kapoor was happy to answer questions, aware of his star status but friendly - which does not keep him from often being allusive when asked about highly technical points and his creative process. The artist wants to keep an air of mystery about him.

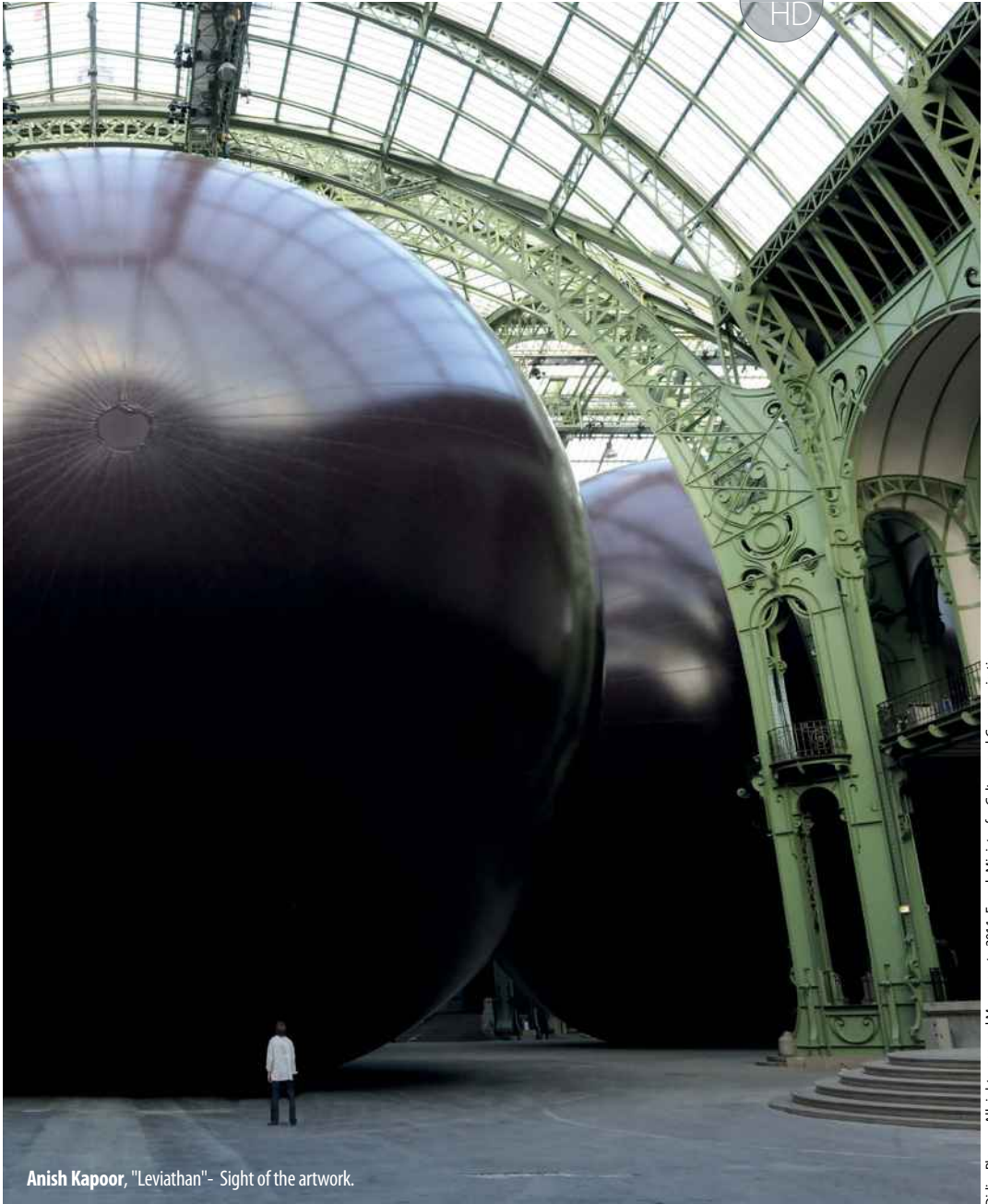
Iron monster

Kapoor praised the Grand Palais as technicians were busy setting up the work. "The Grand Palais is probably the most beautiful example of 19th-century glass architecture," he said. "The huge scale makes it very light. It's brighter inside than outside." Like his Monumenta predecessors Anselm Kiefer, Richard Serra and Christian Boltanski, he managed to tame the 35m-high, 13,500m² nave, a glass and iron monster. Taking over the extremely voluminous space was a daunting challenge, but Kapoor is used to it. He has a reputation for monumental works in public places, such as "Cloud Gate" in Chicago in 2004. This sculpture shaped like a drop of mercury in the heart of the city reprised the idea of "Sky Mirror" at the foot of New York's Rockefeller Center, concentrating the sum of its surroundings, skyscrapers and clouds, by reflecting them. There are no



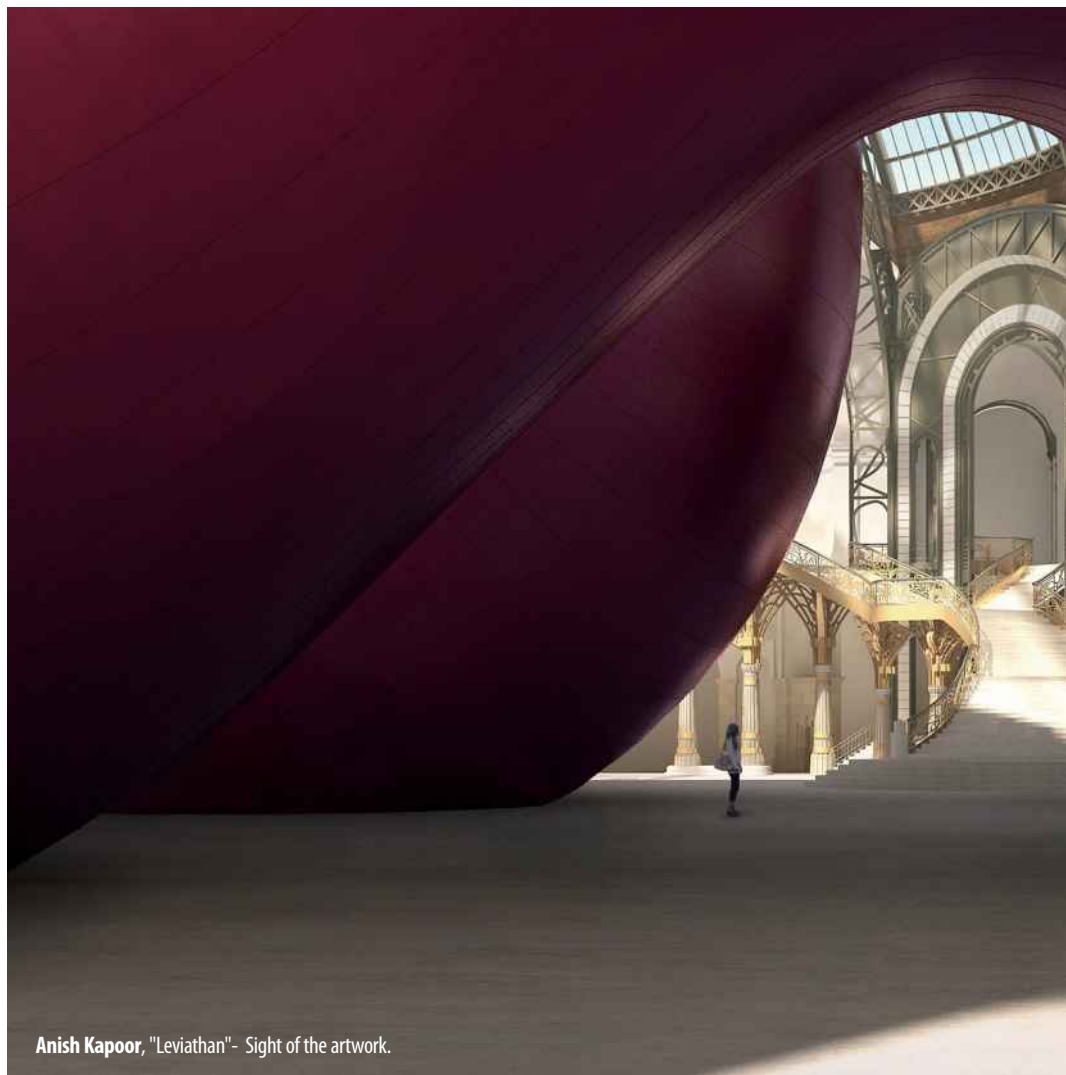
Anish Kapoor, "Leviathan" - Laetitia Benat.
Laetitia Benat - All rights reserved Monumenta 2011,
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HD



Anish Kapoor, "Leviathan" - Sight of the artwork.

Didier Plowy - All rights reserved Monumenta 2011, French Ministry for Culture and Communication



Anish Kapoor, "Leviathan" - Sight of the artwork.

Didier Flowy - All rights reserved Monumenta 2011, French Ministry for Culture and Communication

mirrors here but the playing with scale that Kapoor enjoys; he has become a master in the art of extremes and turning our perceptions upside-down. Visitors enter a dark entrance chamber before walking into a cave glowing red like a human heart, a nave within the nave. A view of the glass roof sometimes peeks through the translucent membrane. The effects of light

and texture, and the way the Zeppelin-size volume stands up, leave you flabbergasted. All we saw during our interview with Kapoor was a huge purple "skin" sagging on the Grand Palais' concrete floor, like a gigantic deflated balloon technicians were busy working on. Visitors come across three lobes in the heart of this inflatable space, noticing the inviting, inac-

cessible cavity. The title "Leviathan" comes from a red, sculptural 2004 work featuring in Phaidon's book on Kapoor in French. But the picture just shows a floor covered in a greyish, almost natural-looking brute material with no connection to this new work. Leviathan, the Biblical soul-swallowing sea monster, is "a great, archaic force connected to darkness," the artist says, "a monster encumbered by its body guarding the forgotten reaches of our consciousness. "Leviathan" is also the title of a book by English philosopher Thomas Hobbes, who metaphorically describes the State as an uncontrollable monster that swallows everything, Kapoor says that.

Upside down

Kapoor wanted to turn our gaze "upside down" for this work dedicated to Ai Weiwei, the Chinese artist arrested by the authorities. He turns our spatial percep-

tion of the Grand Palais on its head. You enter the space before being able to walk around it and gauge its proportions. Kapoor, while infinitely more singular, belongs to the same generation as Jeff Koons, whose work cannot exist without help from assistants and engineers who give his projects form. Around 10 technicians and specialists assist him in his London studio, each part of which is devoted to a material: stone, mirrors, resin, etc. Two big rooms are used for handling objects where he continuously experiments with new forms. His studio is a laboratory. Exhibition commissioner Jean de Loisy, former head of the Frac Pays de la Loire in Fontevraud and curator of the Cartier Foundation, has known Kapoor well "since a 1982 show of young English artists in Chambéry". He has headed or taken part in several Kapoor exhibitions, including the Royal Academy retrospective. Kapoor is "one of the few sculptors capable of filling up big spaces," he says. "He maintains an ambiguous relationship between



Anish Kapoor, "Leviathan" Interior view of the artwork.

Didier Plowy - All rights reserved Monumenta 2011, French Ministry for Culture and Communication.

space and architecture that can be found in the Tate Modern's Marsyas installation, "Cloud Mirror" in Chicago or his London Olympic Games project, which show that he succeeds in expressing himself in huge volumes. Here, he had to respond to previous works, but the wealth of his vocabulary - he can make works out of PVC, concrete, mirrors, etc. - has enabled him to. He has a multicultural, universalistic view of culture. In his eyes, an object is not produced for an aesthetic but first and foremost for a philosophy. He thinks of art as a warning system for our conscience." Loisy has been following Kapoor's development. "Since his earliest pieces in pigments", he says, "he has opened up new, very different worlds, deepened his theoretical knowledge of art and above all mastered astonishing spaces and scales." The hardest part for him was not touching the building, a requirement in the schedule of specifications. "The work must bloom like fruit on a tree", Loisy says poetically. "That is one of its meanings. Inventing a form as though the architecture itself had produced it. Kapoor often steps back from his work, giving the sensation that it was born of itself without anything to do with the artist's biography. At first, you can make out the nave without seeing it. You are plunged in darkness. Viewers sense that something

has been set in motion, a memory process moving forward from the subconscious." Then they exit the work to see it from the outside. "This work, which the artist considers clumsy, stupidly shaped, recalls Willendorf's "Venus", an evocation of primitive origins. "A legendary journey led Kapoor to India, where he saw piles of pigments that inspire a small part of his work, but Loisy says the artist has a deep understanding of Zen Buddhism, the history of modern art and "thought that stretches well beyond his sources, including Jewish culture, which he knows well" (editor's note: his mother was a member of Baghdad's Jewish community).

Part two of the Kapoor triptych, at the School of Fine Arts' Petits-Augustins chapel, introduces us to another self-generated gesture. A reference to Kapoor's 2007 work "Svayambh", which means 'shaped by its own energy' in Sanskrit, lies hidden behind that rather pompous term. The place, the nave of the 1617 chapel built for Marguerite de Navarre, Henry IV's divorced wife, today used to store copies of French and Italian Renaissance art, seems like an odd spot for Kapoor's works. Around 10 empty, grey, almost irregular towers flank the walk. These "Cement Works" look a bit rough, as though the hand of man had left them unfinished,



Anish Kapoor, "Shooting into Corner", 2009 mixed technique, variable dim. Installation: MAK, Vienna, 2009. Wolfgang Woessner.

Courtesy: the artist and MAK, Vienna.



Walter Mitchell/Peter J. Schluz. Courtesy: City of Chicago and the Gladstone Gallery.

Anish Kapoor, "Cloud Gate", 2004. Stainless steel, dim. 10 x 20 x 12,8 m. Installation: Millennium Park, Chicago.

yet they were designed by a computer and made by a machine. Sometimes they evoke tiles, other times intestines, and allude to early Mesopotamian brick ziggurats — a cheeky way of playing with the idea of the work and nature, of questioning the hand's work under the haughty, sceptical gaze of "Condottiere Bartolomeo Colleoni", a plaster equestrian statue after Verrocchio. The space odyssey continues at the buoyant Kamel Mennour's gallery in the same neighbourhood. He turned the space upside down and moved the walls to accommodate the artist's most intimate works while still playing on the concept of infinity - a counterpoint to the Grand Palais installation and a sober dialogue based on a limited but relevant choice of Kapoor's key works. "We wanted to pre-empt several of the artist's intimate, sober facets," says Mennour, adding that he "worked on the infinitely small". A visit to his gallery is consequently indispen-

sable to grasp all of Kapoor's talent and outstanding gift for revealing silence and the invisible to us. Visitors in a hurry at first see nothing but a white wall before them. Moving, they find out that the wall has a cavity - one of the artist's favourite themes. Some people see a navel, others some sort of vortex. In another room, a convex mirror absorbs everything around it backwards, as though it were eating the world. Another shock awaits in another room. A Malevitch-like square in a nearly black shade of red - the power of mono-

READING

"Anish Kapoor, by David Anfam, 527pp., in French, éditions Phaidon, 2010."

"Anish Kapoor, 240pp., copublished by Flammarion/Centre national des arts plastiques, 2011."

"Anish Kapoor, éditions Kamel Mennour, 2011."

chrome again - seems to be hewn into the wall and to open out on an unfathomable, magnetic and at the same time repelling world. Downstairs, a gaping red wound splits the wall: "The Healing of Saint-Thomas", presented in Venice in 1990, refers to Christ's wound and the doubting apostle. It is also the first work Kapoor integrated into architecture. How did he do it? A real magician never gives away his tricks. And what about tomorrow? "The real problems are in the studio," Kapoor said evasively when we asked him about his future challenges. "I don't know what I'll do next. Lots of people spend their time on Earth doing pointless things. An artist's life requires the freedom not to know what he'll do." He will probably keep performing the metaphysical miracle of bringing emptiness alive, making nothingness and infinity palpable. In fact, the Kamel Mennour show is called "almost nothing":

the universe, emptiness, space, memory, etc. To paraphrase the title of a book by Jean d'Ormesson, almost nothing about almost everything. **Alexandre Crochet**

TO SEE

"Anish Kapoor, Leviathan", Monumenta 2011, Grand Palais nave (main entrance), avenue Winston Churchill, Paris 8^e www.monumenta.com
Until 23 June, open until midnight Thursday through Sunday.

"Anish Kapoor", Petits-Augustins chapel, National School of Fine Arts, 14, rue Bonaparte, Paris 6^e - Until 11 June, Tuesday through Sunday from 11am to 7pm.

"Almost Nothing", Kamel Mennour Gallery, 47, rue Saint-André-des-Arts, Paris 6^e www.kammelmennour.com - Until 23 July.



Anish Kapoor. "My Red Homeland", 2003, wax, steel arm and motor. Diam. 12 m. Installation: Kunsthau Bregenz, 2003.

THREE QUESTIONS FOR

Anish Kapoor

La Gazette Drouot: Red is omnipresent in your work, including Leviathan. Why that colour?

Anish Kapoor: It's a sort of crimson red, like dried blood, a sober colour I've been working closely with for a long time. Psychologically, it looks darker than many other tones. To me it also brings to mind a sort of interiority, an extension of the body. I use monochrome as a source of primary impulse in my work.

How people perceive your work plays an important part. Do you pay attention to their reactions?

I don't want to make a work for visitors - which doesn't keep "Leviathan" from behaving like a physical, psychological and metaphorical process involving the act of looking. My idea is to bring the visitor face-to-face with a primary place, to return to sources, like abstract art. The visitor is manipulated by the form, title, space and so on.

Why did you refuse to take part in the Pompidou Centre's 'Paris, Delhi, Bombay' show this spring?

It's a matter of context. That of my Indian colleagues is not the same as mine. Voilà (editor's note: in French). Most of us live in cosmopolitan conditions. Sixty million people living in Europe weren't born there. The world is becoming increasingly global. One path artists can take involves returning to their roots and making that a source of their work. Another kind of artist considers that uninteresting and thinks it makes the world smaller. That's my view. The tremendous strides modern and contemporary art have made come from opening up spaces. What I want to do is not a post-colonial art but rather a 'neo art', a new art.

Interview by Alexandre Crochet



Anish Kapoor, in the Grand Palais, September 2010

Farida Bréchemier – All rights reserved Monumenta 2011, French Ministry for Culture and Communication

EXHIBITIONS

Angola the art of all powers

This is the first time that such a large-scale exhibition has been staged based on the entire plastic arts heritage of Angola," said Christiane Falgayrettes-Leveau at the inauguration of the exhibition at the Musée Dapper, of which she is the Director. It is true that this project has mobilised an amazing amount of energy, not only in France and Angola, but also in Belgium and Portugal, in bringing together these masterpieces of traditional Angolan art. Visitors can discover the richness of this heritage through around one hundred and forty master works brought in from various museums and private collections, and displayed on the two floors of the museum. The presentation, which began on the eve of the thirty-fifth anniversary of Angola's independence, admirably reflects the great diversity of art produced by different ethnic groups, of which the best-known are the Chokwe, the Kongo, the Lwena, the Lwimbi, the Mwila and the Ovimbundu. In showing that these objects should be interpreted as "the clues to a world where many sorts of power were in play", the exhibition puts these works into perspective. Apart from their beauty, they played a vital role in the social and cultural construction of this region of Africa: "The historical depth needs to be integrated into the aesthetic dimension. These objects are not isolated. They have come down through the centuries embodying a whole culture," says Christiane Falgayrettes-Leveau. Firstly, political power was exalted by the arts of the court. As can be seen in the statuette of the mythical hero Chibinda Ilunga, the representation of chiefs was essential. Prestige objects as well. These consisted of elegant sceptres and refined weapons, such as these knives with carved blades protected by finely-worked sheaths, or this ceremonial

axe inlaid with openwork copper, and these thrones with their splendid caryatids. Spiritual power is also very present, evoked among other things by masks, which were instruments of mediation or initiation, particularly during ceremonies devoted to the rite of passage from adolescence to adulthood. While they each had their own symbolic meaning, they also had the purpose of transmitting new professions to the next generation. Lastly, magical/religious power is largely represented with sculptures and objects bearing witness to "therapeutic practices, which were not based on witchcraft, but were used to solve physical, mental or environmental problems," as the Dapper Museum Director explains. For example, we find minkisi, statuettes that combine composite elements taken from nature – minerals, plants and shells – and contain a reliquary of "medicines". The exhibition also features minkisi nkondi, impressive anthropomorphic sculptures bristling with nails. The role of these guardians was to repel or even destroy those who perpetrated acts of sorcery. Quoting the British anthropologist Alfred Gell, Boris Wastiau, the scientific adviser to the exhibition, also stresses, "In Africa, as elsewhere, art is a form of technology – a technology of magic." The museum also presents a number of works by the contemporary Angolan artist António Ole... and at the Musée Dapper, we are decidedly spellbound!

Molly Mine

TO SEE

"Angola, figures de pouvoir" (Angola, figures of power), Musée Dapper, 35 bis, Rue Paul-Valéry, Paris 75016, tel.: 01 45 00 91 75, www.dapper.com.fr – Until 10 July 2011. www.dapper.com



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Tchokwe - Angola, Democratic Republic of Congo, pwo mask,
wood, fibres, pearls, segments of grasses and pigments, h. 22 cm,
private collection.

DESIGN

Maurizio Galante on all fronts

A designer marked by haute couture, Maurizio Galante knows no frontiers, designing clothes and furniture, stamps, gardens and book-objects alike. Without beating about the bush, he asserts, "I create objects, not clothes." And yet the man from across the Alps projects a "tailor-made" image crowned, in 2008, by his membership of the extremely closed circle of the Paris Haute Couture employers' federation. His first ready-to-wear collection, "Maurizio Galante X circolare", goes back to 1987, but he only created his own label ten years later. Meanwhile, he picked up a number of awards – two "Occhiolino d'Oro" in Milan in 1988 and 1989 in design, and a "Fil d'argent" in Monte-Carlo in 1988 –, presented his first haute couture collection in Milan in 1990 and held his first fashion show in Paris in 1991. So is Maurizio Galante a couturier or a designer? Both at once, and much, much more... The man who says he designs his clothes as spaces to be inhabited studied design in Rome at the Fashion and Costume Academy, and architecture at university. The incandescent monograph published by HC thus adds a third chapter to the designer's already substantial curriculum vitae: architecture and decoration, in the form of private houses and a hotel in Latina, Italy – the Foro Appio, which opened in 2004. As to the catalogue of the exhibition at the Musée d'Art et d'Industrie in Saint-Étienne, this involved yet another dimension in Maurizio's work: his collaboration with trend opinion leader and designer Tal Lancman, with whom he created Interware in 2003, a multi-discipline agency whose watchword, as you might have guessed, is design across the board... Because the absence of defined limits is what characterises the work of

Maurizio Galante; a designer who, in this light, seems much more like a plastic artist. He explains, "I take pleasure in making a stamp, a chair, clothing or a cookery recipe. I like creating experiences, and giving people the possibility of enjoying a good moment. I work around emotions." He totally supervised this monograph, which sums up twenty-five years of work, sold with a recording of his heart when he saw a dummy of the book, "to accompany the reader", as he says. It does not follow a chronological so much as an emotional order. It also pays tribute to the photographers who have interpreted his work, an aspect he considers highly important. He adds, "Things have two lives: one as objects, with the shape I dreamed up for them; the other when they live with the people who possess them. My clothes are not there to hide their owners. They are supple, adapting to both bodies and personalities." He cites the "Drago" bolero, which changes at the whim of director Yael Reich or architect Zaha Hadid. This garment appears in a smaller version in *Galanterie rouge*, an exquisite book-object by the designer, which will be available soon. The book is designed as a hand-stitched case "containing miniature versions of emblematic pieces from my collections, my draft books, fabric samples, sketches, Polaroids I have taken and photographs done by Sarah Moon especially for it." As with the other more general public book, it features a distinct colour, red: "the balance between past and future, good and evil," says Maurizio. He continues, "It's a very powerful colour that leaves room for different interpretations: magnificent for some, horrendous for others. I think it is the only colour that has this effect. It represents both rebirth and death." The bolero for its part is typical of the thickness, in

Maurizio Galante (born in 1963), "Valentina C armchair", paying tribute to the Italian actress Valentina Cortese, produced by Cerruti Baleri, 2006, metal structure covered in fabric flowers.



© HC Éditions



Maurizio Galante (born in 1963), "Gishin vase",
Limoges porcelain biscuit, produced by Craft, Limoges, 2007.

© HC Éditions

the strict meaning of the word, of his work, clearly perceptible in the furniture and objects he designs.

Textile and nature

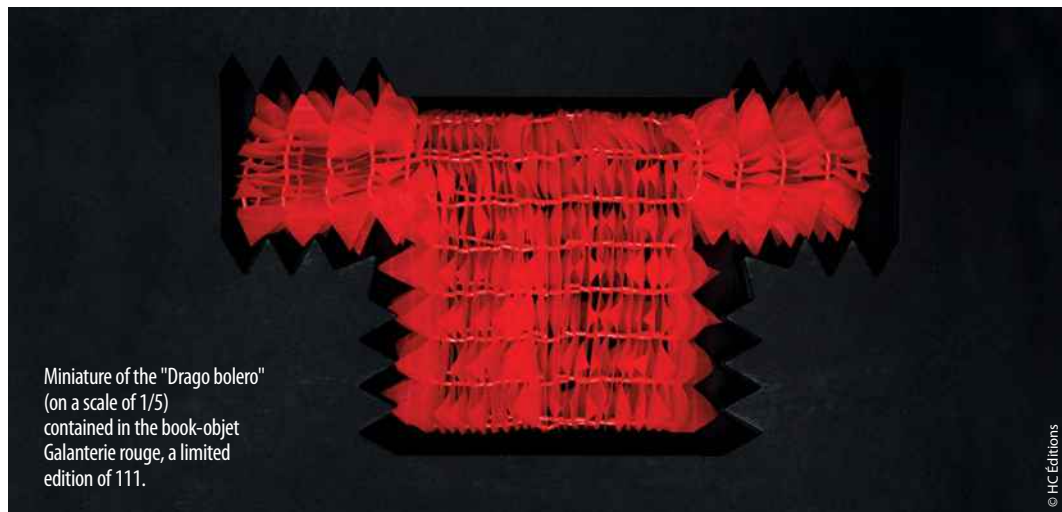
Fabric is the driving force of his creativity, as illustrated by the "Valentina C armchair", shown in the photo. Essentially flat, it takes on meaning when it develops in three dimensions. "The Flirt" table and chairs (2007), produced by Mussi, are dematerialised by the multitude of plastic threads hanging from their structures, the underside of the table becoming "the theatre for discreet, passionate love games" says the Saint-Étienne exhibition catalogue, which also notes, "Play with allusion and illusion: the table floats in the air, and in the air float a number of things unsaid..." A certain poetry imbues Maurizio's work, which can, as another example, take the form of the pouffes in the Cerruti Baleri collection; they come in print versions showing the skulls of threatened species or, more playfully, the heads of pets. A humorous version imitating the famous "mother-in-law cushion" cactus also exists. Nature is a special source of inspiration: everything has a meaning, nothing is there by chance, even the oddest things. If a bird suddenly sprouts a wealth of feathers, it's for a courtship display." With his passion for Japan, he adopts that coun-

try's specific approach to nature, which takes shape in a collection of articulated ivory animals from the 19th century. As a real plastic artist, Maurizio also transforms his fashion shows into incredible performances. In January 2010, the soprano June Anderson sang six arias, each marked by a change of outfit carried out on the stage by the designer himself. With a long white dress as a base, a vaporous cloak in ostrich feathers preceded the volcanic bubblings of silk organza layers or a more minimalist silk satin stole in the form of shooting stars floating on mirror rhodoid elements. In 2004, taking inspiration from an 18th century custom, he laid on a fashion show at the Cartier Foundation using elegantly dolled up miniature models (on a scale of 1/5), animated by actors. As you will have noticed, with Maurizio Galante, magic is never very far away.

Sylvain Alliod

"Galanterie rouge", hand-sewn book-object in a limited edition of 111, 30 x 40 cm. HC Éditions, 2011. Price: €3,120. Maurizio Galante, "Regard transversal haute couture, design, architecture", collective book, 24 x 31 cm, 352 pp., HC Éditions, 2010. Price: €79.

www.maurizio-galante.com



Miniature of the "Drago bolero" (on a scale of 1/5) contained in the book-objet *Galanterie rouge*, a limited edition of 111.

© HC Éditions

MUSEUM

IN PARTNERSHIP WITH

LES ARTS
DECORATIFSThe best of the **Ralph Lauren collection**

The name Ralph Lauren naturally evokes the prestigious eponymous brand of one of contemporary fashion's greatest stylists and designers. But this patronymic also serves as a reference in a field that may surprise many: the automobile. Ralph Lauren is none other than the happy owner of one of the most emblematic international car collections. It has been built up over many decades, and contains several legendary icons and models, jewels of the most venerable European carmakers. The collection is being shown for the first time in Europe at the Arts Décoratifs in a staging by Jean-Michel Wilmotte, who has focused on an intimate approach to these vehicles, in terms of both the overall view and details like the body, chassis and engine. In chronological order, this selection unveils seventeen models from the Thirties to the Sixties, apart from the McLaren F1 of 1996, characteristic of the "supercars". It is an occasion for Rodolphe Rapetti, General Heritage Curator and the commissioner for this exhibition, to put the accent on the aesthetics of the car, the symbiosis of movements, influences and styles, in correlation with various trades and disciplines with an artistic connotation. The common denominator of the Ralph Lauren collection is the beauty involved in the design, the refined colour range and the specific use of materials aimed at optimising efficiency and precision,

Alfa Romeo 8C-2900 Mile Miglia, 1938.



TO READ

"L'Art de l'automobile chefs-d'œuvre de la collection Ralph Lauren",
Exhibition catalogue, Editions Les Arts Décoratifs, published under the
supervision of Rodolphe Rapetti. 160 pp. Price: €45.



© Michael Furman



Mercedes-Benz SSK "Count Trossi" 1930.

© Michael Furman

as car racing and sport represent a laboratory of innovations that form the underlying theme of the whole collection. The exhibition, accompanied by numerous documents and archives, helps viewers to fully appreciate the exclusive character of the models on show. The kinetic and sound aspect of the vehicles is reconstructed in numerous films and recordings. To enable a better grasp of the history, originality and technical prowess – not to mention the non-conformism and excellence – of each flagship vehicle in the collection, a large reference catalogue has been published for the occasion by the Editions du Musée des Arts Décoratifs.

Bugatti Atlantic: a jewel in the history of the automobile

Some of the cars on show embody the entire French industry. However, one name is sure to shine out for all visitors and art lovers. The very mention of the name Bugatti revives passions today as much as in the past: whether adored or abhorred, the designs of the "Boss" embodied sport and luxury pushed to their very height: in a word, that of the truly exceptional automobile. Ettore Arco Isidoro Bugatti came from a well-known family of Milanese artists, of whom Bernard Lamarche-Vadel said "No matter where you shine a spotlight on the life of Carlo, Ettore, Rembrandt and Jean Bugatti and their works, their blazing innovation stands out, together with their intelligence of form and their invention

of new technical rules, in the context of a cosmopolitan society". His father, Carlo, was chiefly an architect and furniture decorator, but was also an excellent cabinet-maker, silversmith, carver, painter and inventor. His younger brother Rembrandt is still considered one of the most talented animal sculptors around. Ettore, born on 15 September 1881 in Milan, attended the Fine Arts Academy, where he studied sculpture, a discipline omnipresent in all his work. Last but not least, Jean, the son of Ettore, who designed the most beautiful car bodies while modernising the sometimes outdated concepts of his father, died tragically, aged 30, at the dawn of a brilliant career. More than any other automobile, the "Atlantic" expresses the Latin aesthetic. Here we have one of the four models produced, and one of the few authentic survivors. With its central seam of exposed button-head rivets running from top to tail, this Bugatti is nothing less than a metaphor of speed and power. It is equipped with a 3.3 litre straight eight twin-cam engine with supercharger, which can take this coupé up to speeds of over 200 kph.

Brilliant careers

Of the seventeen models presented, of particular note is the Bentley "Blower" of 1929. Dubbed pejoratively "the fastest lorry in the world" by Ettore Bugatti himself, the car, designed by W.O. Bentley, is equipped with a

Jaguar XK120 Roadster, 1950.



© Michael Furman



Bugatti 57S Atlantic, 1938.

© Michael Furman

supercharger (hence the name "Blower") by Sir Henry Birkin, one of the famous Bentley Boys, an emblematic group of wealthy British fast car drivers and enthusiasts. Then there is the Mercedes-Benz SSK "Count Trossi" of 1930. The design of this celebrated Mercedes-Benz was due to the talent of its owner, Count Carlo Felice Trossi, an Italian aristocrat who was also a racing driver. The SSK was the archetypal Mercedes of the Twenties, dominated by its impressive bonnet taking up over half its length, with a projecting radiator in front as a windbreaker, whose exhaust pipes stem from the sides like a nest of snakes. And then the Alfa Romeo 8C 2300 Monza of 1931, which owes its name to its victory in the Italian Grand Prix staged in that city. Outside the race course, the Monza also shone in competitions, where its elegant design brought it numerous prizes. Meanwhile, the Bugatti 59 Grand Prix of 1933 retains all the characteristic stylishness of racing Bugattis. It embodies the most spectacular Grand Prix Bugatti, and

possibly even the most striking racing car ever produced. Only eight were built, and the car stands out from all others for its extraordinary piano wire wheels with their revolutionary technology. The 59 in this exhibition was driven, among others, by Tazio Nuvolari in the 1934 Monaco Grand Prix. No other car of the Fifties embodies speed more than the 1955

TO SEE

"L'art de l'automobile. Chefs-d'œuvre de la collection Ralph Lauren", nave of the Musée des Arts Décoratifs, 107, Rue de Rivoli, Paris 75001, tel.: 01 44 55 57 50, www.lesartsdecoratifs.fr - Until 28 August, from Tuesday to Sunday, 11.00 to 18.00, late-night opening Thursdays till 21.00.

www.lesartsdecoratifs.fr

W

Jaguar XKD, which won three successive victories between 1955 and 1957 at the 24 Hours of Le Mans, not forgetting another win at Nürburgring in 1956: it was the car than won the most prizes of its time. From its elegantly rounded bonnet to the aerofoil that finishes it off, this car is inspired directly by aeronautics. It was only two years after its racing successes that the Mercedes-Benz 300 SL "Gullwing" of 1955 was mass produced and put on the market. The Gullwing owes its name to the doors which open upwards, like... gull's wings. This coupé with its rounded lines is powered by a 3 litre straight six-cylinder engine. The 1955 Porsche 550 Spyder embodies one of the first racing Porsches,

and is no less than an extrapolation of the celebrated Volkswagen. Its 1498 cc air-cooled flat-4 engine takes the car up to more than 200 kph. The 550 Spyder is engraved on people's memories because James Dean died at the wheel of one of these brand new cars in 1955. The Ferrari 250 GTO of 1962 is considered the quintessence of the Ferrari models of the time, and one of the most famous sports cars ever produced. This tourer, of which only 39 were produced, won the World Championship three times in 1962, 1963 and 1964, thanks not only to its 300 hp V12 front engine, but also its light all-aluminium body.

Emmanuel Piat

Alfa Romeo 8C 2300 Monza, 1931



© Michael Furman

MEETING

Tsarskoye Selo Enchanted palaces

The book coordinated by Emmanuel Ducamp offers a fresh and erudite look at one of the jewels of the Imperial Russian heritage: the Tsarskoye Selo palaces. Art historian Emmanuel Ducamp started out studying law and history of art in order to become an auctioneer. In Great Britain, the experience and knowledge of Russian furniture he acquired with Antoine Chenevière were a revelation. From then on, he was fired with a passion for the Empire of the Tsars, and

made many trips to Russia, and to the United States, where he gave numerous conferences. As Editorial Director with the publisher Alain de Gourcuff between 1992 and 2002, he began a first series of books on the Russian palaces. He then collaborated with Oleg Neverov, curator of the Hermitage Museum in St Petersburg, on a book about the great imperial Russian collections, published by Flammarion in 2004. As an exhibition commissioner, he also took part in the exhibitions staged at the Museums of Cleveland and San

HD



Detail of the façade of Catherine Palace (310 metres long), designed by Francesco Bartolomeo Rastrelli.

Francisco in 2008-2009, entitled "Artistic Luxury. Fabergé, Tiffany, Lalique".

La Gazette Drouot: Why did you choose the Tsarskoye Selo palaces rather than those of Pavlovsk, Gachina or Peterhof?

Emmanuel Ducamp: This book marks the tercentenary of the Tsarskoye Selo palaces. They were one of the favourite haunts of the Tsars. Standing on a hill, they benefited from a site all the pleasanter for being far from the marshes on which St Petersburg was built. It is often thought that the large palace, known as "Catherine Palace", takes its name from Catherine II, but it fact it was named after Peter the Great's second wife, Catherine I, for whom it was built in 1710. In the 1740s, her daughter, Elisabeth I, had it considerably enlarged by Rastrelli, who made it a more beautiful and interesting residence than Peterhof, in my view. I also believe that Catherine II decided to settle in Tsarskoye Selo because she liked Rastrelli's architecture. From then on, everything followed naturally: one of the rare Russian sove-

reigns who practically never lived there was Catherine II's son Paul I, who hated everything his mother loved. But he had some apartments there when he was Grand Duke. His son, Alexander I, settled not in the palace bearing his name, which his grandmother had had built, but in Catherine Palace; on the other hand, his brother and successor, Nicholas I, lived in Alexander Palace. The latter's son, Alexander II, then took over Catherine Palace again, although only occasionally, but this was not the case with Alexander III, who took refuge at Gachina for security reasons after his father was assassinated in 1881. Lastly, Nicolas II lived in Tsarskoye Selo first of all during the summer, but after the first revolution of 1905, settled there for good with all his family. All this explains the wealth of treasures found in Tsarskoye Selo. It is also a residence where all styles of Russian architecture are represented: Baroque, Neoclassical, early 19th century (with the Arsenal Pavilion), Romantic and even Art Nouveau. The gardens are also remarkable: firstly the formal garden, which dates from the mid-18th century, and has never been altered; then the English garden created under Catherine II. This garden is particularly interesting because it contains a collection of highly varied pavilions, like the Hermitage, with its unique collection of mechanised dumbwaiter tables, and the Turkish Baths, built on the model of the mosque in Adrianople. How did a Frenchman come to be behind this book? A few years ago, I showed the Deputy Director of the Tsarskoye Selo Museums the book produced by Marc Walter on the Empire style. She was instantly impressed, and expressed the wish that a book of the same quality should be produced about the estate, while emphasising that she didn't have a penny... I had also introduced the keen Mexican art collector Paula Cussi to the place. She was very taken with the beauty of the palaces, particularly the agate rooms, and generously responded to my suggestion of supporting the project. From then on, I made several trips with Marc Walter to photograph everything on site, right through to the most recent restorations. We wanted to show the Russians our way of seeing the place, which astonished them. They often take the same pictures from the same vantage points, and sometimes in rather strong light. Marc Walter, for his part, only works with natural light, which can sometimes





© Tsarskoye Selo State Museum/Marc Walter

The upper bath pavilions, Ilya V. Neelov, 1777-1779.

Its interior decoration is based on Nero's Domus Aurea in Rome, reconstructed after the war by Anatoly Treskin.

makes things a little complicated... In addition, his vision of objects is primarily aesthetic, rather than that of an art historian: he is already thinking of the page layout when he takes a photo. We also had to persuade the curators to let us take pictures of things that were not normally photographed, for a book that was not totally Russian. There is an ingrained tradition, inherited from Soviet times, whereby a foreigner cannot publish anything that has not already been published by the Russians. So it involved intense collaboration work. I redrafted the introduction, and the other texts were revised by Russian specialists. We chose the works, and I myself chose old pictures, including the first photos taken in 1859 by a Frenchman, Richebourg, for a book planned by Théophile Gautier. There are huge photographic archives, because they were not destroyed during the Second World War. I found it interesting to

show what had been there in former times, especially when some of it no longer exists.

Leafing through your book, it is astonishing to see the richness of the collections, despite the losses they suffered during the war.

The reserves are immense, and very full, because the series of show rooms, though restored, are not always suitable for exhibiting works. In addition, a large number of rooms are not yet restored and so not available for visits. Many things that you see in the book cannot be seen by the public on site. It should be stressed that it was not the Russian Revolution but the Second World War that did the most damage to the palaces. The imperial residences were first of all closed by the Bolsheviks, then transformed into museums, and a number of treasures were removed during the



Twenties and Thirties for sale by the Soviets. So they remained virtually intact until the German invasion. It was important to show this in the book with archive photos – for instance, of the bedroom and relaxation room of Catherine II, known as the "snuffbox" because of its small size. In my view, the war caused the greatest loss of late 18th century decorative arts throughout Europe. These rooms, designed by Charles Cameron, were entirely covered in opaline crystal and gilt bronze ornaments, including the ceilings. Some of the Empress' apartments have fortunately survived: the jasper cabinet, the agate cabinet and the large salon in the agate rooms, also designed by Cameron. Restoration began on these three months ago. While aware that the historical aspect is important in terms of art, the Russians are keen to remake what has disappeared when this gives visitors a better idea of the way

people lived in an imperial palace. Look at the mechanised tables in the Hermitage Pavilion... I would say that the reconstructions are more lively than they are here in France. When you see visitors taking such an interest, you can see that Russia's heritage is really important to them. Contrary to what is commonly thought, the Soviets were very interested in imperial history, and it was they who restored the palaces after the Second World War, even though it was also for propaganda purposes, to show what the Communist regime was capable of. The restoration of the architecture was impeccable, even if there were sometimes inaccuracies in the interiors, because curators could not travel at the time and thus profit from the experience of other countries. Today, the quality of the restoration is increasingly in line with both the desires of art historians and the authenticity of interiors; their

original condition is known through photographs, and through the watercolours I was able to publish a few years ago.

Given such a wealth of material, how did you organise the book?

It rapidly became clear that if we mixed objects with interiors, the plan would be very muddled. Our book contains an introduction followed by a historical text describing the two palaces and the two gardens, with the pavilions. Then, because of the lack of homogeneity between the collections, we divided the chapters between materials. For example, there is one on metal,

with the gilt bronzes and the Tula steel. Then textiles, with furnishing fabrics and also costumes, because Tsarskoye Selo has one of the largest collections of Russian uniforms. There is also a considerable collection of amber objects, which links up with the celebrated amber salon offered as a gift by the King of Prussia to Peter the Great in 1701. It was inaugurated in 2003 after being reconstructed by the Tsarskoye Selo restoration workshop especially created for this enterprise. The workshop is now in charge of restoring the agate rooms, because the amber salon used to have four panels in pietra dura from Florence. The workshop thus specialises in hard stone work as well. The book also contains a chapter on wood, and another on porcelain, as the ceramics collection is considerable and contains porcelain not only from Russia, obviously, but also from the East. This latter collection seems to have been built up during the 18th century, as there was already a Chinese salon at Tsarskoye Selo under Elisabeth I, while under Catherine II, Cameron set up a Chinese salon in the Empress' private apartments. The book sweeps aside the commonly held view that Russian palaces were filled with objects from France. It is true that Tsarskoye Selo contains the large series of chairs by Georges Jacob delivered for Count Orloff's marble palace, bought at his death by Catherine II. But the most numerous, and above all the most extraordinary items come from the Russian workshops. Every time the Russians mastered a new technique, they endeavoured to make the very most of it. For example, Tula steel was originally made by armourers working for the Kremlin. At the same time, they began to execute small objects, then furniture, covered with tens of thousands of tiny hand-faceted diamond points. Sold each year to Sofia, on the other side of the Tsarskoye Selo park, these items were already exorbitantly priced in the 18th century. The mineral wealth of Russia also fired them to master work in hard stones. These began to be used under Elisabeth I, but no eye-witness accounts exist of their use in the palaces at this time. Their employment became systematic under Catherine II, notably because the Empress financed search expeditions in the Urals, and then in the Altai mountains. Decorative objects then began to be made, and as Russians are very nationalistic and proud of their heritage, they really went to town in this respect.



© Tsarskoye Selo State Museum/Marc Walter

Detail of the decoration of the green dining room in Catherine Palace, Charles Cameron, 1782, for Crown Prince Tsarevich Pavel Petrovich and his wife Maria Feodorovna.



© Tsarskoye Selo State Museum/Marc Walter

The Great Hall of Catherine Palace. Francesco Bartolomeo Rastrelli, c.1750.

The agate rooms are the largest examples of art using hard stones, as all the panels in it are covered with jasper. For this the Russians developed a technique known as "Russian mosaic", whereby a stone veneer is placed on bases of stone or metal. With porcelain and glass, they started production after 1745 –the year when the St Petersburg porcelain factory was founded by Elisabeth I – with highly unusual items. For example, Cameron had porcelain columns erected in the bedroom of Grand Duchess Maria Feodorovna. The glass factories had originally been founded by Prince Potemkin, the only one of Catherine II's favourites with the calibre of a statesman. On his death, these factories were integrated into the imperial manufactory, which then became the royal porcelain and glassworks. They then endeavoured to produce the largest plates of glass possible, used notably in the Empress's private apartments. And look at the mechanised dumbwaiter tables: the one designed in France for the Petit Trianon was never actually produced. At Tsarskoye Selo, not one but

five mechanised tables were installed in the large hall in the Hermitage pavilion. There is one in the middle seating twenty with a retractable centre - and not only that: each plate is retractable as well. And of course, the entire table can disappear, to be replaced by a parquet dance floor. Likewise with the four other tables placed in the corners; these are smaller, each one with a different form. It required three floors to contain the whole mechanism, and the technical installations took up two floors. Everything has been reconstructed, and it is activated every weekend, to the great delight of the public!

Interview by Sylvain Alliod

"Tsarskoye Selo. De Catherine II à Nicolas II: trois siècles de splendeur impériale", supervised by Emmanuel Ducamp, photographs by Marc Walter. Published in French, accompanied by the booklet of the original Russian text, in a limited edition of 1,300. Swan Éditeur, 2010. Price: €145.

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COLLECTIONS

Doha as one of the Fine Arts

All eyes are on the capital of Qatar, especially after the inauguration of Mathaf, the Arab Museum of Modern Art. While Dubai is increasingly developing its commercial platform every year through its eponymous fair, Art Dubai, which held its fifth event this year from 16 to 19 March, and is now the leading

art market event in the Middle East, we are aware that Abu Dhabi favours "graft" museums, in partnership with prestigious foreign establishments like the Louvre and the Guggenheim. And even if the capital of the UAE organises its own annual fair, Abu Dhabi Art, in mid-November, it is nevertheless the ideal showcase for the fully or nearly fully controlled acquisition policy of the state and its reigning family. In terms of modern and contemporary art, novelty in the Arab world tends to come from Qatar. It is a member of OPEC, the world's third largest producer of natural gas after Iran and Russia, and is also the leading exporter of liquefied natural gas, with a record capacity of 77 million metric tons per year. For all that, the future host of the Football World Cup in 2022 has not gone overboard with its Mathaf project, officially inaugurated in Doha on 14 December last year and open to the public since 30 December. After its beautiful Museum of Islamic Art, designed by Ieoh Ming Pei, a new cornerstone to the cultural edifice of the Middle East and the Persian Gulf was added in Doha. "In 2008, the opening of the Museum of Islamic Art already bore witness to Qatar's commitment in founding top quality cultural establishments to match the collections they house. That museum was conceived as a bridge between East and West, and the Mathaf shares the same vision," said Sheikh Hassan bin Mohammed bin Ali Al-Thani, who has built up the collection of 6,000 works over twenty-five years. All artistic fields are represented, including painting, sculpture, photography, video, installation, design and calligraphy, and it covers almost two hundred years of Arab art, from 1850 to today, not only from the Persian Gulf and the Middle-East, but also from North Africa and the Arab diaspora. It is backed



Mathaf, Arab Museum of Modern Art, view of the inaugural exhibition "Sajjil: A Century of Modern Art", galerie 2, Nature.

© Mathaf, Arab Museum of Modern Art

Mathaf, Arab Museum of Modern Art, external view, Adam Henein (born in 1929), "Al Safina", sculpture, granite and bronze.



© Mathaf, Arab Museum of Modern Art

Mathaf, Arab Museum of Modern Art,
panoramic external view at night.



up by numerous archive documents on the artists and their work. There are also examples of archaeological and ancient art, notably pre-Islamic pieces from Mesopotamia and ancient Egypt.

Past, Present and Future

Construction plans for a new space for the collections should be announced soon in the Emirate, but in the meantime the Mathaf occupies a former school building in Education City. Redesigned by French architect

Jean-François Bodin, the place is entered via a 720 m² terrace, its façade covered by a screen against a scaffolding backdrop, on which videos and images can be projected at night. With two floors and a multi-purpose space of 5,500m², the Museum of Modern Arab Art contains public galleries occupying almost 2,200 m² with controlled natural lighting. However, the impact of the inaugural exhibition was less natural, and somewhat disappointing. Despite the interest it aroused regarding the origins of Arab creativity, including Baghdad and Cairo, "Sajjil: A Century of



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Modern Art" did not create a great impression with regards to the clarity of its topic. "Sajjil", translated as the "act of recording", was intended to reveal the plastic and visual space in which various narratives could be expressed in the context of Arab art. But instead of following a chronological order, showing the modern history of the countries concerned, in full revolution, exhibition commissioner Nada Shabout focused on general themes like the family, the portrait and landscapes. And so we find some of the best works of Egyptian artist Abdel Hadi El-Gazaar and Lebanese

artist Paul Guiragossian lost among minor folk paintings, while most – if not all – of the works are influenced by the unrivalled work of the Paris School. The overall impression is one of frustration... But the exhibition is still worth a visit, despite its somewhat ill-organised offer.

Renaud Siegmann

Mathaf, Arab Museum of Modern Art (Doha, Qatar), inaugural exhibition: "Sajil: A Century of Modern Art", until 1 October, www.mathaf.org.qa



THREE QUESTIONS TO

his Excellency Sheikh Hassan, fondeur of Mathaf



Gazette Drouot : How did your collection start?

Sheikh Hassan : I started to collect various Arab artworks for myself in the mid-1980s. By 1994, the collection had considerably increased, and I began planning to make it part of a specific project. But instead of continuing in the darkness, I decided to shine a light on it.

How did the Arab Museum of Modern Art come about?

In 2003, I wanted to ensure a permanent life for my collection, which already contained almost 6,000 pieces, so that it would become an educational resource for Qatar. Initially connected with the Qatar Foundation, which maintained it for four years, the collection then joined the Qatar Museum Authority – founded in 1995 by his Highness Emir Sheikh

Hamad Bin Khalifa Al-Thani – and the Qatari National Foundation of Museums, headed by her Excellency Sheikha Al Mayassa bint Hamad bin Khalifa Al-Thani. Ten years later, her Highness Sheikha Mozah Bint Nasser Al-Missned, President of the Qatar Foundation, offered me the chance to turn my dream project into a reality.

You are also the Vice President of the Qatar Museum Authority. What is its mission?

The QMA, which was created in 2005, is designed to unite the resources all the country's museums and efficiently organise their development, as well as the collection, protection, maintenance and interpretation of historic sites, monuments, and artworks. Its multi-faceted programme is designed to celebrate Qatar's identity, strengthen the understanding between cultures and welcome visitors to Doha from all over the world.

Interview by Renaud Siegmann

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