

# Gazette Drouot

INTERNATIONAL

WHAT'S UP?

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NUMBER 10

JANUARY 2012

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ART MARKET - MAGAZINE

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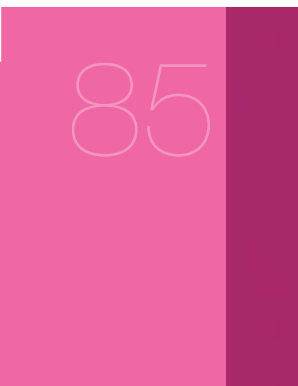
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# EDITORIAL

As these lines are being written we're still in 2011, juggling the latest results of a particularly successful season. Press releases are pouring in. From New York comes news about the Hollywood bids on the Elizabeth Taylor Collection and, from London, news about the phenomenal prices for works by Old Masters such as Brueghel II, Coorte and Velázquez. Meanwhile, the variety of specialities in Paris is growing. Contemporary art shines especially brightly this season, with a world record for Nicolas de Staël, Orientalist paintings - Levy-Dhurmer and Étienne Dinet being the standard-bearers - and Asian art or archaeological items, always highly sought-after, as the Vérité Collection's tremendous success shows. These pages will again demonstrate that the art market is fit as a fiddle, offering investors a refuge. One example is the brilliant performance of the jewellery collection, basking in the glow of a glamorous provenance, screen legend Elizabeth Taylor. The art market, too, can make people dream...



DR

**Stéphanie Perris-Delmas**  
EDITORIAL MANAGER

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

PRICES INCLUDE BUYER'S PREMIUM



# UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS

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# UPCOMING

## Of wood and **gold**

**A**fter a fantastic 2011, which saw this young auction house rise to the highest level in the speciality of 18<sup>th</sup>-century furniture, the next season is looking very promising as well! To start off the year, Europ Auction has put together a choice programme featuring some remarkable pieces of furniture. An example is this Louis XV sculpted and gilt oak console table designed by Jean-Louis Prieur, a French ornamental sculptor, pattern-maker and chaser who worked on Warsaw's royal castle for Stanislaw August, the last King of Poland. Our model features delicate sculpture, notably the flower garlands and the nut in the centre of the strut (€300,000/400,000). Another exquisite piece is a set of four Louis XVI armchairs "à la reine" stamped by Pluvinet, who is known for the quality of his creations, as our chairs illustrate; the branding shows two intertwined "L"s mounted on a crown, indicating royal provenance. The programme obviously does not stop there. The little bean-shaped caviar table stamped "RVLC" for Roger Vandercruse, known as Lacroix, should



A suite of four armchairs "à la reine", stamped "P. Pluvinet", Philippe Joseph Pluvinet, Louis XVI period.  
Estimate: €300,000/400,000.

not disappoint connoisseurs. Work by this Parisian cabinet-maker is particularly sought-after. Purveyor to the royal court, he had good press with haberdashery merchants such as Simon-Philippe Poirier. His small pieces of furniture decorated with delicate inlay sold very well. Our piece, which comes from the collection of Doctor Anton C.R. Dreesm, carries an estimate of €200,000/250,000.

Stéphanie Perris-Delmas

## USEFUL INFO

**Where ?** Paris - Drouot-Richelieu Rooms 5-6

**When ?** 18 January

**Who ?** Europ Auction auction house

# UPCOMING

## Paco Rabanne show

Paco Rabanne was ahead of his time in the sixties, when the Spanish fashion designer experimented with metal, plastic, paper and other unusual materials, thoroughly transforming the image of women. Those futuristic dresses are now haute couture classics. Artcurial's 30 January auction will provide a retrospective of the "metallurgist's" career from 1979 to 2009 with the collection gathered by Jorge Zulueta and Jacobo Romano, who founded the Grupo Acción Instrumental opera company in Buenos Aires. The troupe's stagings feature Rabanne's iconic "dress-sculptures, worn by our operas' heroes and heroines," say Zulueta and Romano, "which enabled us to heighten the music's dramatic impact." The duo created Fa Fa Fashion, an opera that premiered at the 2009 Herrenhausen Festival, as a tribute to Rabanne. The dresses and accessories up for auction trace 40 years of creation, with a special emphasis on the eighties, including the metal "coffee-bean" dress with a colourfully-striped swan-feather skirt

## USEFUL INFO

**Where ?** Paris - Hôtel Marcel-Dassault

**When ?** 30 January

**Who ?** Artcurial auction house

**How much ?** €150,000

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



**Paco Rabanne**, ca. 1979, dress and painted square wooden bead necklace. Estimate: €3,000/4,000.

(€2,000/3,000) or the pomegranate velvet gown covered with red aluminium and gilt plastic plates (€2,000/3,000). The auction gives Rabanne's futuristic dresses an opportunity to reveal their dreamlike power. Success is a foregone conclusion. **Stéphanie Perris-Delmas**



## NEWS IN BRIEF

**Ron Arad** (born 1951), "Before Summer" 1992, bronze chaise-longue, numbered 4/5 of a production of 5 models and 3 casts by the artist, 129.9 x 170 x 37.8 cm. Marseille, on the 28 January. (Damien Leclère auction house). Estimate: €80,000/100,000.

### Rocking chair by Ron Arad

This odd-looking object is a rocking chaise-longue, as polished as a mirror and as smooth as a wave-washed pebble. At the beginning of the 1990s Ron Arad, its creator, was interested in steel blades, which could create all the curves filling his unbridled imagination, as well as the rocking motion. That led to the appearance of "Rolling volumes" in 1991; "Papardelle", with its sinuous noodle-inspired lines; "Suitable Case", a cherry wood box that can also serve as a chair; and his more architectural version, called "Looploop", the following year, like our rocking chaise-longue. One line and unsteady volumes are the leitmotif of this architect, who says he stumbled into design by accident. Resolutely independent in character, Mr. Arad rejects the barriers that segregate the art world's diverse domains: unique pieces, indus-



trial production and architecture. He regroups these objects by "family", depending on their shape, technique or material, such as polished stainless steel and reflective materials that lend themselves to making unsteady-looking chairs, a paradox for an object meant to provide a foundation. Mr. Arad talks of a new experience, insisting on "the need for something else to happen" even when just sitting down.

Anne Foster

## NEWS IN BRIEF



### Fouga CM 170 Magister

Artcurial is launching an aerospace adventure! The Dassault group's daughter is organising a novel auction entirely dedicated to aeronautics at the Rond-Point des Champs-Élysées on 29 January in Paris. Aviation buffs won't see any Rafale or Falcone aircraft, but there will be a Fouga CM 170 Magister, France's famous stunt patrol plane from 1956 to 1980. It has a 700-hour flight capacity. The estimated price is put at between €60,000 and €80,000. The sale includes 450 lots, from books to posters and Concorde parts, such as a cabin machometer (€10,000/12,000) that told passengers how fast the supersonic jet was flying.



### Vintage cars

On 3 February, Paris auction house Artcurial Motorcars will offer a selection of 80 first-rate classic cars at Rétromobile, the flagship vintage car show at Porte de Versailles. Bidders will be able to relish the 1913 Delaunay Belleville with Torpedo bodywork by Rothschild, 1947 Delahaye cabriolet with bodywork by Farnay, once belonging to the Marquis de Cuevas (€500,000/700,000 - reproduced), and the Ferrari 250 GT California Spider LWB, formerly owned by Roger Vadim. Their only rivals will be masterpieces from the Peter Mullin collection... which are not for sale! S.P.-D

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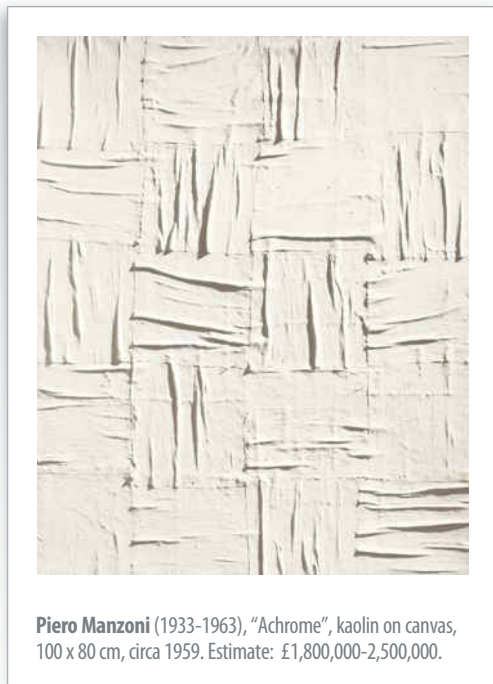
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## UPCOMING

**The Hubertus Wald** Collection, Act One

There is a good reason the auction of German philanthropist Hubertus Wald's collections may be one of the 2012 season's biggest events: the famous German businessman, who opened Karlsruhe's first postwar cinemas, was interested in 20<sup>th</sup>-century European avant-garde works. His advisor was Sami Tarica, who counselled the most discriminating collectors, including Pierre Bergé and Yves Saint Laurent. The result is one of the genre's most beautiful collections, bringing together masterpieces of Orphism, Surrealism and Dadaism. The Hubertus Wald Foundation, founded in 1993 to support medical research and develop culture in Hamburg, asked Christie's to disperse 87 paintings in several sales. The first, "The Impressionist and Modern Art & The Art of Surrealism", will take place on 7 February and the second, postwar and contemporary art, on 14 February. Dates have already been set for spring. The works are so outstanding it will be hard to make a choice. The monumental 1926 painting that Robert Delaunay made in Paris, whose little sister is owned by the the Pompidou

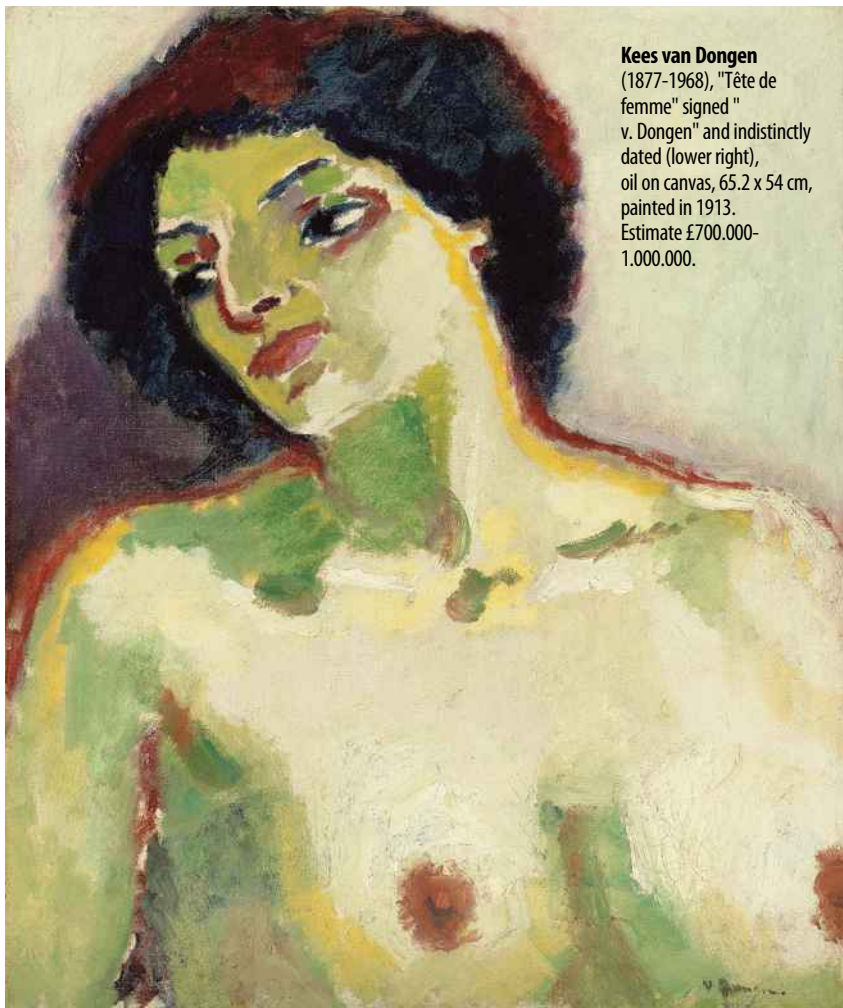


**Piero Manzoni** (1933-1963), "Achrome", kaolin on canvas, 100 x 80 cm, circa 1959. Estimate: £1,800,000-2,500,000.

Centre, is an example. The Eiffel Tower was one of the subjects dearest to the artist, who painted it approximately 30 times. The "Iron Lady" admirably loaned itself to his experiments on colour, light and volumes (£1,5M-2,5M). Other stars include Kees Van Dongen's "Woman's Head" from his Montmartre period, when he painted thoroughly erotic images of women (reproduced). The Surrealists are well represented by Max Ernst's "Shell

## USEFUL INFO

<b>Where ?</b>	London
<b>When ?</b>	7 February
<b>Who ?</b>	Christie's
<b>How much ?</b>	€15-23M



**Kees van Dongen** (1877-1968), "Tête de femme" signed "v. Dongen" and indistinctly dated (lower right), oil on canvas, 65.2 x 54 cm, painted in 1913. Estimate £700,000-1,000,000.

Flower" and "Animal's Head on a Red Background", in which he experimented with scratching; Hans Arp's 1925 relief "Balcony"; and Joan Miró's "People and Birds", whose estimated prices range between £500,000 and £800,000. The 14 February auction's main event will be this Achrome by Piero Manzoni, dated around 1959, composed of 20 kaolin-soaked squares, whose waves play with light. The other flagship piece is a 1949 pain-

ting by Otto Wols. This is quite simply one of his masterpieces: "Fire", which was exhibited at the 1958 Venice Biennale. Well-known by connoisseurs, the painting should enable the Hamburg foundation to raise at least £800,000, the low-end estimate, and honour Wald's wishes. "I was very lucky in my life," the philanthropist said, "and always felt the urge to give some of it back to society."

**Stéphanie Perris-Delmas**

## NEWS IN BRIEF

HD



## Battle of Champigny

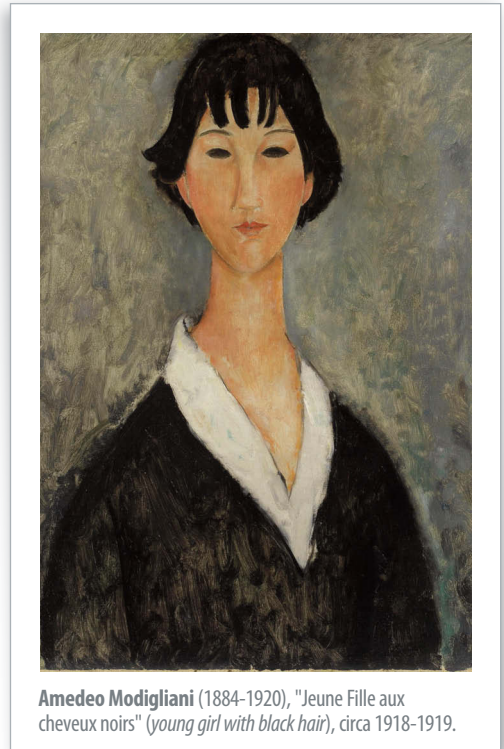
During the 1870 Battle of Champigny, French armies led a final attack to free Paris from Prussian control. France waged a desperate struggle resulting in terrible casualties. The painters Alphonse de Neuville and Édouard Bataille, two specialists in 19<sup>th</sup> century war paintings, witnessed the battles, paying homage to the courage of the “glorious defeated”. On 27 January Sotheby’s Old Master and 19<sup>th</sup> century painting auction in New York will offer 13 studies and fragments of the “Panorama de la bataille de Champigny” from the Forbes Collection.

The winner of the prestigious **Turner prize**, awarded each year by the Tate Britain in London to a contemporary British artist, was given to the Glaswegian sculptor Martin Boyce. He was rewarded for a work showing three artificial trees made from pillars covered with paper leaves, the whole thing is trimmed off with a sculpture depicting a large white Library table. It should be known that few of this artist’s works appear on the art market. In March 2009, Phillips de Pury & Company sold the poetic piece “We dissolve with the daylight” for \$18,750 in New York.

## UPCOMING

**Modigliani** angel with a sad face

Amedeo Modigliani is no longer really the damned artist described by his contemporaries, a forgotten bohemian soul in Paris during the Roaring Twenties. Nowadays, his works generate seven-figure bids. In June 2011 Bonhams had already sold a portrait of a woman for the handsome sum of £1,812,000. On 7 February 2012 the auction house will attempt to better that result with its Impressionist and Modern Art sale, offering collectors a work dated around 1918-1919, when Modigliani had fully developed his style, based on a sculptural approach to his subjects. Remember that portraits made up the bulk of his output. This particular one from the Laurence S. Rockefeller Fund can pride itself on having an interesting pedigree. The estimated price for the pretty brunette, a touch severe, is put at £700,000/1M. Modigliani's fans – Jacques Émile Blanche, Paul Dermée or, closer to home, J. M. G. Le Clézio – applaud the art of “this Italian Jew, seductive and mysterious: Modigliani is, along with Gauguin and



**Amedeo Modigliani** (1884-1920), "Jeune Fille aux cheveux noirs" (*young girl with black hair*), circa 1918-1919.

Van Gogh, one of those painters who gets closer to the source of their art, which is magical and ritual." Others, however, will most likely tire of these women tinted by African art, with their doe eyes and swan-like necks. However, they are without a doubt a minority.

Stéphanie Perris-Delmas

## USEFUL INFO

<b>Where ?</b>	London
<b>When ?</b>	7 February 2012
<b>Who ?</b>	Bonhams auction house
<b>How much ?</b>	£700,000-1,000,000

## NEWS IN BRIEF

HD



An exquisite painting by **Louis-Léopold Boilly** will be one of the stars of the Art of France sale, organised on the 25<sup>th</sup> January in New York (Christie's auction house). It shows a "trompe-l'oeil" with a cat, an uncommon theme in the artist's output, being more familiar to scenes of genre inspired by Flemish painting. It is expected to get between \$150,000 and \$250,000.

### Modern Art

Spring promises to be radiant for great art lovers. At its Impressionist and Modern Art auction in London, Christie's will disperse on 7 February the private collection of a couple who chose to mix periods, genres and cultures. The result? A wonderful collection of modern works conversing with African masks, Old Master paintings alongside contemporary sculptures, and even medieval objects. The collection, expected to bring in between £25M and £35M, does not settle for playing with contrasts. In order to create dialogue between cultures, the collectors chose the best, such as "Personnages et oiseaux" by Joan Miró (£4-7M), an emblematic 1940s work; "La Femme au fauteuil" painted by Pablo Picasso in 1949 (£4-6M); and "Table devant le bâtiment" by Juan Gris, which bears the artist's dedication to his dealer, Léonce Rosenberg (£1.5-2M). S. P.-D.



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# AUCTION RESULTS

# NEWS IN BRIEF

## Stamped by Mathieu Bauve

According to family tradition, this carved gilt flat-backed sofa "à la Reine", the work of Mathieu Bauve, came from the famous salon of the influential Madame Geoffrin, where all the cream of art and culture of the time could be found, including Marivaux, D'Alembert and Van Loo. The stamp of this cabinetmaker is rare, but is generally indicated by the extremely high quality of the items on which it appears. Some experts believe that he may have subcontracted work as a seat-maker for some of his fellow craftsmen, notably Nicolas Heurtaut. In 1769, the latter notably delivered a set of twelve armchairs and two sofas to Marie-Louise-Nicole-Élisabeth de La Rochefoucauld, Duchesse d'Anville, for her chateau at La Roche-Guyon, with a model similar to this one, with the same triple-back design and Gobelins tapestry upholstery. On 7 December at Drouot, an enthusiast wrestled for it up to €433,720: double its estimate.

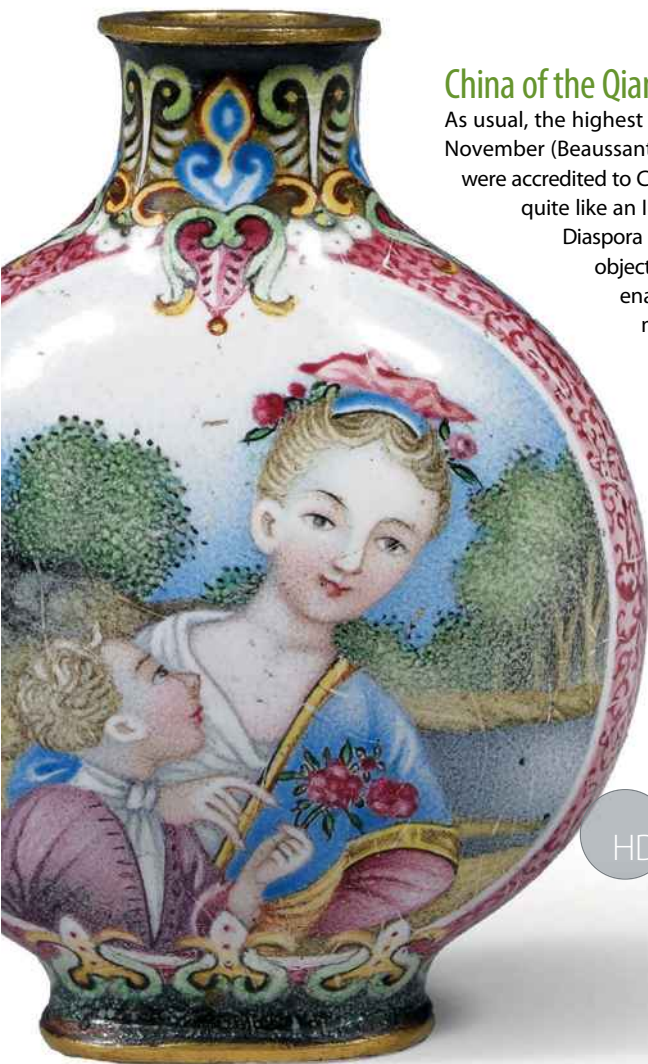
Sylvain Alliod



**€433,720** Circa. 1765-1770, with Mathieu Bauve's stamp, carved gilt wood sofa, resized Gobelins tapestry upholstery, 104.5 x 203 x 86 cm.

# RESULTS

## Imperial bids for **chinese art**



### China of the Qianlong Mings

As usual, the highest results of this sale of Asian art, at Drouot on the 25 November (Beaussant-Lefèvre auction house) which came to €1,018,795, were accredited to Chinese art. We know that nothing stirs up enthusiasm quite like an Imperial Mark for both Middle Kingdom and Chinese Diaspora objects. This attraction is exercised even on European objects, like the snuffbox, in reproduced gilded leather and enamel, estimated at €80,000. It carried on its base the mark of Qianlong with four characters. A young European accompanied by a little boy appears on both faces. It is important to note that enamel only arrived in Canton and Peking between 1700 and 1720, quickly reaching, as shown by our bottle, heights of brilliance.

**€216,860** Snuffbox bottle in painted enamel on leather, Qianlong mark (1735-1796) in four characters in blue enamel. H. 4.9 cm.

A *Hu* porcelain vase with polychrome decoration, valued at €15,000 (Mathias, Baron, Ribeyre, Farrando-Lemoine auction houses), fetched €96,744 at Drouot on 9 December. Dating from Emperor Jiaqing's reign, it is shaped like an ancient bronze model but the decoration, featuring rams in a landscape, takes full advantage of 18th-century technical advances.

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China, Yongzheng period (1723-1735). Round, flaring porcelain bowl with polychrome enamel doucai, six-character Yongzheng mark in a double square on the back, dia. 9.5 cm.

## Yongzheng mark

This bowl, whose starting price was set at around €12,000, fetched the auction's highest bid. Its main asset is an imperial signature. The Mings had a policy encouraging studios in China to expand and multiply; at one point there were over 3,000 kilns. The pieces have been inventoried and, like this bowl signed Yongzheng (1722-1735), are known by the emperor's name. It was made under the Qing dynasty, which succeeded the Kangxi, whose reign was contemporary with the early days of porcelain in France. This bowl is a fine example of the doucai, or contrasting colours, technique. The motifs' outlines were drawn in blue on the underglaze before being highlighted with touches of polychrome enamel on the overglaze, requiring a second firing at a low temperature. The exquisitely-crafted piece is adorned with peaches symbolising longevity. Similar to examples at the Guimet Museum, it also features five bats evoking the five forms of good fortune: durability, happiness, wealth, joy and health.

With features like these, the bowl whetted the appetite of art lovers in the room and on several phones. Six bidders were still vying for the piece at €100,000. It eventually joined the collection of a passionate collector of Chinese porcelain.

**Chantal Humbert**

## USEFUL INFO

<b>Where ?</b>	Chinon
<b>When ?</b>	28 November
<b>Who ?</b>	Chinon auction house. Mr. L'Herrou
<b>How much ?</b>	€168,000

# NEWS IN BRIEF

## Imperial hallmark

Coming from a private collection sold on the 27<sup>th</sup> November at Lyons-la-Forêt (Pillet auction house), this imperial stamp unleashed the passion of art collectors present in the room as well as on several phone lines. It was finally sold to a Chinese buyer after a lively exchange of bids. A very rare piece, it represents one of the most brilliant periods of Ancient China, the Kangxi reign. A contemporary to King Louis XIV and also a great collector, this Chinese emperor used some 150 stamps. Our stamp is embellished with a colourful handle; finely sculpted into a round form, it takes the shape of a sleeping chimera, the head turned towards the left. In addition to this elegant sculpture, on its base it bears the inscription "yuan Jian Zhai", known and referenced in many specialised works, which represents the "studio d'apprentissage en profondeur". This institution, set up in Peking in the Forbidden City, enclosed the painting and other letter documents belonging to the emperor Kangxi. **Chantal Humbert**

**€480,000** China, Kangxi period (1662-1722), square stamp in beige and red soap-stone, round handle sculpted into a chimera, 5.9 x 5.9 x 6.9 cm.





### €312,500 for a libation cup

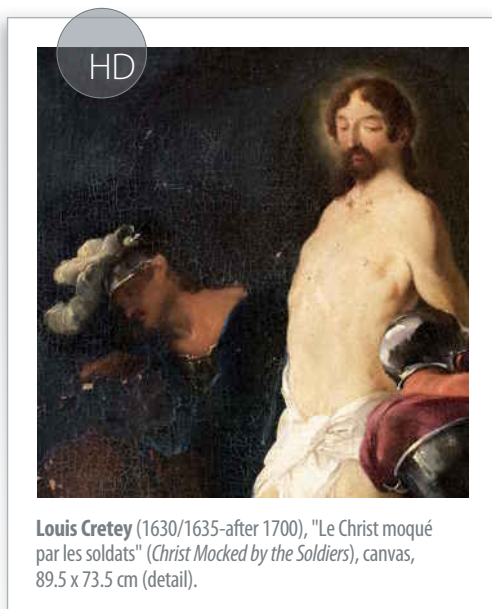
Rhinoceros horn scored yet another success with the €312,500 obtained on 1 December at Drouot by this 17<sup>th</sup> century Chinese libation cup, which already had a high pre-sale estimate of no less than €80,000 (Kahn-Dumousset auction house). It is carved and decorated in openwork with four characters in a mountainous setting with maples and longevity pine trees. Two scholars gaze at a waterfall, while a third walks among the maples trees, and the fourth mounts a stairway. Three cartouches contain inscriptions in relief. Two of them are on the outside, describing the landscape and the characters, while the third, on the inside, makes it possible to date the piece very precisely to the spring of 1651, i.e. the very beginning of the Qing dynasty. According to Chinese tradition, the rhinoceros horn had many virtues: as one of the Eight Auspicious Treasures, it enabled poisons to be detected, was used to cure heart, liver and stomach conditions and, last but not least, had aphrodisiac powers. A not-so obscure object of desire...

Sylvain Alliod

## RESULTS

**Cretey** world record

This moving painting, expected to fetch around €25,000, sparked a fierce bidding war between the room and several phones. A Paris collector, who had specially made the trip, acquired it for six times the estimate. Louis Cretey, who was born in the "Capitale des Gaules", painted "Le Christ moqué par les soldats" (*Christ Mocked by the Soldiers*), which comes from an estate in Boën-sur-Lignon, on Forez Plain. Cretey studied with his father before leaving for Rome in the early 1660s. Under the protection of several patrons, including Cardinal Imperiali and the Boscoli family, the artist painted religious as well as secular scenes. He spent around 20 years in Italy before moving back to his home town ca. 1680. In Lyon, Cretey was associated with two major decorative projects: the refectory of the Abbaye des Dames de Saint-Pierre, and the former courthouse, also known as the Palais de Roanne. This work, which dates from the artist's Roman period, is similar to his "Le Christ déposé après la Flagellation" (*Christ Deposited after the Flagella-*



**Louis Cretey** (1630/1635-after 1700), "Le Christ moqué par les soldats" (*Christ Mocked by the Soldiers*), canvas, 89.5 x 73.5 cm (detail).

## USEFUL INFO

<b>Where ?</b>	Lyon
<b>When ?</b>	1 December
<b>Who ?</b>	Marais auction house. Mr. Millet
<b>How much ?</b>	€176,400

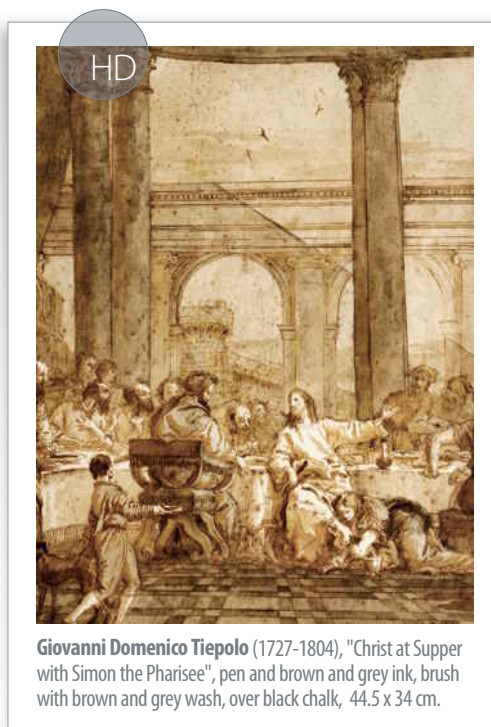
tion), today in the Museum of Fine Arts of Marseille. Painted with great skill, it refers to an episode of Christ's Passion: Pontius Pilate ordered the Roman-style flagellation, having Jesus tied to a column - the usual practice before an execution. The foreground's harshly-lit figures stand out against a dark background, in the manner of Tintoretto and the Italian tenebrists. The high format helps give the scene a tighter perspective. The powerful, strikingly sober composition is enlivened by a subtle bundle of oblique lines that draw the eye to Christ's body, the pivot of the layout. **Chantal Humbert**



# RESULTS

## Tiepolo triumphant

The first sale of an art lover's collection of drawings by Old Masters was largely dominated by the €220,500 obtained for this drawing by Giovanni Domenico Tiepolo, "Christ at Supper with Simon the Pharisee". It belongs to a series well-known to readers of *La Gazette*, the "Grande série biblique" (*Great Biblical series*), examples of which have turned up in the auction scene here and there over the past few years. Between 1785 and 1790, the highly pious artist abandoned painting to devote himself to drawing, and began illustrating the New Testament. He drew 313 compositions, all of a similar size and technique, relating the life of Christ from the legendary story of his grandparents Anne and Joachim, to the martyrdom of Saint Peter and Saint Paul. In 1833, Jean Fayet Durand bought the complete series in a shop in Saint Mark's Square, Venice. He kept 138 of the drawings, bequeathing them to the Louvre in 1893; they are now known as the "recueil Fayet" (Fayet collec-



**Giovanni Domenico Tiepolo** (1727-1804), "Christ at Supper with Simon the Pharisee", pen and brown and grey ink, brush with brown and grey wash, over black chalk, 44.5 x 34 cm.

tion). Victor Luzarche, the Mayor of Tours, bought the other 175 compositions, which he gave to a distant relative in 1868. They then passed into the hands of Camille Rogier (1805-1893). In 1921, 55 of the drawings were published by Henri Guerlain. On 30 April that year, 82 others belonging to Roger Cormiers of Tours were sold in Paris to the Georges Petit gallery. **Sylvain Alliod**

## USEFUL INFO

**Where ?** Paris - Drouot-Richelieu - Room 2

**When ?** 30 November

**Who ?** Millon & Associés auction house  
Mssrs de Bayser

**How much ?** €220,500

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# RESULTS

## Delicious Diana by **Van Haarlem**

You will undoubtedly have recognised this Diana dreamed up by Cornelisz Van Haarlem in 1607. Although at €223,056 she remained below her estimate, it did not prevent her from taking fourth place in the artist's international record, and second place in France, pipped to the post by a much larger painting from 1616 showing Paris and Oenone, sold for FF2.5 M (the equivalent of €444,925 today) on 26 November 2000 at Wetterwald & Ranou-Cassegrain in Nice. Near the spearhead, this panel bears the monogram "CH" with the bar of the "H" incorporating a small "V", followed by the date, 1607. The painter's works evince the typical style of the Haarlem school, of which he was a founder. This naturalistic approach, due to the practice of drawing from nature and the study of antique sculptures, made it possible to override the Mannerist influence of Bartholomeus Spranger (1546-1611), made popular



**Cornelisz Van Haarlem** (1562-1638), "Diana", 1607, oil on panel, 66.5 x 49 cm.

## USEFUL INFO

<b>Where ?</b>	Paris - Drouot-Richelieu - Rooms 5-6
<b>When ?</b>	2 December
<b>Who ?</b>	Beaussant - Lefèvre auction house. Mr. Auguier
<b>How much ?</b>	€223,056

by the engravings of Hendrik Goltzius, another founding member of the Haarlem school. Here Diana was spared the concern for realism of a painter who never hesitated to put dirt under the fingernails of his goddesses! This one remains unsullied by any such outrage...

Sylvain Alliod

# RESULTS

## Spotlight on painting porcelain and bronze

The classic programme of this sale was well-received, resulting in three six-figure and sixteen five-figure bids. At €192,076, the estimate was respected for the painting by Louise Moillon shown in the photo, dated 1644. As we know, this artist trained with her father-in-law, the still life painter François Garnier, and worked in the community of Flemish painters in Saint-Germain-des-Près, Paris. Ceramics provided the other highlight of this sale. Indicated in the catalogue, a pair of Louis XVI bachelier vases in hard porcelain of royal provenance was finally attributed to the Lille factory, which had copied a Sèvres model and offered it to the Crown as a gift, probably to obtain royal privileges. This change did not prevent the vases from achieving their initial estimate, at €125,000. They are decorated in polychrome with shells, foliage and exuberant garlands of



€192,076 Louise Moillon (1610-1696), "Nature morte aux prunes et noisettes", 1644, canvas, 54.5 x 73 cm (detail).

## USEFUL INFO

**Where ?** Paris - Drouot-Richelieu, Rooms 1-7

**When ?** 2 December

**Who ?** Maignet (Thierry de) auction house

**How much ?** €1,534,000

flowers. €151,182, after an estimate of €35,000, went to a Louis XVI porcelain vase with a gilt bronze mount, while three series of vases with ormolu mountings also attracted fine bids. S. A.

# RESULTS

## From Egypt to **the Roman Empire**

This auction of archaeological objects totalled €3,692,000. Eight six-figure and five five-figure sales were made, with ancient Egypt being particularly well represented. The exceptionally large reproduced Middle Empire model boat defied expectations by fetching €705,221, considerably more than its estimated upper price of €100,000. The Middle Empire saw the development of tomb furnishings, whose purpose was to guarantee the life of the deceased in the hereafter, because the poor quality of the hypogae's rock hindered the growth of painted decoration. At the opposite end of the size scale, Akhenaton's blue opaque pâte de verre profile, ca. 1353-1356 BC, (h. 4.5 cm), attesting to Egyptian craftsmen's mastery of glassware, sold for €124,996. A sixth-dynasty



## USEFUL INFO

<b>Where ?</b>	Paris - Drouot-Montaigne
<b>When ?</b>	1 December
<b>Who ?</b>	Pierre Bergé & Associés auction house. Mr. Kunicki
<b>How much ?</b>	€3,692,000

(2374-2140 BC) wooden statue of a dignitary (h. 56 cm) met expectations at €200,000, its upper estimate. The nudity, slender shape and slightly oversized head are characteristic of art from this dynasty. The top bid on a Roman archaeological object was €318,750 for a 1<sup>st</sup>-2<sup>nd</sup>-century gilt bronze Gallo-Roman statuette of Mercury found in Bavay. Edmond Haraucourt, the curator at the Cluny Museum between 1912 and 1925, dated this unusual piece to the first century AD. In 1912 Charles Delaporte (1878-1974) bought the

statuette, which remained in his family. Located in the Nord département, Bavay, Bagacum in Antiquity, was a Roman settlement founded ca. 20 BC. Seven roads named after a god, including Mercury, linked the town, a gateway between Germania and the port of Boulogne, to neighbouring peoples' capitals. The highest bid for a piece of Greek art was €262,500 for a silver, partially-gilded fourth-century rhyton featuring an exquisitely crafted ibex-head protome and a wide frieze of engraved palmettes emphasizing the vase's lip. Sylvain Alliod

**€705,221** Egypt, Middle Empire, 11<sup>th</sup>-12<sup>th</sup> dynasty (2033-1786 BC), polychrome stuccoed wooden boat and its crew, l. 152 cm.

**€318,750** Bavay (Nord-Pas-de-Calais), 1<sup>st</sup>-2<sup>nd</sup> century, gilt bronze, h. 21 cm.

€913,000 black granite falcon, Egypt, Ptolemaic Period,  
circa. 332-330 BC, 52 x 47 cm.

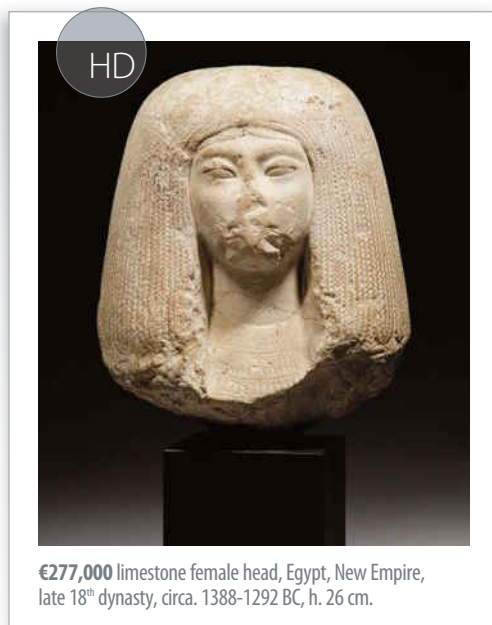




# RESULTS

## The V<sup>é</sup>rité **archaeological collection**

The V<sup>é</sup>rités, father and son, are famous collectors of primal art. Everybody in that small circle of connoisseurs thought the June 2006 auction of their collection in Paris would be a big event. They were right: the sale set a string of records totalling €44M. Pierre and Claude V<sup>é</sup>rité also collected archaeology, although less avidly than they did Fang, Baoulé or Senufo masks. This collection, smaller in number (some 200 lots) as well as in standout works, met tremendous success in Paris, totalling €3.6M, four times more than the low-end forecasts. The popularity of Egyptian statuary mainly accounted for that success. An example is this remarkable black granite falcon. Various bidders pushed up the cautiously estimated price of €80,000 before an American collector snatched it for €913,000. The sculpture, which dates from the Ptolemaic Period, when Egypt was a Greek province, offers an example of Egyptian artists' stunning mastery of the art of carving the hardest stones.



€277,000 limestone female head, Egypt, New Empire, late 18<sup>th</sup> dynasty, circa. 1388-1292 BC, h. 26 cm.

## USEFUL INFO

<b>Where ?</b>	Paris
<b>When ?</b>	20 December 2011
<b>Who ?</b>	Christie's
<b>How much ?</b>	€3,603,700

Another example is a delicate limestone female head that originally belonged to a statue of a couple that demonstrates the finesse of New Empire sculpture, which can be admired here in the treatment of the wig and the delightfully curling lips. The expected price of between €25,000 and 35,000 climbed to €277,000, paid by an Asian gallery. A greywacke block statue from the Late Period of ancient Egypt fetched €217,000. Interestingly, Internet bidders accounted for 38% of the bids in this auction. **Stéphanie Perris-Delmas**

## NEWS IN BRIEF

### Viril Roman portrait

This first-century Roman bust from a family estate, presented in Périgueux on 27 November (Périgord Estimations auction house), did not leave art-lovers, museums and the international trade cold as marble. A farmer ploughing his field in Lacaud, near Quinsac, Gironde, found it between 1880 and 1885. The greyish marble has taken on a slightly ochre tone after spending centuries in the ground. Until now the piece, which is rare on the market, belonged to the farmer's descendants. Carved in Roman Gaul, the bust is a realistic portrait of a man with beautiful masculine features. The appraiser says it may depict emperors famous for being great military strategists: Augustus, who ruled from 27 BC to 14 AD, or his nephew Germanicus. Whoever it may be, the portrait was acquired by a collector for **€186,000**.

Chantal Humbert



### Little satyr

This small Roman bronze satyr, which fetched €120,202 at Drouot on 30 November (Delorme, Collin du Bodge auction house), was not intended as an independent sculpture-in-the-round: the bracket behind the head and the hole in the back indicate that it was a furniture ornament. Other bronzes of this type

are known, such as the one reproduced in the catalogue of the 1996 show at the Palazzo Grassi in Venice, Western Greeks. Classical Civilization in the "Western Mediterranean". This one, cast in the fourth century BC, when Roman power was embryonic, clearly features canons inherited from Greek art.

Sylvain Alliod

€120,202 Rome, 4<sup>th</sup> century BC. Statuette of a bearded satyr, bronze with a malachite green patina on a red oxide base, h. 19 cm, alabaster base.





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# NEWS IN BRIEF



## FOR A PRETTY LADY'S FINGER

Diamonds are a girl's best friend more so than ever, especially when it comes buying gifts at the end of the year! On 21 November, you'd have to have spent €84,375 at Drouot to slip this sparkling ring onto a pretty lady's finger, with a respectably sized emerald cut diamond weighing 8.85 ct (Gros & Delettretz auction house). The emerald cut is always appreciated for its beauty and elegance, and for the soft, subtle light diffused by the stone. The brilliant cut has less intense sparkle and diffusion. This graduated shape generally has 58 facets, with their position making any impurities present in the stone more visible. Closer to the natural shape of rough diamonds, the emerald cut loses less of its material than the brilliant cut. A weighty argument for diamond cutters...

## 1940s Boucheron

Here at €50,807 we have a more or less complete Boucheron jewellery set, including a necklace and a pair of pendant earrings skilfully remounted as a brooch, representing the watercolour design of the main piece (25 November, Drouot, Thierry de Maigret auction house). The latter's faithfulness to the model is exemplary. The geometric scroll motifs inspired by lace-making were fashionable at the time. In the 1920s, René Massé and Lucien Hirtz worked for the august house run by Louis Boucheron (1874-1959) at the turning point for art-deco. Hirtz was with the company since 1893. As an enameller and designer, he stood out for the originality and quality of his creations, and was adept at incorporating the fashions of the moment. In 1932 and 1934, Louis Boucheron's sons joined the company. Frédéric (1907-1973) was made director of gemstones, while Gérard (1910-1996) became the commercial and creative director. Under Gérard's leadership, Boucheron continued its quest to remain up-to-date. At the beginning of the 1940s, this jewellery set was a fine example of the forceful, versatile creative dynamism of this company in the Place Vendôme. It carries the hallmark of the Maison Verger Frères, which made jewellery for Boucheron.

€50,807

Sylvain Alliod

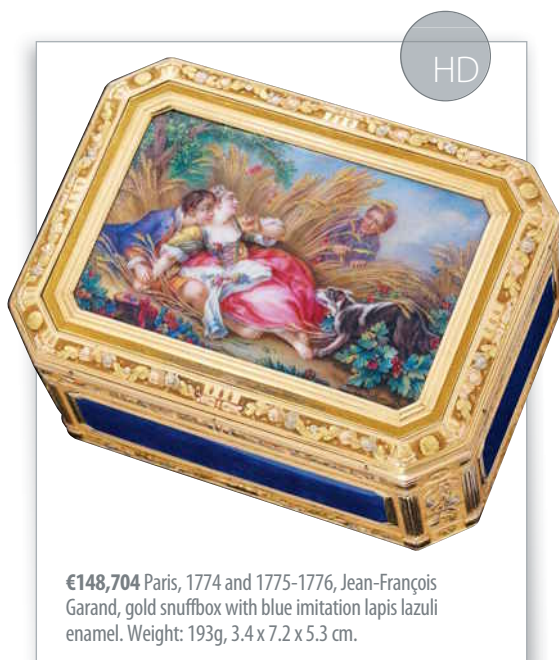


HD

# RESULTS

## Second round of the **Cochet** silverware collection

The second part of the sale of Édouard Cochet's silverware collection made a total of €1,774,534, compared with €1,637,727 for the first part. This time, no fewer than 38 five-figure bids were recorded, and two at six figures. The 34 snuffboxes alone brought in €724,808. The example shown in the photo, estimated at no more than €30,000, finally went for €148,704. It was made by Jean-François Garand in Paris, and is decorated with a miniature on enamel by Jean-Baptiste Le Tellier after a painting by François Boucher. Silverware from Strasbourg was very much at the forefront of the sale as well. €158,600 went to a toilette set in vermeil (1788-1789) by Jean Jacques Kirstein, apart from two pieces by Emmerich. Part of this set, presented by the subjects of Count von der Leyen to his wife at the birth of their only son, is now in the Musée des Arts Décoratifs in Strasbourg. At €89,200 the estimate was doubled for a pair of square-based



**€148,704** Paris, 1774 and 1775-1776, Jean-François Garand, gold snuffbox with blue imitation lapis lazuli enamel. Weight: 193g, 3.4 x 7.2 x 5.3 cm.

## USEFUL INFO

<b>Where ?</b>	Paris - Drouot-Richelieu - Room 1-7
<b>When ?</b>	7 December
<b>Who ?</b>	Frayse & Associés auction house. Mr. de Sevin
<b>How much ?</b>	€1,774,534

silver candlesticks with square fluted shafts by Claude Motté. €61,960 were garnered by a covered bowl and serving platter in vermeil (Strasbourg, 1779) by Jacques Henri Alberti, with a removable handle formed of four hazelnuts placed in a leafy frame on a terrace with broad detached leaves. The whole item is decorated with laurel garlands, pompom swags and coats of arms surmounted by a marquis's crown.

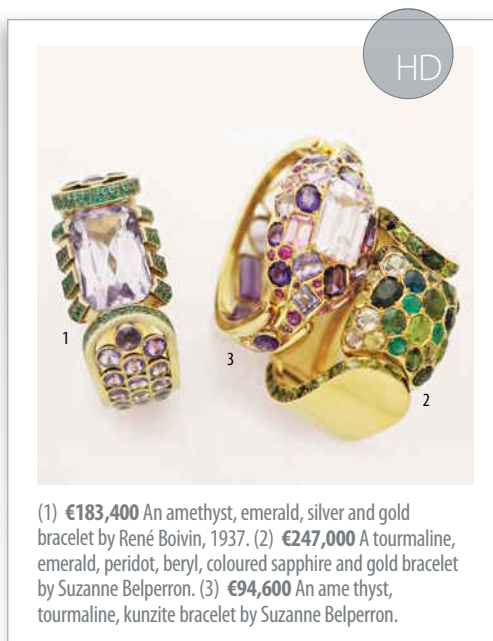
Sylvain Alliod



# RESULTS

## Belperron, Boivin a charming duo

Suzanne Belperron had no need to sign her work, her style being a signature in itself... This style once more achieved wonders at a Paris auction. A bracelet in the shape of bulrush leaves with tourmalines and emeralds set an auction record of €247,000 for this type of jewellery. If any further proof was needed, this result (obtained through an American collector) confirms the popularity of this designer, building upon the excellent results noted on 19 May 2010 in the French capital. That day, an art lover took home a brooch to the tune of €553,000, marking a world record for Suzanne Belperron. She remains one of the figureheads of French 20<sup>th</sup> century jewellery. After working for René Boivin, she moved on to work with Bernard Herz, completely devoting herself to the creation of jewellery with shimmering colours in natural shapes, a far cry from the geometry favoured by the Art Deco movement. Another



(1) **€183,400** An amethyst, emerald, silver and gold bracelet by René Boivin, 1937. (2) **€247,000** A tourmaline, emerald, peridot, beryl, coloured sapphire and gold bracelet by Suzanne Belperron. (3) **€94,600** An amethyst, tourmaline, kunzite bracelet by Suzanne Belperron.

## USEFUL INFO

<b>Where ?</b>	Paris
<b>When ?</b>	24 <sup>th</sup> November
<b>Who ?</b>	Christie's auction house
<b>How much ?</b>	€3,3M

bracelet in bulrush form decorated with a central rectangular beryl brought in €94,600. These two pieces of jewellery carry the hallmark of Darde & Fils for Belperron. A third example signed by René Boivin was carried off by a European collector for €183,400. It is very similar to the two former models, so can perhaps be dated to the Boivin/Belperron period.

Stéphanie Perris-Delmas

# NEWS IN BRIEF

## Van Cleef & Arpels

This jewellery sale totalled €2,3M the 2 December in Paris (Crédit municipal). An epic bidding war lasting ten minutes took a pair of reproduced pendant earrings by Van Cleef & Arpels New York up to €605,207. The two Colombian emerald drops they contain undoubtedly come from a former mine. Of almost identical weights but different shapes, they dominate the composition of their settings, being slightly asymmetric. The art of being subtly different while fully demonstrating the work of a great jeweller! Van Cleef & Arpels played an important

role in this auction. Further evidence came with €205,600 for a Parisian gold and platinum ring from around 1970, ornamented with an large rectangular faceted Colombian emerald. The top-rank jeweller scored again with €179,280 for a platinum brooch pin from around 1965: an undulating ribbon set with tapered baguette cut diamonds dotted with brilliant cut diamonds, containing a new Colombian “former mine” rectangular faceted emerald (26.35 ct) in the centre. This brooch can be worn as a pendant on a Van Cleef & Arpels New York necklace. It cost its buyer €149,600.



## Jaeger-LeCoultre a unique adventure

This Parisian sale on the 29 November brought in a total of €1,939,543 (Artcurial auction house). She enabled an overview of almost 180 years of timepiece creation, while celebrating 80 years of its most emblematic model, the Reverso, patented in 1931. The most sought-after piece went up to €48,166. Produced in around 1933, it is made from steel and has an extremely rare midnight blue face. The most popular timekeeper, this reproduction carrying the single signature of LeCoultre achieved €87,000. Jaeger and LeCoultre merged in 1937, with all the movements put into cases by Edmond Jaeger coming from LeCoultre. This pocket watch, whose calibre was produced between 1932 and 1934, was the first of its type to be made in Staybrite steel with a perpetual calendar. It is without a doubt a unique piece.

Sylvain Alliod

**€87,000** LeCoultre, around 1934, pocket watch in Staybrite steel with a perpetual calendar, hand-wound LeCoultre 19LRCB mechanical movement.

HD



**€605,207** Van Cleef & Arpels, New York, around 1960-1970, pair of pendant earrings in platinum set with diamonds, each with an emerald drop. 30.09 and 30.26 ct, Colombia.



# NEWS IN BRIEF

## A girl's best friend!

According to Marilyn Monroe, diamonds are a girl's best friend... Well-heeled husbands, take note! One of these bought a diamond for €294,929 in a Paris sale at Drouot (Fromentin auction house) on 5 December. With a respectable weight of 8.73 ct, it glitters in a setting by Boucheron, one of the great names of the Place Vendôme. Here the celebrated jeweller exhibited admirable restraint, giving full expression to the qualities of the stone, duly analysed by the French Laboratory of Gemmology. But nothing can measure the appeal of a diamond's sparkle to the onlooker – especially when it is worn by a beautiful woman...



## Perpetual rewinding

The face of this hunter watch presaged some fine bids... And that's just what happened at Drouot on 6 December, with a result of €50,807 for a high estimate of 16,000 (Millon & Associés auction house). The watch was made in around 1880 by Haas Jeune, a French factory founded in 1848 by Benjamin Haas, which in 1868 became the official producer for Emperor Napoleon III. Attentive to the elegance of its models, the firm strove to slim them down, so much so that at the Geneva Exposition of 1896, it presented an extra-flat watch with a movement only 2 mm thick! This one, meanwhile, is equipped with a grand complication clockwork, and has a chronograph, a minute repeater, a perpetual calendar, an indicator for the phases of the moon and a lunar calendar.

Sylvain Alliod

## NEWS IN BRIEF



**€19,763** Roger Vivier for Christian Dior, evening pump with a "pied de chèvre" heel, silver thread and topaz embroidery on tulle, mounted on nylon mesh, with embroidery work by the Rébé Company, 1962.

### Roger Vivier's creations €620,000

Exceptional materials, refined work and great originality were the hallmarks of Roger Vivier's creations. Produced when the bootmaker was making models for Christian Dior between 1953 and 1963, this pump was designed for the lovely Princess Soraya. A Cinderella slipper for the woman who had married the last Shah of Iran, Mohammad-Reza Pahlavi, in 1951. Although a love match, their childless marriage regrettably disintegrated under the tough demands of dynastic law. This shoe is all that remains of the carefree years of life at court, where the princess showed off her most beautiful finery. The hammer fell on the sum of €19,763: the price for a memory and the excellence of this genuine work of art. Roger Vivier's unique and remarkable designs embodied the ultimate refinement. In this respect, they had a

number of celebrities at their feet, including Elizabeth Taylor, Brigitte Bardot, Cary Grant and Cecil Beaton. The prototypes produced by Vivier for these glittering customers were fiercely fought over, like all the other pieces by the designer. French and foreign bidders outdid each other in their enthusiasm for the bootmaker's sheer imagination, and nearly all the 350 pieces found takers, for an overall result that doubled the forecasts – €620,000 (Neuilly-sur-Seine, 30 November. Aguttes auction house). Numerous items will remain in France thanks to a number of institutions, first and foremost the Musée International de la Chaussure of Romans-sur-Isère, which pre-empted fifty-five emblematic models. A tribute to talent that never put a foot wrong!

Sophie Reyssat



## Fabric Empire

The popularity rating of Napoleonic souvenirs was as high as ever in the Rue Royale, in Fontainebleau (Osenat auction house). This time, the appeal lay in the refinement and femininity of a ball or evening gown enhanced with a train. Made of white satin, this dress is embroidered in silver patterns of "vermicelli", leaves, skittles and shuttles by Augustin Picot. Under Napoleon, this outstanding embroiderer perpetuated the excellence of a company that had worked for Marie-Antoinette, with archives going back to 1775. For despite the Revolution, the splendour of the regime had certain demands that could not be ignored... The silver motifs marvellously emphasised a feminine figure, transformed and lightened thanks to the abandonment of corsets and paniers, and now made slender with a high, simplified waist echoing the Antiquity then in vogue. The Empress Josephine wore very similar dresses to the model on offer this Sunday, as shown by a pattern now in the archives of the Maison Brocard, the inheritor of Picot's expertise, and a dress now in the Musée National du Château de Malmaison. The stuff of dreams... A private French collector yielded to the charms of this item, laying out €125,000 to acquire the historic costume on 4 December. S.R.

**€125,000** Gown with train, wide pleats, white satin and silk tulle, with silver embroidery by Augustin Picot, provenance: Picot-Brocard workshops.



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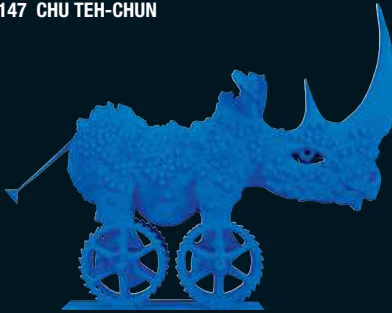
147 CHU TEH-CHUN



337 DROMEL Olivier



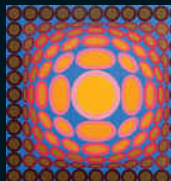
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## NEWS IN BRIEF



HD

### The art of table setting according to Pieter Claesz

Pieter Claesz (1597-1669), a major monochrome still life painter in Haarlem, excelled in the art of setting a table, laying it on with victuals and utensils. This "Still Life with Crabs, a Pitcher and a Glass of Beer" looks more carelessly set than it is. Knives and cutlery form diagonal lines, glasses and jugs vertical ones. Claesz skilfully designed everything, much to the pleasure of the buyer who purchased it for €185,880 at Drouot (Jean-Paul Delvaux auction house) on 16 December. He or she can now leisurely admire the delicacy of the peaches' skin and the transparency and reflections of the glass. The painting, whose provenance includes the former Chevalier de Stuers Collection and N Katz, is dated to around 1652, during the artist's mature period, kept at the Dundee Museum as a work by the artist. S.P.-D.

## €235,448

This is the result for a drawing by Auguste Rodin representing "Prométhée" made circa 1875-1876. It was proposed during a Parisian sale on the 21 December (Beaussant Lefèvre auction house).

HD

### Contemporary art

*Dedicated to contemporary art, this Christie's sale in Paris garnered the tidy sum of €11,747,599 from 132 lots. The stars of the day were Jean-Michel Basquiat, with €1,297,000 for an acrylic and oil on canvas, and Nicolas de Staël, whose small 1953 painting of the countryside in the South of France obtained €1,017,000. These latest results confirmed the excellent value of paintings in the capital. Nicolas de Staël's works sell for the most in Paris; another example was the €7,033,418 paid for a beautiful sleeping nude on 6 December: a world record for the auction house Artcurial (see page 70).*

# RESULTS

## Gilles Bacor Monnoyer after Berain

**D**escribed as having been woven by the Manufacture Royale de Beauvais, this tapestry was finally attributed to a Paris factory: that of Gilles Bacor. This new attribution brought it luck because bidding was fierce and took it up to €223,056. The refinement of its weaving was one of the elements enabling its up-to-date identification. So it seems that a Paris factory could produce items of a superior quality to those of a Royal Manufactory... It has to be said that Gilles Bacor belonged to a family of well-known loom-setters from Audenarde. He himself worked with his three brothers at the Manufacture Royale des Gobelins, created by Colbert in 1662. Around 1710-1720, he became independent and set up a flourishing workshop in Rue Mouffetard which had up to ten looms. Bacor specialised in chancellor-tapestries and wove several series of Dianas, together with a number of hangings portraying the



**Gilles Bacor**, Paris, c.1720, "Le Triomphe de Bacchus", wool tapestry drawn from the hanging entitled "Le Triomphe des dieux" after Jean Berain, based on cartoons by Jean-Baptiste Monnoyer, 314.5 x 435 cm.

## USEFUL INFO

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

**When ?** 28 November

**Who ?** Rieunier & Associés auction house

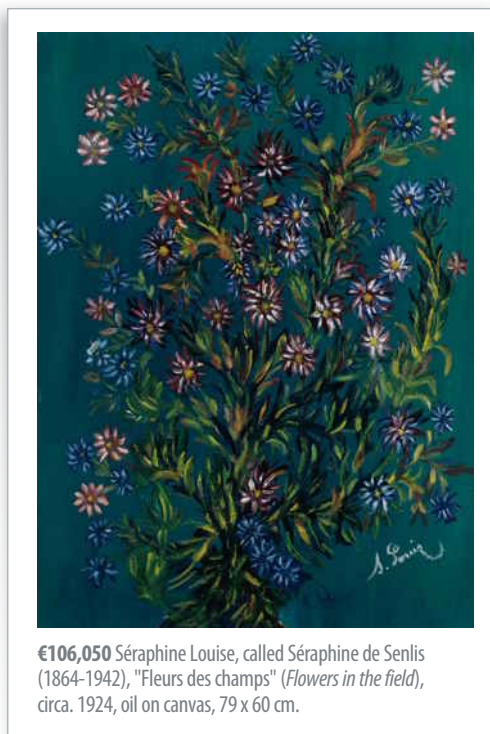
**How much ?** €223,056

great gods, after Jean Berain, with whom he worked in close collaboration. Together they traded in works of art, Berain giving him screens and pictures by Van der Meulen and Monnoyer "to sell or barter". This tapestry is related to the hanging entitled "Triomphe des dieux", woven from cartoons by Monnoyer after Jean Berain. Jérôme Le Gorce tells us that these cartoons were long attributed to Berain, although a letter from Cronström of 7 January 1695 and an inventory of tapestry cartoons drawn up in Beauvais in 1703 give Monnoyer as their author. This tapestry was given as a gift by Philip V of Spain to the Marquis de Vallière, together with three others based on the hanging from which it was taken. In the 19<sup>th</sup> century, they decorated the grand salon of the Château d'Alincourt, in the Oise. **Sylvain Alliod**

# RESULTS

## World for **Séraphine de Senlis**

In two auctions Séraphine de Senlis not only totalled €172,445 but also broke a world record (source: Artnet) with €106,050 for "Fleurs des champs" (*Flowers in the field*), ca. 1924. The other result, €66,400, was for a 1927-1928 oil, gloss paint and mixed media on cardboard depicting a lush Jesse Tree. Séraphine's works are rare on the auction scene: the Artnet database lists just around 40 sales since the late 1980s. In the general public's mind she has joined the pantheon of accursed artists alongside Camille Claudel thanks to Martin Provost's 2009 eponymous film, which won seven César awards. The previous year, the Maillol Museum had hosted an exhibition of works by the artist, a simple housemaid and self-taught painter, who died in a psychiatric hospital. One of her employers, Wilhelm Uhde, a German collector and art historian whose name is inseparable from the



**€106,050** Séraphine Louise, called Séraphine de Senlis (1864-1942), "Fleurs des champs" (*Flowers in the field*), circa. 1924, oil on canvas, 79 x 60 cm.

## USEFUL INFO

<b>Where ?</b>	Paris
<b>When ?</b>	1 December
<b>Who ?</b>	Tajan auction house
<b>How much ?</b>	€172,445

early 1900s Paris avant-gardes, discovered her. A friend of Braque and Picasso, Uhde spent some of his time and fortune on seeking recognition for "modern primitives", the naïve painters.

Sylvain Alliod

## NEWS IN BRIEF



### Market scene

On 23 November at Drouot, Jacques Majorelle garnered €185,880 with this oil on canvas entitled "Marché à M'Zamer" from around 1950 (Coutau-Bégarie auction house). It shows a market scene where the blazing sunlight stifles colour, creating a subtle monochrome that echoes the reddish-pink of the desert. From 1937-1938, Majorelle focused on depicting daily life in a very precise and objective way, breaking with the idyllic images of tourist office publicity campaigns. Félix Marcilhac sums up this change as follows: "A long way from the usual trivialities and picturesque details, he now speaks of the world in a universal language. The light is still that of Morocco, the colours are still those you find in the country, but above and beyond the subject, what we find is Humanity encapsulated as a whole." Sylvain Alliod



## €4,6M for the Âge d'Airin

Produced between 1875-1877, the Âge d'Airin (The Age of Bronze) is one of Auguste Rodin's most famous works, and the one that made his name. On 1 December in Paris (Christie's), a European collector bought a cast in black and green patina created during the artist's lifetime, to the tune of €4,657,000. The world record for a work by the artist is currently held by the beautiful Eve, a large bronze model sold in New York for \$18,969,000 (€12,264,000). In this same sale, a study on canvas of "Les Baigneuses" by Paul Cézanne was sold within its estimates for €2,305,000.

S.P.-D

HD

## Fabius Brest

On 2 December at Drouot, an Orientalist breeze blew in from the Bosphorus... A painting by Fabius Brest, "Le Khan de la sultane Validé à Constantinople", dating from 1861 (Drouot-Estimation auction house) went for €229,252. For twenty years or so, the artist relied on memories of his four-year stay in Turkey for the subjects of his works. And we can see how precise they were! The Valide mosque, begun in 1597 on the orders of Sultana Safiye, the mother of Mehmed III, was completed in 1660 at the expense of Mehmed IV's mother, who gave it her name. This view can be compared with the panoramic photographs taken in 1860 by James Robertson and Felice Beato.

A variant of this painting is now in the Manial Palace Museum in Cairo. It originally belonged to the collection of Prince Mohamed Ali Tewfik.

S.A.

# RESULTS

## Three by **Étienne Dinét**

At the end of this year, Orientalism has become associated with the name Étienne Dinét, three of whose paintings fetched a total of €1,012,500. The young beauties hidden in the shadow of the oasis were the focus of attention, first from Dinét, now from buyers. "Bather in the Palm Grove" (reproduced) garnered the highest bid, €500,000. In the sales catalogue, an excerpt from "Spring of Hearts", which Slimane Ben Ibrahim and Dinét wrote in 1902, emphasizes the young girl's charms: "Her name was Nakhla. Her smile was as sweet as dawn and men in Bou-Saada envied he who would possess this perfumed rose. In the verses poets sang in her honour, they would say, "Oh Nakhla, your beauty shines like the sun! Be gone, for two suns would dry up the world." The sunlit "Young Girls Drying their Laundry", which sold for €250,000, offers a domestic variation on the bather theme, with scantily-dressed women wearing tradi-



**€500,000** Étienne Dinét (1861-1929), "Baigneuse dans la palmeraie" (*Bather in the Palm Grove*), oil on canvas, 71 x 59 cm.

## USEFUL INFO

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

**When ?** 12 December

**Who ?** Gros & Delettrez SVV. Mr. Chanoit

**How much ?** €1,012,500

tional jewellery. The figures in "Two Young Girls Putting on Make-up", which fetched €237,500, are much more modestly dressed. In a humble interior, a young Algerian woman puts kohl on her friend's eyelids. They are sitting on the floor, one in blue, the other in pink, both in white veils.

Sylvain Alliod



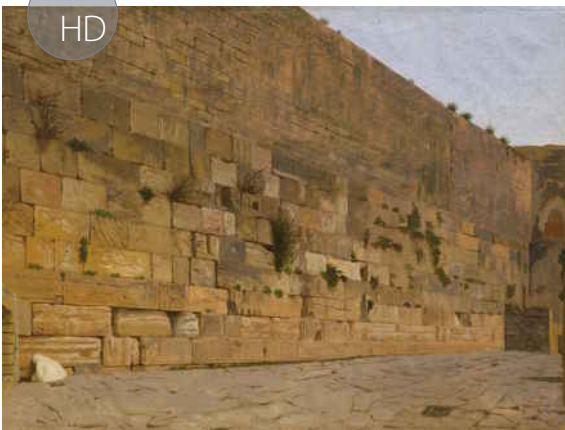
# NEWS IN BRIEF

## World record for Levy-Dhurmer

Oriental beauties continued to win over art lovers. These three Moroccan graces provided their creator, Lucien Levy-Dhurmer, with a new world record at €297,946. Painted around 1930, the work bears witness to the artist's incredible mastery of pastel, his favourite material. The other stars of this Paris auction at the Hôtel Dassault (artcurial auction house) were Étienne Dinet, whose canvas "Les Prisonniers du Cheikh" went for €152,960, and Jacques Majorelle. Art enthusiasts were offered several pieces by the painter. One, "Marché de Bamako" from 1949, fetched €149,242, another, "Souk des soieries", €146,764.



HD



## Gérôme in the Orient €250,318

Paintings by Jean-Léon Gérôme were tremendously successful during the 16 December Paris sale at Drouot (Bondu-L'Huillier auction house). Three of them sparked bidding wars. "Solomon's Wall", a theme the artist depicted several times, in particular in a work at the Israel Museum of Jerusalem, fetched €101,614, much more than the initial estimate of €10,000/15,000. "View of Cairo", a sketch for the painting of General Bonaparte at Hearst Castle in San Simeon, California, sold for €92,940, while "Souks" found a buyer at €55,764. The three works were presented in the same frame but sold separately.

S. P.-D.

## NEWS IN BRIEF



### Monotype by Edgar Degas

This monotype by Edgar Degas, from around 1877-1879, was subject to a lively bidding war on the 7<sup>th</sup> December at Drouot, taking it up to €216,860 although it had a high estimate of €80,000 (Audap-Mirabaud auction house). Despite not being described by Eugenia Parry Janis in her annotated catalogue of the artist's monotypes, our Duo is close in size and subject to numbers 7 and 13 of the publication, which contain scenes from cabarets and café-concerts. They come from the first sale of the collection of Henri Gallice organised at the Charpentier gallery on the 25<sup>th</sup> May 1934. Let us remember that the monotype is an engraving obtained from a non-repeatable process. Therefore it is not a reproduction, but a unique piece... For our engraving, Degas worked with a black ink needle on a plate of metal, which is then applied to a flat sheet of damp paper which he went over with pastels.

Sylvain Alliod

### The Prouvost collection

Made around 1910, the oil on canvas by Pierre Bonnard came from the Anne and Albert Prouvost collection from which two paintings were proposed at Drouot on the 5<sup>th</sup> December (Baron-Ribeyre & Associés auction house, Mathias auction house, Farrando - Lemoine auction house). Auctioned for €169,302, it depicts yachts in Deauville. The Prouvosts were lovers of abstraction... and yachting! The fortune of this family of textile manufacturers from the north of France goes way back: in 1472, Jean Prouvost, Lord of Wasquehal, was named munipice magistrate of Roubaix. The Prouvosts were already wool merchants... Our couple are also, as you know, art lovers, and in 1969 they created the Septentrion foundation in the farm of their property in Vert-Bois, in Marcq-en-Bareuil, which each year organises amongst other things, exhibitions. They knew Bonnard in 1946, one year before his death.

HD



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# RESULTS

## €198,860 for Eugène Atget

**T**wenty-nine Belle Époque Atget photographs in a good state of conservation fetched €198,860. They belonged to the family of an art historian who was a curator at the Louvre Museum in the 1920s and 30s. The appraiser, Yves Di Maria, showed these pictures, which Atget took while walking the streets of Paris in 1898-1899, during Paris-Photo. Their estimated worth was put at between €600 and €5,000, but excited collectors snatched them up at many times those amounts. The first battle was between French and American bidders, before a bitter duel between two French collectors for each lot. This photo bearing the negative number 3555, valued at around €3,500, won the highest bid, at six times more than the estimates. The foreground of this proof with well-preserved tones features a quaint sign shaped like an open book that says "Lecture" (Reading). A picture of the Cour du Dragon, taken in



**€14,200** Eugène Atget (1857-1927), "Impasse Barbette 38 rue des Francs Bourgeois", 1899, period print on albumin paper after a glass negative, 21.8 x 17.6 cm.

## USEFUL INFO

<b>Where ?</b>	Nîmes
<b>When ?</b>	3 December
<b>Who ?</b>	Nîmes auction house. Mr. Yves Di Maria
<b>How much ?</b>	€198,860

the Saint Germain des Prés neighbourhood ca. 1900, ranked second at €14,500. A view of 27 rue Saint-André des Arts from rue Gît-le-Coeur and an 1899 photo of Rue Galande came in third at €14,000.

**Chantal Humbert**

HD

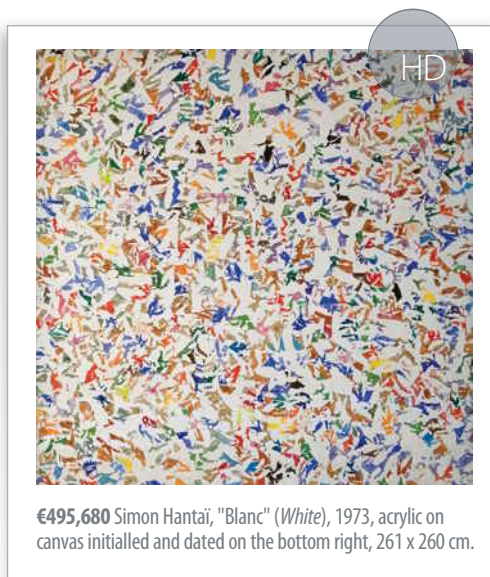


€25,200 Eugène Atget, "Corner of rue Laplace and la rue de la Montagne-Sainte-Genève", 1898, period print on albumin paper after a glass negative, 22.2 x 17.8 cm.

# RESULTS

## Signs **of the times**

Abstract and contemporary art lovers faithfully reported present at this new Versailles sale, and took the final total to €4,7M. Zao Wou-ki featured in the result to the tune of €831,560 with a painting that went for over twice its estimate. This is a particularly interesting composition because it marks a turning point in the painter's artistic development. It dates from 1951, when the young Chinese artist decided to turn to Abstraction, influenced by the work of Paul Klee, whom he had recently discovered in Basel. While in this picture the silhouette of ghostly boats can still be distinguished, depicted by a few black lines in the ultramarine, their dilution seems to indicate that signs will soon supplant figuration. Simon Hantaï hardly went unnoticed either, at €495,680. His "Blanc", painted in acrylic in 1973 on a monumental canvas, consists of an explosion of multicolour dabs, the result of a skilful combination of



€495,680 Simon Hantaï, "Blanc" (*White*), 1973, acrylic on canvas initialled and dated on the bottom right, 261 x 260 cm.

## USEFUL INFO

<b>Where ?</b>	Versailles
<b>When ?</b>	11 December
<b>Who ?</b>	Versailles Enchères auction house
<b>How much ?</b>	€4,728,906

chance and control of the creases in the pre-crumpled canvas. One art lover went for the exact opposite of polychromy with Antoni Tàpies' "T renversé en noir" at €371,760. This mixed media on canvas laid on panel dates from 1961. Also noteworthy were the bids recorded for Jean Fautrier and his 1959 "Inepties": €346,976, oil on paper laid on canvas, and for Pierre Soulages (born in 1919): €179,684 for "Peinture sur papier 65 x 50 cm, 1950-13", a walnut stain on paper from 1950. **Sophie Reyssat**

# RESULTS

## World record for a **Kerman ceramic**

Estimated at €12,000 at most, having been broken and formerly restored with staples, this early 17<sup>th</sup> century Safavid plate aroused considerable enthusiasm. After much toing-and-froing between telephones and the room, the latter won, with two bidders firing the final salvos. Kerman pottery is extremely rare, and has been the subject of recent studies. Assadulah Souren Melikian-Chirvani, a CNRS researcher and Iranian culture historian, dates it to the second half of the 16<sup>th</sup> century. Pieces from this centre are characterised by their reserve technique decoration on white slip under a lapis blue glaze, their wide diameter and sober embellishment. In Iran, the popularity of Chinese porcelain pushed craftsmen to attempt to equal them. The application of a lapis blue glaze on a white slip was a real technical feat. This plate is inspired by Chinese celadons decorated with plants and vegetation (a motif found more frequently in Kerman products), but



**Iran, Kerman**, early 17<sup>th</sup> century. Ceramic plate with reserve technique decoration on white slip under a lapis blue glaze, broken/glued, diam. 45 cm. World record for a Kerman ceramic.

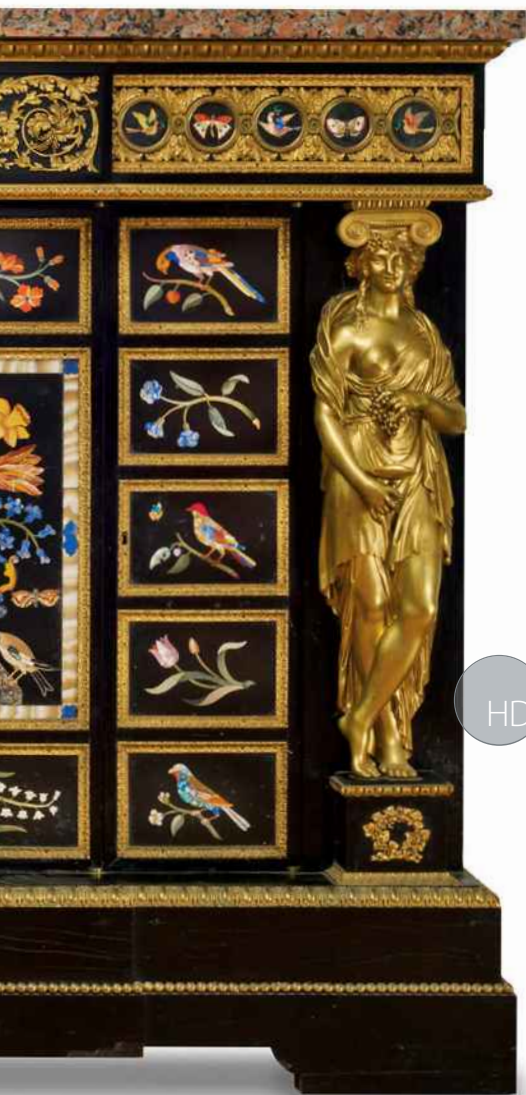
## USEFUL INFO

<b>Where ?</b>	Paris – Drouot-Richelieu – Room 5
<b>When ?</b>	7 December
<b>Who ?</b>	Millon & Associés auction house. Mr. Arcache
<b>How much ?</b>	€163,801

stands out for its totally Islamic decoration. Extant examples of this type of plate, produced during a very short period, are now found in institutions like the Musée du Louvre, the Victoria & Albert Museum and the David Collection in Copenhagen. The last piece of this kind featuring in a sale was sold in London on 10 October 2000 at Christie's for €117,860 at today's value.

Sylvain Alliod

## NEWS IN BRIEF



### Dazzling Urbino majolica

## €270,000

This majolica piece, attributed to Francesco Xanto Avelli da Rovigo (c.1486 - c.1542), certainly whetted the appetites of the collectors present on 5 December in Tours (Giraudeau auction house sale room). At €100,000, a dozen bidders were still in the running. Knocked down for fifteen times its estimate, it now joins the collection of an ardent enthusiast. A masterpiece of the Renaissance, this plate illustrates the refinement of majolica ware, produced in Urbino at the beginning of the 16<sup>th</sup> century. It was famous for the extraordinary pictorial quality of its decoration, and frequently commissioned by high-ranking Italian houses.



HD

### Precious cabinet

## €240,000

This elegant ebony veneer cabinet makes play with the contrast between wood and chased gilt bronze ornamental figures. The façade features refined marquetrie work in coloured marble, representing still lifes inspired by the Northern schools. They are reminiscent of the art of Domenico Gucci, an Italian sculptor who directed the cabinetmaking workshop at the Gobelins in the latter half of the 17<sup>th</sup> century. After falling into disfavour, this style returned in force in the second half of the 18<sup>th</sup> and early 19<sup>th</sup> centuries, as seen in this cabinet, which comes from a residence in the Val de Loire, and was offered for sale at an auction in Nantes on 6 December (Couton-Veyrac-Jamault auction house). It carries the stamp of Étienne Levasseur, and stands out for its magnificent execution.





## World record for Gabbrielli

A rare find in the market, this violin, made in Florence in 1769, still has its original ribs and neck and, as a further bonus, three original pegs, certainly turned by the 18<sup>th</sup> century instrument maker himself, Johannes Baptista Gabbrielli. A member of a famous Florentine family of violinmakers, he made violins that produced an extraordinarily refined sound. Inspired by Jacobus Stainer of the German school, Gabbrielli created instruments with an impeccable finish. This violin, offered at around €30,000 at Vichy on 8 December (Vichy Enchères auction house), provoked a positive riot of bids between various eager musicians and collectors, and was eventually bought by a violinist.

Chantal Humbert

€142,500



## RESULTS

**By Charles Cressent** "with dragons"

Pieces by Cressent stand out particularly for the quality of their bronze mountings – here placed on a purplewood background following their exact shapes –, reminding us that before he was a cabinetmaker, he was a sculptor. He thus modelled and finished his bronzes himself, causing many a problem with the guilds: their rigid regulations, designed to preserve their monopolies, did not include building bridges between the trades of cabinetmaker and founder-finisher. A carved wood panel above a door in the Hotel de Soubise in Paris has similarities with the central section of this commode. We also find the principle of the multi-foiled cartouche and the motif of two intertwined knotted palms, justifying the designation "with crossed palms and dragons" characteristic of the period between 1740 and 1745. This commode belonged to a small group representative of the cabinetmaker's most accomplished works. They come from his mature period, like the famous model "with children" (an example of which is now in



**Charles Cressent** (1685-1768), Louis XV period, circa 1740-1750, commode described as "with dragons" in satinwood and purplewood, with gilt bronze mountings, 89.5 x 130 x 64.5 cm.

## USEFUL INFO

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

**When ?** 9 December

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

**How much ?** €558,180

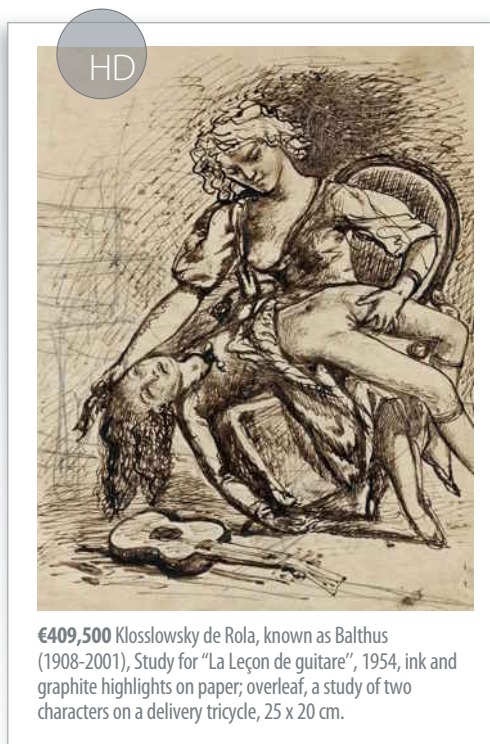
the Getty Museum of Los Angeles). This one features a monkey in a swing, examples of which are found in various public collections including those of the Louvre and the Metropolitan Museum. The group of commodes "with crossed palms and dragons" is very small: two are now in the Rothschild collections, a third in that of Richard Wallace, a fourth in the Metropolitan Museum of New York, and a fifth in the Victoria and Albert Museum in London. The absence of a crowned "C" on the mountings of this commode means that it can be considered one of the very first examples made. It also has an unsullied pedigree, having never been in a sale before. An item of extraordinary freshness, despite its age...

Sylvain Alliod

# RESULTS

## French Record for a **Balthus** drawing

This work by Balthus quadrupled its estimate at €409,500, setting a French record for a drawing by the artist (source: Artnet), and taking third place in his global record for drawings. It is a study for “La Leçon de guitare”, an oil on canvas from 1934, emblematic of the artist’s work, and now in a private collection. On 1 December 1933, he described his project to Antoinette de Wateville: “I am working on a new painting. A rather savage painting. Dare I speak to you about it? (...) It is an erotic scene. But please understand, there’s nothing funny about it, nothing like the usual scandalous little scenes that people show each other secretly with much nudging and winking. No, I want to shout out the unshakeable law of instinct to the world. Let us go back to the passionate content of art. Death to all hypocrites!” Nothing could be more explicit... According to historians, Balthus was inspired by the “Pietà de Villeneuve-lès-Avignon”, a master-



€409,500 Klossowsky de Rola, known as Balthus (1908-2001), Study for “La Leçon de guitare”, 1954, ink and graphite highlights on paper; overleaf, a study of two characters on a delivery tricycle, 25 x 20 cm.

piece of 15<sup>th</sup> century French painting where the body of Christ is seen lying face up on the knees of the Virgin Mary. According to Sabine Rewald, this is how the artist took his revenge on the parish community of Beatenberg, who had destroyed the murals with which he had decorated the church in 1927. A guitar melody as sadistic as it is vengeful... S. A.

## USEFUL INFO

**Where ?** Paris - Hôtel Marcel-Dassault

**When ?** 6 December

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

**How much ?** €4,498,188

## NEWS IN BRIEF

## Jean Poncet collection

The dispersion of the Jean Poncet Collection in Cannes on 18 December (Besch Cannes Auction auction house) was very successful, totalling €1,135,000. Poncet, a great industrialist who founded the Constructions métalliques du Dauphiné, a steel company, assembled a collection of gold and silver French coins dating from the reign of Charles IV le Bel to that of Louis-Philippe, creating a wonderful portrait gallery. The star was this 8 Louis d'or by the engraver Jean Warin, a coin that has been struck only twenty times. It was cashed in for €85,400.



HD



## World record for a fon sculpture

Paris noted a new world record for the early arts. This time it was for a fon lion from Benin, a court object, which are rarely seen on the market. It was proposed on the 13<sup>th</sup> December by the auction house Christie's in its African and Oceanian art sale, which brought in €4,543,588, €1.017M of which was for our sculpture, greatly exceeding its high estimate. Another notable result, although more in line with its prediction, was the €931,000 obtained by a N'Gil fang mask from Cameroon. Before its big sale of the evening, the auction house had reunited these curiosities from the collection of Daniel Blau, the son of the sculptor Georg Baselitz. A Fue'afa fly swatter from the islands of Samoa also went for €33,400.

Stéphanie Perris-Delmas

## Mochica jewellery set

Noteworthy for its size (h. 120 cm), this Mochica jewellery set also stands out due to its remarkably good condition. It was sold at Drouot for €250,000 on 12 December (Castor-Hara auction house). It comes from the collection of Julieta Guillot, who inherited it from her father Alvaro Guillot-Munoz, a specialist in prehistory and the history of early civilizations at the University of Plata in Argentina. Passionate about the cultures of Pre-Columbian America, he hence started a collection. Scientists will have the rare privilege of admiring it. Jacques Kerchache carried off three pieces for a future Quai Branly Museum exhibition, "Les Maîtres du désordre", which will display other pieces from the Julieta Guillot collection from 11 April 2012.



## Chu Teh-chun

€425,000

The wintry imagery in "Nuances de givre" I, never leave you cold. The 1986-1987 oil on canvas paintings quadrupled their high estimate, reaching €425,000 at Drouot (Binoche and Giquello) on Thursday 15 December. Like his countryman Zao Wou-ki, Chu Teh-chun, who moved to France in the 1950s, glorifies the union of traditional Chinese painting and contemporary abstraction in his works. The auction offered three other canvasses by the artist. Chu teh-chun achieved a total €637,790 for all these paintings.

# RESULTS

## Nicolas de Staël triumphs !

Long awaited, this painting by Nicolas de Staël from 1954 fully met and even surpassed all expectations, securing a world record for the artist as well as the highest recorded bid in Paris this year. It was estimated at no more than €3.5M. It was fought over by six bidders, the battle raging by phone and in the room between Americans, British and French, and was finally carried off by an American collector. The former world record for the artist had been set in Paris at Sotheby's on 31 May, where €2,472,750 was paid by a European collector for "Agrigente", a smaller picture painted the same year as this nude. This painting had a certain number of assets... It had never been through an auction before, having stayed in the same private collection ever since its acquisition in 1954 from the artist's French dealer, Jacques Dubourg. Its subject is highly unusual, as the painter only produced around twenty nudes out

of around 1,100 paintings listed in the annotated catalogue produced by his wife, Françoise de Staël. He approached this theme late, at the beginning of 1953, with two paintings of "Les Indes galantes" which were presented at Knoedler in New York in March of the same year. From a stylistic point of view, the work achieves the very pinnacle of balance between abstraction and representation, and in terms of tension between the colours, it epitomises Staël's art as a whole. Far from being anonymous, this nude depicts Jeanne Mathieu, first the model and then the mistress of the painter. She was the subject of four large paintings, including this one. Jeanne's family were the owners of "Lou Roucas", a silkworm nursery in Lagnes, where Staël lived in July 1953 with his wife and children. René Char had waxed lyrical to the painter about the beauty of the place... In fact, on 20 July, Staël had written to the poet: "Jeanne came to us with such powerful qualities of harmony that we are all still completely dazzled by her. What a girl! The earth trembles with excitement at her: what a unique cadence in the sovereign order. Up there, at the cottage, every stone moved, every blade of grass swayed to the free, grave rhythm of her step, which lingered forever at that instant. What a place; what a girl!" In the autumn of 1953, Jeanne accompanied the couple and their children to Italy, along with a painter friend of René Char, Ciska Grillet, right down to Sicily where the artist became literally drunk on the colours. Upon his return to Lagnes, he wanted to be left alone to transpose his impressions of Sicily onto canvas. It was during this period that his relationship with Jeanne began.

Sylvain Alliod

## USEFUL INFO

<b>Where ?</b>	Paris - Hôtel Marcel-Dassault
<b>When ?</b>	6 December
<b>Who ?</b>	Artcurial - Briest - Poulain F. Tajan auction house
<b>How much ?</b>	€15,105,170

HD

**€7,033,400** Nicolas de Staël (1914-1955),  
"Nu Couché", 1954, oil on canvas, 97 x 146 cm.  
World record for the artist (detail).



# KAPANDJI MORHANGE

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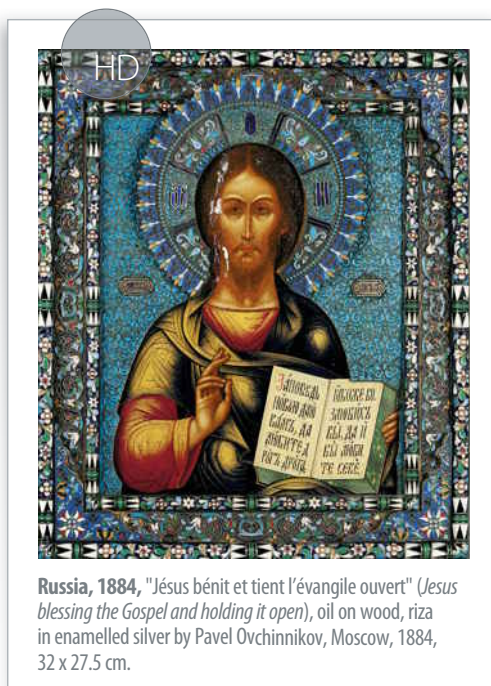
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# RESULTS

## Pavel Ovchinnikov's stamp

Which of the two – the icon or its silver riza – pushed a bidder up to €138,790 to obtain this Christ Pantocrator? Probably the latter: a real masterpiece of champlévé enamel-work on silver. It bears the stamp of Pavel Ovchinnikov (1830-1888), a silversmith with a singular career. His parents were serfs of Prince Volkonsky. His gift for drawing and painting quickly attracted attention, so much so that he was made a freeman because of the quality of the work he carried out in his silversmith brother's Moscow workshop, where he learned his craft. He married and founded his own workshop in 1853. He won acclaim at exhibitions within and outside Russia, and was eventually noticed by the future Alexander III and appointed official supplier to the imperial court. The Ovchinnikov workshops excelled in all kinds of enamel techniques, whether painted, transparent, champlévé or ornamented with guilloché. Ovchinnikov rediscovered the secret of “cloisonné enamels” and perfected an enamel lacquer technique making it possible to



Russia, 1884, "Jésus bénit et tient l'évangile ouvert" (*Jesus blessing the Gospel and holding it open*), oil on wood, riza in enamelled silver by Pavel Ovchinnikov, Moscow, 1884, 32 x 27.5 cm.

## USEFUL INFO

<b>Where ?</b>	Rossini Room
<b>When ?</b>	8 December
<b>Who ?</b>	Rossini auction house. Ms de Saint-Marcq
<b>How much ?</b>	€138,790

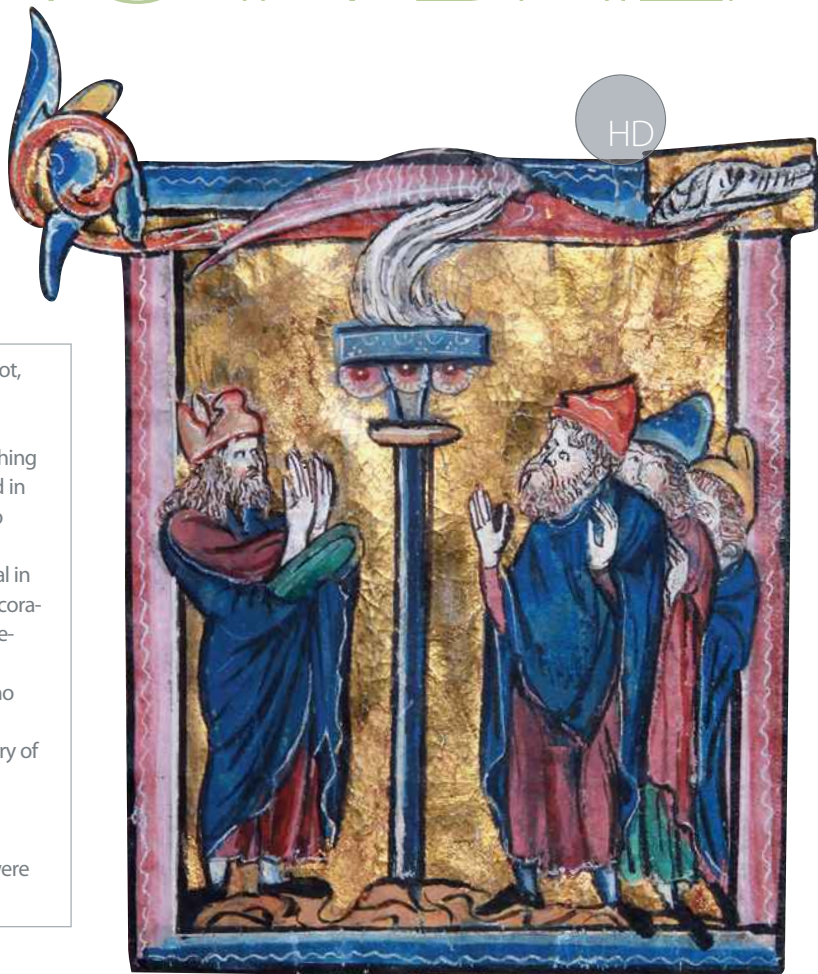
cover an item entirely. The company flourished remarkably between 1870 and 1880. At the end of the 19<sup>th</sup> century, the Ovchinnikov workshops, now run by the founder's son, managed to transform up to five metric tons of silver. In its imperial Russian silverware room, the Musée Royal de l'Armée et d'Histoire Militaire in Brussels has a spectacular silver punch bowl by Ovchinnikov weighing over 50 kg, decorated with enamelled scenes and portraits.

Sylvain Alliod

## NEWS IN BRIEF

HD

On the 2 December at Drouot, the auction house Piasa proposed a collection of medieval sculptures. A ravishing 14<sup>th</sup> century Virgin with child in sculpted wood, managed to seduce an art lover out of a €40,190 bid. A Roman capital in limestone, sculpted with decorative acanthus leaves, was pre-empted by the musée de Châlons-en-Champagne who was interested by its provenance, the famous monastery of Notre-Dame-en-Vaux. The price? €20,365. Finally, four gargoyles probably coming from a Normandy church, were auctioned off for €27,800.



### Miniature masterpiece

A number of art enthusiasts were willing to sell their souls at Drouot on Wednesday 14 December (Rieunier & Associés) in order to acquire this incredibly rare calligraphied manuscript from the second quarter of the 13th century featuring semi-gothic or filigree letters by a single scribe, 1,800 large initials decorated in two or three colours and miniature paintings on two levels. These qualities alone would have portended a fierce bidding battle. This gradual of 262 vellum sheets was created in the Abbey of Saint Victor in Paris, a centre of excellence in Christian Europe in the Middle Ages, which unfortunately no longer exists. No wonder the manuscript fetched €216,860, well above the estimate.



Maître Didier Lafarge



Camille Bürgi, expert

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## RESULTS

**Elizabeth Taylor** the 156 Million Dollar woman

**\$11,842,500** La Peregrina, a natural pearl, diamond, ruby and cultured pearl necklace by Cartier.

Hollywood is the place of excess and dreams. As everyone knows, everything it touches turns into gold! The latest example: the first five parts of the Elizabeth Taylor saga brought in \$156.7M surpassing the wildest expectations, relegating Sotheby's 1987 historic, although less glamorous, auction of the Duchess of Windsor's jewellery (\$50M) to second place. Time stood still for nearly a week. The slump and gloom were forgotten. The world's cameras focused on New York's Rockefeller Center, where Christie's scattered the collections of the woman with amethyst eyes, the unforgettable Martha in *Who's Afraid of Virginia Woolf?* and Cleopatra, whose opulent chest could topple empires. Ms. Taylor, Liz to her close friends, fired men's imaginations for her generous shape and women's for her extraordinary jewels. She collected men but even more so precious stones, her most beautiful love story. On Valentine's Day in 1969, a head-over-

## USEFUL INFO

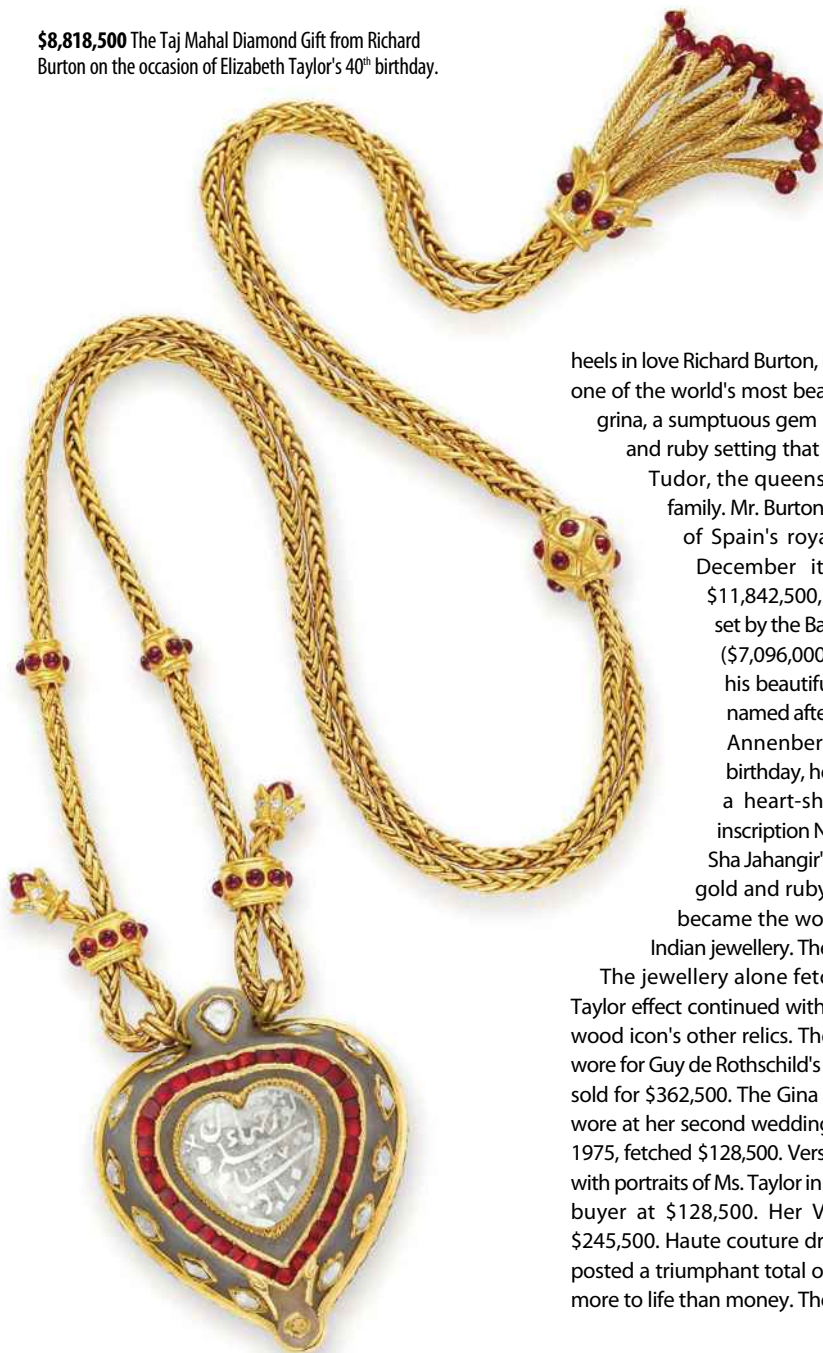
<b>Where ?</b>	New York
<b>When ?</b>	13 to 17 December
<b>Who ?</b>	Christie's Auction
<b>How much ?</b>	\$156.7M

HD

**\$662,500** Andy Warhol (1928-1987), Liz, offset lithograph in colour, 1964, dedicated "to Elizabeth with much love", from the edition of approximately 300.



**\$8,818,500** The Taj Mahal Diamond Gift from Richard Burton on the occasion of Elizabeth Taylor's 40<sup>th</sup> birthday.



heels in love Richard Burton, husband number five, gave her one of the world's most beautiful pearls, the famous Peregrina, a sumptuous gem mounted in a Cartier diamond and ruby setting that had belonged to Queen Mary Tudor, the queens of Spain and the Bonaparte family. Mr. Burton had bought it from a member of Spain's royal family for \$37,000. On 13 December it was the star, selling for \$11,842,500, breaking the previous record set by the Baroda pearls at Christie's in 2007 (\$7,096,000). Mr. Burton had also bought his beautiful wife a magnificent diamond named after her. At \$8.8M, it outpriced the Annenberg Diamond. For her 40th birthday, he gave Ms. Taylor the Taj Mahal, a heart-shaped diamond bearing the inscription Nur Jahan, the name of Emperor Sha Jahangir's beloved wife, dangling from a gold and ruby Cartier necklace. At \$8.8M it became the world's most expensive piece of Indian jewellery. The list of records goes on and on.

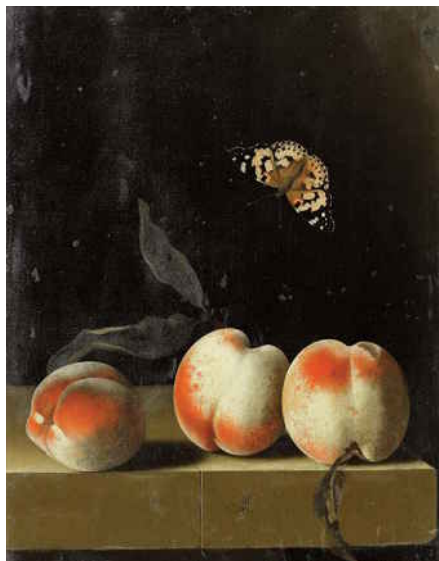
The jewellery alone fetched \$137.2M. The Elizabeth Taylor effect continued with the same frenzy for the Hollywood icon's other relics. The Christian Dior ensemble she wore for Guy de Rothschild's ball at the Château de Ferrières sold for \$362,500. The Gina Fratini dress, which Ms. Taylor wore at her second wedding to Mr. Burton in Botswana in 1975, fetched \$128,500. Versace's The Face jacket, adorned with portraits of Ms. Taylor in her most famous roles, found a buyer at \$128,500. Her Vuitton luggage set fetched \$245,500. Haute couture dresses and fashion accessories posted a triumphant total of \$5.6 M, proving that "There's more to life than money. There are also furs and jewellery."

Stéphanie Perris-Delmas

# RESULTS

## Coorte Velázquez stars of a London sale

Old Masters have been much in the spotlight over the last few weeks as a speciality. In London, Bonhams offered a first-rate collection dominated by a portrait of a man attributed to the celebrated Spanish artist Diego Velázquez. The painting had been spotted in 2010 at a sale of works by the English artist Matthew Shepperson. Smartly removed from the rest of the collection, the painting was then studied minutely. After several months of investigations mobilising the most eminent specialists, including Professor Peter Cherry, the work was put up for sale under this flattering attribution. The result was hardly a surprise; the winning bid was in the high bracket of its estimate at nearly £3 million. However, Juan Mateos, Philip IV's Master of the Hunt, the likely subject of this portrait, was not the real star of the sale. It instead was a delicate still life by the Dutch artist Adriaen Coorte. The real surprise of the day came with the battle that raged around this little picture from a



**£2,057,250** Adriaen Coorte active at the end of the 17<sup>th</sup> century, "Three peaches on a stone ledge with a Red Admiral butterfly" signed with monogram 'AC' oil on paper, laid down on panel, 31.3 x 23.3cm.

private collection, ending at £2,057,250, after a pre-sale estimate of £300,000/500,000. This was very simply a new world record for a work by the painter, active in Middleburg at the end of the 17<sup>th</sup> century: an artist, who as we know, only painted subtle, discreet, simple, almost Jansenist still lifes, full of poetry.

Stéphanie Perris-Delmas

## USEFUL INFO

<b>Where ?</b>	London
<b>When ?</b>	7 December
<b>Who ?</b>	Bonhams auction house
<b>How much ?</b>	£6,329,500

## NEWS IN BRIEF



At this London sale, carried out on 7 December by Sotheby's for the grand total of **£20.07M**, two English paintings were among the top three bids. A pair of pictures by Johann Zoffany obtained the highest figure of the evening with **£6.76M**; these depict two views of the garden at Hampton House, the residence of the famous actor David Garrick. Also noteworthy was Jan Steen's painting, "Elegant company in an interior with figures playing cards at a table", which achieved a record for the artist at **£4.85M**, in line with its lower estimate. Next came a portrait of a lady by Lucas Cranach the Younger, sold for **£1.38M**.

### Doccia Porcelain Hercules Figure

Doccia porcelain proved to be the delicacy of the day at a Fine European Ceramics auction at Bonhams London on 7 December. A very rare figure of Hercules, made at the prestigious Tuscan Doccia factory between 1753-1755, smashed its estimates, contributing **£657,250** to the sale's grand total of **£2,023,688**, other highlights being a set of five Meissen Augustus Rex vases and a Meissen coffee pot. As this was the first time a Doccia figure of this size had ever come up for auction, it was certainly one bidder's lucky day!

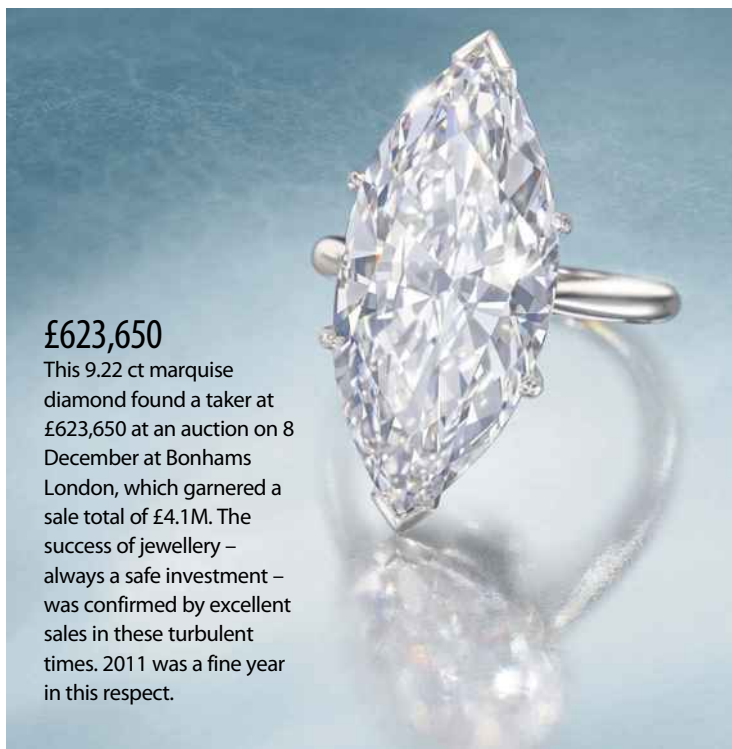




### Record for Rombaux

At this Brussels sale (Horta auction house), which took place on 5 December under the aegis of Égide (the sculptor's unusual first name) Rombaux, his "Jeune Femme nue" simultaneously achieved the best price of the dispersal at €82,800 and a record for the artist. Carved out of ivory, this charming creature, looking somewhat uncomfortable and listless on her silver foliage, is a typical Art Nouveau work.

# NEWS IN BRIEF



**£623,650**

This 9.22 ct marquise diamond found a taker at £623,650 at an auction on 8 December at Bonhams London, which garnered a sale total of £4.1M. The success of jewellery – always a safe investment – was confirmed by excellent sales in these turbulent times. 2011 was a fine year in this respect.

**\$842,500**

This is the price paid for a superb Wisteria table lamp by Tiffany studios, sold on the 15 December at New York (Sotheby's auction house).

The Antique Arms and Armour market proved to be made of stem stuff on 30 November, with the Bonham's Knightsbridge Antique Arms sale totalling £1.4M. The sale's star items were a Lloyd's Patriotic sword, awarded to Captain Arthur Farquhar for his bravery in the Napoleonic wars, which achieved a fitting price at **£79,250**, and a set of inscribed Joseph Manton pistols - the pride and joy of 18<sup>th</sup> century English playboy Lt-Colonel Thomas Thornton - which went for **£67,250**.

On 11 December in Genoa, Italy, the auction house San Giorgio proposed a selection of ancient weapons and military souvenirs. At this large sale, a French 18<sup>th</sup> century flintlock rifle was a surefire success at **€17,000**.

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



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# MAGAZINE

**€620,000** Southern Germany, late 15<sup>th</sup> century,  
Adoration of the Magi, linden-wood bas-relief,  
part of a large altarpiece, 101.5 x 90 x 5 cm.  
Paris - Drouot-Richelieu, 3 December 2010.  
Binoche & Giquello auction house.

# TRENDS

## Paris medieval **art capital**

With the sales of the Marquet de Vasselot and Dormeuil Collections, not to mention a string of precious objects and fine sculptures, Paris has overtaken London and New York, which were the centres of medieval art auctions until recently. We are referring to items from the Middle Ages, about which specialists are very demanding. Christie's 16 November auction of the collection of art historian, Louvre curator emeritus and former head of the Cluny Museum Jean-Joseph Marquet de Vasselot, bears out a well-known saying amongst art lovers: if the quality is outstanding, the auction will be as well. The pedigree effect must not be underestimated in accounting for high prices. A good-quality object coming up in a more classic sale would certainly not fetch the same price as one with a prestigious provenance! In a speciality where time is an ally, history matters twice as much, especially given the scarcity of such collections. A slew of bidders vied for this delicate, museum-quality little Virgin with Child, whose only rival is the Sainte Chapelle Virgin. Collectors from the English-speaking world, Belgium and Europe in general, are very active in this area. At €6.4M, it broke Sotheby's previous record of €4,064,250 for an ivory diptych of the Passion from the 1360s-1380s at the famous 2007 Dormeuil Collection auction. In both cases, New York's famous Sam Fogg Gallery was the buyer for a private customer. Other examples drew less

**€6,337,000** A carved ivory group of the Virgin and child enthroned, Paris, circa. 1250-1280, h. 37.8 cm. Paris, 9 avenue Matignon, 16 November 2011, Christie's France auction house.





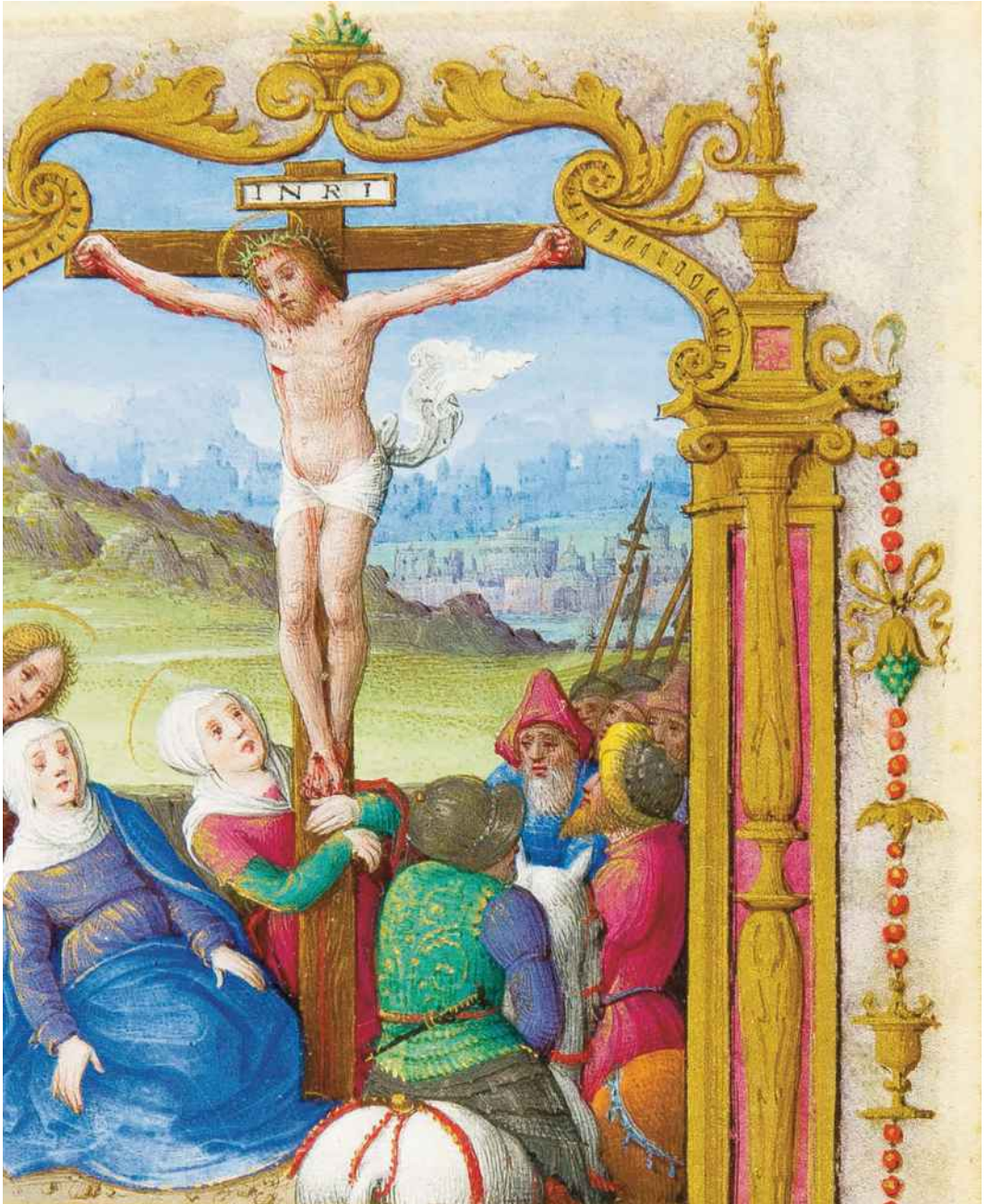
media attention but reveal the vibrancy of an excellence-driven market just as much. One is this panel from a late 16<sup>th</sup>-century altarpiece depicting the Adoration of the Magi made in southern Germany. To everybody's surprise, it fetched €620,000 at Drouot: the estimated price was €40,000. More recently, two Limousin candlesticks from the last third of the 13<sup>th</sup> century found a taker at €247,906 on 8 April (Mathias SVV, Baron-Ribeyre & Associés, Farrando-Lemoine auctions houses).

Decorative art and sculpture prices put furniture in the shade, with very few bids topping €100,000. The furniture market has been dormant since Tajan's big 1990s auctions in Paris. On the other hand, illuminated manuscripts are a bright spot: in April 2011 the Petau book of hours attributed to Jean Poyet and the Claude de France book of hours, both from the Weiller Collection, sold for €2.5M and €2.6M, respectively. Granted, those sums fall far short of the £8.6M that the book for use in Rome from the Nathaniel and Albert Rothschild Collection fetched in London in 1999 (Christie's). Nevertheless, the results show that collectors of these objects, often scholars, are not fickle and, despite trends and fashions, remain faithful to a European art form that shined on the Old World for nearly 15 centuries, with Paris being the brightest star!

Stéphanie Perris-Delmas

€272,620 Bust of an Apostle, limestone, second half of 12<sup>th</sup> century Switzerland, 48 x 21.5 x 27.6 cm. Paris - Drouot-Richelieu, 27 May 2009. Piasa auction house.

€2,610,000 Studio of the Master of Claude de France, between 1515 and 1517, book of hours of Claude de France (1499-1525) for use in Paris. Manuscript on vellum, 121 pages (8.4 x 5.5 cm) illustrated with 15 full-page miniatures and 12 miniatures accompanying the calendar. Paris - Drouot-Richelieu, 5 April 2011. Gros & Delettrez auction house.



# DECIPHERING

## Sené one of the Louis XVI style's finest ambassadors

Jean-Baptiste Claude Sené, an 18<sup>th</sup>-century furniture-maker who paid tribute to elegance by successfully combining harmonious lines and subtle decoration, was a master of the Louis XVI style. Take a seat! The Louis XVI style's straight, simple lines replaced the previous period's riot of rococo curves. This confirmed an aesthetic trend that had begun 20 years earlier under Louis XV's reign, when Madame de Pompadour, the king's favourite and an arbiter of taste, beseeched furniture-makers to "stop twisting what could be straight".

### Well-balanced proportions and beautiful harmony

Neo-Classicism was the answer to her prayers. Men of letters and proto-archaeologists swore only by the ancient ruins they beheld on their travels to Rome and promoted the new style, which Count de Caylus's books of illustrations of antiquities and Charles Nicolas Cochin's observations of Herculaneum helped to spread. But the taste for Antiquity, quickly dubbed "à la grecque", only gradually caught on in the decorative arts. Unlike cabinetmakers, who integrated innovative features into Louis XV curves during a fairly early transition stage, the chair-maker dynasties working for the Crown were slow to embrace change and remained faithful to Louis XV models longer. For them Louis XVI's accession to the throne in 1774 signalled a shift in fashion, taken up by Marie-Antoinette and the whole court. From then on, the overall lines of chairs, particularly their legs, were straight, although a concession was made to the earlier style with an elegant line beautifully curving along a wide arc from the top of the backrest to form the armrests. Comfort, which had not

come into its own until the reign of Louis XV, was no longer new, so luxury could now be expressed through the diversification of furniture according to its uses and an endless variety of decoration. The reproduced chair proves that simple lines are not incompatible with ornate decoration. Gilding, which has light play on the delicate, painstakingly-carved motifs, indicates it was used for ceremonial purposes; simpler chairs were customarily waxed or painted in fresh colours matching the room in which they were. This chair is the work of Jean-Baptiste Claude Sené, one of the Louis XVI style's finest ambassadors. Like Tilliard and Foliot, he hailed from a famous line of chair-makers. He was made a master on 10 May 1769 and officiated at the "Gros Chapelet" on rue de Cléry. His earliest clientele was made up of wealthy individuals, before becoming royal. In 1785 Sené began supplying the Crown, for which he ultimately made his most famous pieces, giving the Louis XVI style its pedigree, along with Foliot, Boulard and Georges Jacob. However, making a chair was a team effort at the time. It was only after the sculptor Jean Hauré, responsible for the royal commissions, made the drawings and models that Sené carved the wood, which detracts nothing from his eye and hand's ability to create well-balanced proportions and beautiful harmony. Then the structure went to a sculptor before a painter or gilder applied the finishing touches. In this context, it should come as no surprise that some of Sené's chairs may have been confused with those of Georges Jacob, who also worked for the Crown. The cabinetmaker's creative independence was limited, but a personal touch was not ruled out. Sené's consists of a slim line balancing out ample proportions and light decoration,



a sign of elegance. He made furniture, from the simplest to the most ornate, for all the royal palaces, particularly the Chateau of Saint-Cloud, the queen's property, for which most of the pieces were delivered a year before the Revolution. Louis-Sébastien Mercier may have decried Louis XVI furniture as "inappropriate overabundant magnificence" and "puerile ostentation" in his *Tableau de Paris*, but it remains the benchmark of good taste. The style survived its namesake king well beyond the revolutionary storm and has been close to collectors' hearts ever since. Today they even appreciate copies of the great furniture made during the Ancien Régime's sputtering years.

Sophie Reyssat



**€247,840** Wing chair carved beechwood, stamped Jean-Baptiste Sené, Louis XVI period, 96,5 x 71 x 61 cm. Paris, Drouot-Richelieu, 9 June 2011. De Maigret auction house. Mr. Dillée.



The architectonic effect of the balusters, detached from the ► armrests and supporting their blocks adorned with vertical grooves, like a freestyle interpretation of ancient temples where columns hold up metope friezes, emphasize the straight lines. However, the cabled fluting, which is also found on the legs' inverted balusters, and foliated ornaments evoking the return to nature espoused by Rousseau and Bernardin de Saint-Pierre, temper this plainness.

## Carved decoration and pure lines

◀ Opposite and along the curve forming the armrests, thin acanthus leaves frame the backrest, but rows of beads were chosen for the side ornamentation. The alternation of two geometrical motifs of the same length sets up a refined rhythm: a tubular bead with a grooved spiral comes after three round pearls, subtly echoing the upholsterer's nails. The linear repetition of small motifs like egg-and-dart, leaf-and-dart, piasters, posts or Greek keys is an unmistakable hallmark of the Louis XVI style.





◀ The seats are upholstered with velvet or toile de Jouy if they are plain, Aubusson or Beauvais tapestry with floral patterns if more refined. Embroidery was so fashionable even Marie-Antoinette took it up. The accounts of the Crown's furniture storehouses mention that some Sené seats were meant to be covered with the queen's embroidery. Court pomp required Lyon silk livery featuring vertical stripes strewn with flowers or Pompeian subjects in medallions. On some seats, drapery and trimmings heighten the sense of luxury.



▲ A pair of inscriptions tell us the names of two craftsmen who worked on the chair: the stamp of the cabinetmaker, "J.-B. SENE", and the torn label of the gilder Louis-François Chatard. Another indicates the person for whom it was made. The chair graced the drawing room at the Chateau of Montreuil in Versailles, which belonged to Louis XVI's sister, Madame Élisabeth. Delivered in the fateful year of 1789, it was sold in 1793 at the auction that scattered the chateau's furniture. A year later its owner paid for her devotion to the king with her head.

◀ The chair combines nature and culture, with plant motifs softening the lines of the Greek decoration. Borrowed from Antiquity, the rosette blooms in a stylised daisy on the square blocks, making the junction between the apron adorned with a garland of beribboned forget-me-nots, the legs and the armrests' balusters, where acanthus leaves and stylised branches blossom. The Louis XVI style also borrowed laurel or ivy leaves, pinecones, flowers and fruit from nature.

## DESIGN

**Aldo Bakker** emotions guaranteed

Aldo Bakker's pieces are on display in Paris for the first time. These limited series give a glimpse into the sensitive, original designer's world. To really capture the essence of Aldo Bakker's work you must see him pick up one of his pieces and talk about it. Take the salt cellar for example, a traditional item if ever there was one. The salt is in the beautifully rounded handle and you shake it out into the spoon, either by

rolling it on the side or by catching it with your fingers. Nothing revolutionary, you tell yourself, except for all the care in the details. The designer runs his hand along the delicately curled edge, designed to keep the salt from sprinkling outside the spoon, which is comfortable to hold. The handle curves ever-so-slightly in just before the spoon so that the exact amount of salt desired can be shaken out. The object forces users to make a new movement that reintroduces gentleness,

Aldo Bakker, "Jug & Cup", 2010-2011, porcelain water carafe, 27 x 20 x 13cm.  
Available in five different colours.



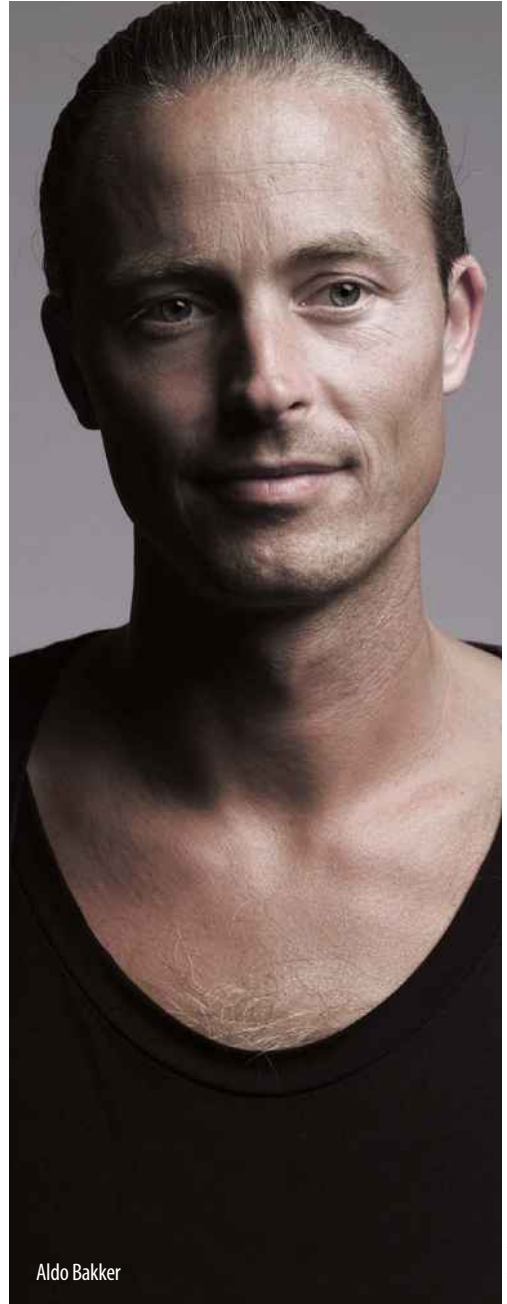
Courtesy Perimeter Art&Design Gallery, all rights reserved

care and a certain slowness in the contemporary world's brutally hectic pace. Time, expressed by his pieces' ageless character and by his creative process, is an important part of Aldo Bakker's work. "Everything that is exquisite ripens slowly", Arthur Schopenhauer said in his aphorisms on wisdom in life. The quote perfectly fits the designer, who sometimes spends five years on a series. "I'm a perfectionist who likes being in control of every detail, which takes time," he says. "I'm Dutch, which means I'm very pragmatic and probably lack spontaneity. I'm a very low-key person."

### With time...

Aldo was practically born to be a designer. His father, Gijs Bakker, co-founded the famous Droog Design collective and was a leader of the conceptual current. His mother, avant-garde jewellery designer Emmy Van Leersum (1939-1984), made news in 1967 when she and her husband organised a revolutionary show at Amsterdam's Stedelijk Museum. They would take their son to the theatre, shows and many major exhibitions around the world until a light went on in his head. When Aldo was 16 his father took him to a glassware show in the village of Leerdam, home of Royal Leerdam Crystal, a Dutch company, which has led a trailblazing creative policy since the 1920s. At that moment, he grasped the material's potential and decided to become a designer. Self-taught, he worked at Droog with his father but never designed anything with him. He gained experience, reflected, asked questions and gradually found his way, his own language. Catherine Geel, curator of the 2010 show of Aldo's works at the Villa Noailles in Hyères, discerned "solid links and analogies" between the son's and mother's work. Aldo's pieces seem far from his father's conceptual approach, but his designs are based on deep introspection.

"I listen to everything that pops into my mind and my reactions are based on the feelings created and the questions posed," he says. "They gradually take shape and I start understanding what they mean and what I can do with them. Once the object's form becomes obvious I look for what it can be made of." The materials - porcelain, copper, silver, foam rubber, wood



Aldo Bakker

© Erik and Petra Hesmery



Wooden Stool (2007), 7 limited editions ,  
numbered and signed, 36 x 36 x 34 cm.

© Erik and Petra Hesberg

varnished or coated in urushi lacquer - and the way he works with them makes these creations into precious, high-end objects: one-off pieces or limited series worthy of display in galleries. Aldo uses galvanoplasty, a costly, time-consuming process mastered by Jan Matthesius, to work with silver and copper. The New Silver Pourer is a small sauceboat whose graceful handle, boldly placed in the middle of the bowl, makes it hard to imagine it is made of a single piece. The silver skin of his oil bottle, which looks like a steamship's airshaft, is no more than a millimetre thick. Publisher Thomas Eyck started a collection of copper items that Matthesius also made and lined with silver for hygienic reasons, except an astonishing watering can inspired by sink drains that resembles a sort of stylised ideogram. Over time it oxidizes in contact with water, turning more natural colours. What's more, it can be laid flat without spilling a drop of water thanks to an ingenious interior compartmentalisation system. Aldo discovered urushi in 2005, when a foundation asked him to think about seat upholstery. He had never designed items made of several materials. His first idea was a stool with various parts that would be unified by something else. Aldo saw a show of works by a Japanese artist working with urushi and discovered deeply-coloured, sharp-cornered boxes with the lacquer letting the material show through: this was the answer to his puzzle. Urushi, an age-old technique in China, South Korea, Taiwan and Japan, captured his imagination. The Land of the Rising Sun offered the best approach to the method. "They obtain incredible colours," Aldo says. "They look great, with real depth that increases over time." It takes over six months to apply around 30 coats of rare master lacquers. Aldo's work weaves threads between design and tradition, like the Japanese Mingei movement founded by Soetsu Yanagi in 1925. You want to caress his sensual items and feel their weight in your hand. Form follows function. They determine movements making each act of everyday life gentler and more important - something like the Japanese tea ceremony - with the idea of giving daily gestures meaning by turning them into rituals in an over-consuming world that has lost its bearings. Those who despair that they will never be able to afford

Aldo's pieces, sold at sky-high prices in galleries, can rest assured. Now that the designer has found his voice and feels ready to deal with big companies, he wants to head in a more industrial direction. Aldo will soon offer series, but small ones, with the thrift that is part of his personality!

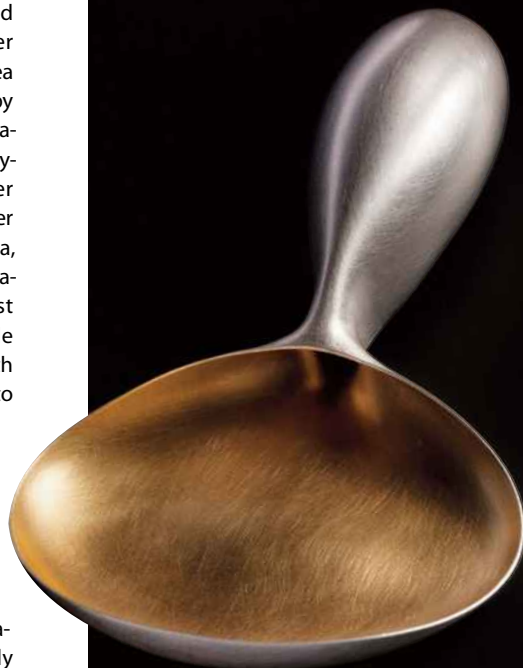
Sylvain Alliod

"Aldo Bakker", Perimeter Art & Design,  
47, rue Saint-André-des-Arts, Paris 6<sup>e</sup>. Until 15 January.

[www.perimeter-artanddesign.com](http://www.perimeter-artanddesign.com)



Silver Salt cellar (2007), 15 limited  
and numerated editions, 12 x 7 x 2,5 cm.



© Erik and Petra Hesmery

## EXHIBITIONS

**Surrealists'** dream in Switzerland

For the first time in Switzerland, the Beyeler Foundation presents an exhibition dedicated to the Surrealists of Paris, including Dalí, Magritte, Miró and others. In 1938 the Galerie des Beaux-Arts on rue du faubourg Saint-Honoré, Paris, presented window models entrusted to each of the exhibiting artists. The organisers, André Breton and Paul Éluard, named them after existing or made-up streets. In reference to this "Surrealist city", the curators of the Beyeler Foundation's exhibition "The Surrealists in Paris" altered the street panels with different colours. Visitors cross "rue aux Lèvres" (Lip Street) or "rue d'une Perle" (Pearl Street), seeing "la rue de la Transfusion du sang" (Blood Transfusion Street), which you would really have trouble strolling down in Paris. The Surrealists nearly managed to change the world. They made war with civilisation, which claimed to be humanist but, according to them, was not. Breton always sought to emphasise that Surrealism was born of war. 'Compared to Tristan Tzara, who put up with negation and scorn, Breton wanted to liberate the creative forces of the imagination, in order to break down, through revolutionary images, the ancestral barriers of thought, perception and feeling,' said exhibition commissioner Philippe Büttner. The manuscript of the Manifesto of Surrealism (1924), in a display cabinet, is there to remind us (although the term 'introduction' was crossed out to benefit that of the Manifesto), against the displayed canvases, that the image is the real source, a product of the automatism Breton defined as being the "free expression of the ego's unconscious forces". Sigmund Freud's psychoanalytical theories were in the air. The paintings of Giorgio De Chirico, drawings, rubbings and collages of Max Ernst, drawings by André Masson and canvases of Joan Miró influenced this concept. De Chirico

proved more enigmatic; he invented "metaphysical painting", his inspiration coming from literature and thought. Miró always refused to be considered a member of the movement. Ernst played upon spontaneity, while Masson attempted to translate automatic writing, "this soluble fish", in painting. In 1945 André Kertész did a portrait of Peggy Guggenheim next to a Surrealist shadow. Having opened her Art of This Century gallery in New York, she was a big collector. She is present in Basel thanks to works loaned from her Venetian museum alongside those belonging to Simone Collinet, André Breton's first wife. These contributions, and those from foreign museums, have made it possible to put together 290 works and manuscripts by around forty artists and authors. It is a chance to look back over these inventions, which grew out of dreams and automatism: Dalí, the enthusiast; Magritte, the illusionist; Yves Tanguy, the unclassifiable and without a doubt the most inspired; Meret Oppenheim, the free-spirited jeweller; Hans Bellmer, who had obsessions; Paul Delvaux, who had none; Francis Picabia, the impulsive; Arp, Dada and Giacometti, the outsider; and Man Ray, the forgotten painter. They all took up residence in these reconstructed streets in Switzerland for a while. By 1930 René Daumal had said, "If you're not careful, André Breton, later on your name will appear in textbooks on the history of literature, whereas if we seek a few honours, it would be to go down in the history of cataclysms for posterity." He should have known his talent as a prophet. It was worse for the Surrealists: they became classics.

**Bertrand Galimard Flavigny**

"Surrealism in Paris", Beyeler Foundation, Baselstrasse 101, CH-4125 Riehen, Basel. Until 29 January 2012.

[www.fondationbeyeler.ch](http://www.fondationbeyeler.ch)

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## DRESSEUR D'ANIMAUX

**Francis Picabia**  
 (1879-1953),  
 "Dresseur d'animaux"  
 (*Animal trainer*), 1923,  
 Ripolin on canvas,  
 250 x 200 cm,  
 Centre Pompidou -  
 musée national d'Art  
 moderne, Paris.



© Collection Centre Pompidou, dist. RMN, Paris / Georges Meguerditchian © 2011, Proliteris, Zurich

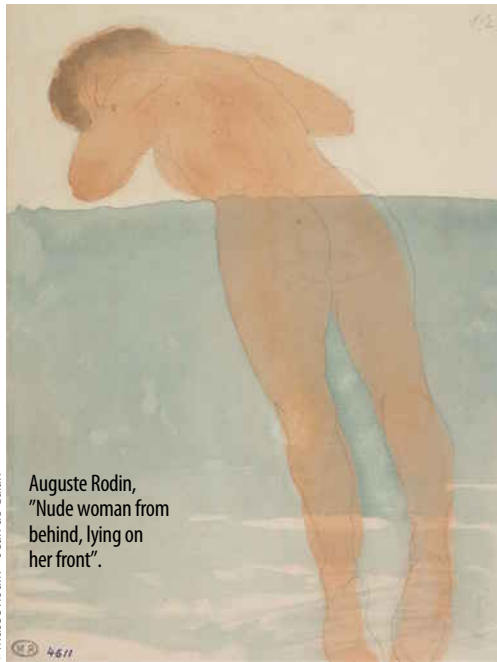
## EXHIBITIONS

**Auguste Rodin** drawings of a Sculptor

**A**uguste Rodin may be one of the most prolific sculptors of the 19<sup>th</sup> century, but he is all too often overlooked as a draughtsman. This exhibition at the Musée Rodin until 1<sup>st</sup> April 2012, provides a retrospective of the wealth of drawings (some 6,000 to be more precise) which Rodin produced between 1890 and 1917. The space guides visitors through a display of 300 pieces that explain Rodin's creative processes as well as

presenting some of his themed series, such as those centred around Cambodian dancers and mythology. The first pieces represent his "instantaneous drawings" which provided an organic base for his work: rapid sketches of real life models which he was known to have barely taken his eyes off while drawing so as to capture "the entire truth", as seen in "Femme nue assise de face, les mains derrière la tête." We can see how Rodin would trace these initial drawings and refine them, simplifying outlines, injecting colour or his trademark watercolour washes, or even cutting out independent figures and assembling them to create entirely new pieces of work. This preference for tracing and cutting out meant that many motifs are visible throughout Rodin's work, none more so than the erotically arched body of a slender girl seen in compositions such as "Femme nue penchée sur une femme agenouillée vue de dos." Life emanates from his female nudes, from the movement expressed through the fluidity of their poses to their rigid tension, often seen in the more sexualised compositions. The liberal eroticism and bold realism which pervade Rodin's drawings is undeniable, creating a collage of spread legs, elongated torsos and thrown-back heads; whilst the isolation of his subjects on the paper in works such as "Femme nue de dos, allongée sur le ventre," essentially reduces them to a series of contours. How flattering these representations are may be questionable, but Rodin's passion for the female form is definite.

Phoebe Canning



Auguste Rodin,  
"Nude woman from  
behind, lying on  
her front".

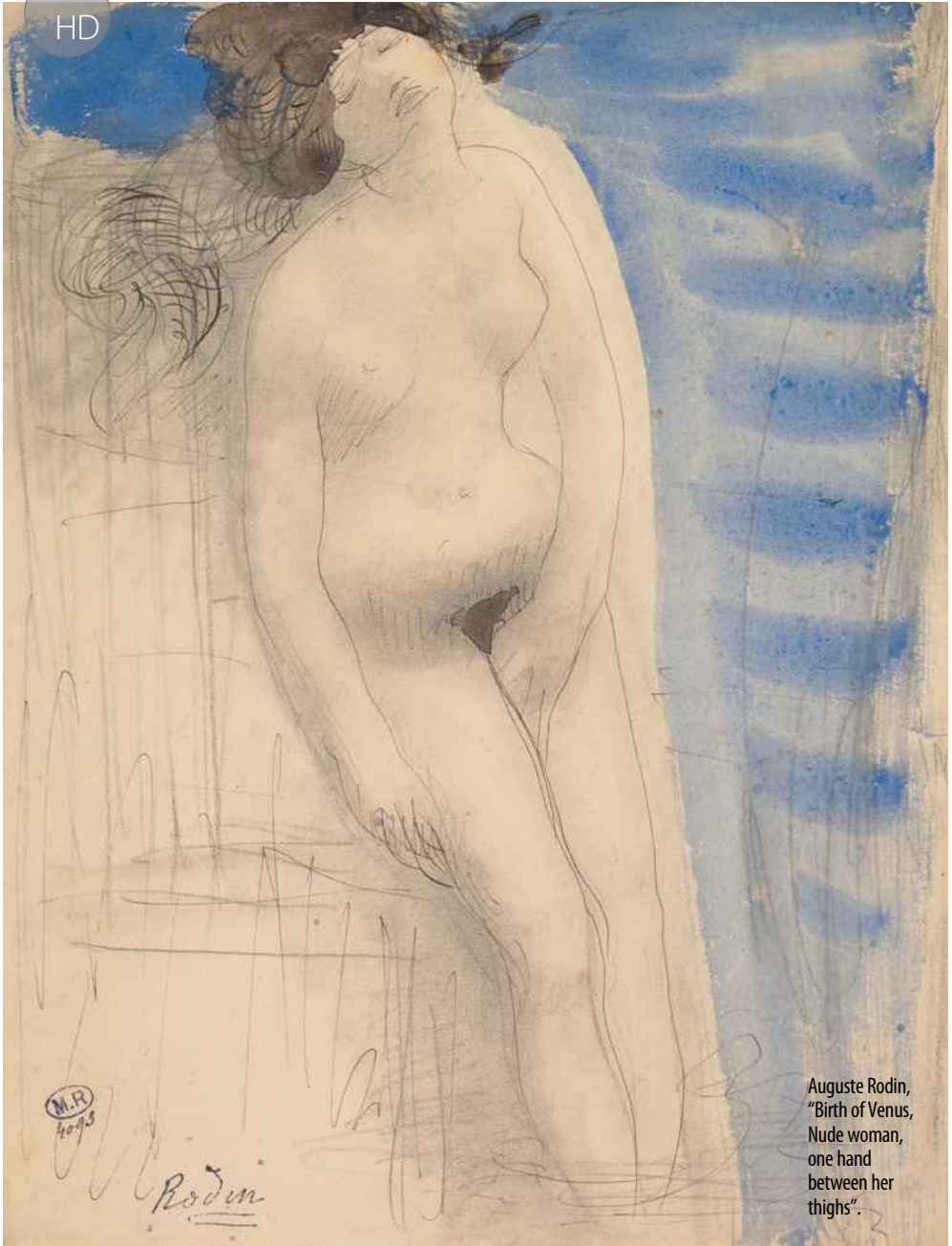
© Musée Rodin - Jean de Calan

"Rodin 300 Dessins, 1890-1917", until 1<sup>st</sup> April 2012  
Musée Rodin 79, rue de Varenne, 75007 Paris.

[www.musee-rodin.fr](http://www.musee-rodin.fr)

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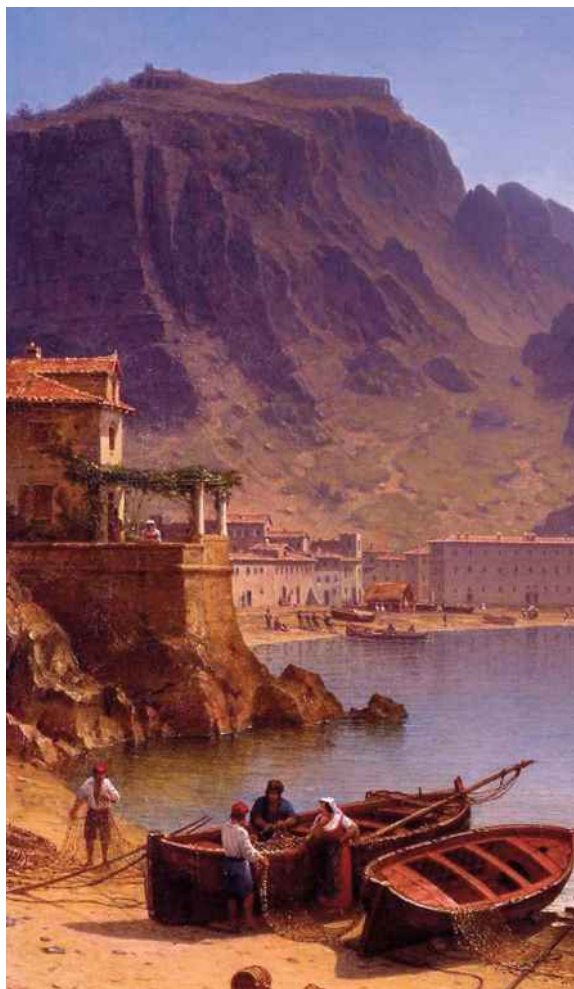
Auguste Rodin,  
"Birth of Venus,  
Nude woman,  
one hand  
between her  
thighs".

© Musée Rodin - Jean de Calan

## EXHIBITIONS

**Carl Morgenstern** and the Landscapists of his time

To mark the 200<sup>th</sup> anniversary of its opening, Frankfurt's Museum Giersch is celebrating the works of Carl Morgenstern set against his German contemporaries. Frankfurt-born Morgenstern, the third painter in his family, trained alongside his father Johann Friedrich (1777-1844). His early works were drawn or painted copies based on great masters of the past. His main influences, as was often the case in Europe during that period, were the Dutch masters, from whom Morgenstern took a concern for observation and detail as well as an unshakeable patience for finishing his pieces. Until 1832 he painted mostly in small formats in olive shades, often inspired by the Rhine landscapes which he was personally able to observe. So as to perfect his apprenticeship, in 1832 he left his family for Munich, where he stayed for two years. Like his fellow landscapists, he painted his surroundings, spending time on the banks of Lake Constance, gazing at the Tyrol. Morgenstern gradually brightened his palette and his painted sketches reveal attentive observations but stay sensitive to the subtlest of atmospheric changes. A sketch on cardboard of a stream in undergrowth is proof of his amazing accomplishments during a stay in Bavaria. From 1834 to 1837 he was in Italy. Like most of his European contemporaries who had the chance to do the Grand Tour, he stopped off in Rome, Tivoli, Ariccia, Terracina, the Gulf of Naples, Capri and Sicily, returning with some 50 sketches and almost 200 drawings. The works of Hackert, Blechen, Fries or von Dillis are comparable with certain sites painted by Morgenstern. Hackert seems much more rigid in contrast to his successors' more natural take. Where



Blechen was fascinated by the emptiness of the landscape of Taormina, Morgenstern, in the same area, proved to be more descriptive and sensitive both to the transcription as well as to the warmth. The sparkling views of Capri deliver a real visual shock. Nerly and Morgenstern worked five years apart on the same gnarled tree in Ariccia. The former showed a great attention to detail (Angermuseum Erfurt), whilst the latter conveyed brilliantly fascinating

textures in his sketch on paper (private collection). On his return to Frankfurt in 1837 Morgenstern sought to join a studio to make the most of his Italian observations. Success was put on hold and in 1841 he travelled to the south of France, where he drew more than he painted because oil was too slow to dry. The drawings of Villefranche, Marseilles, Saint-Rémy or the Pont du Gard have a sharpness and sense of the picturesque that overshadow Turpin de Crissé,

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**Carl Morgenstern** (1811-1893),  
 "Terracina avec la falaise des  
 pêcheurs" (*The Fishermen's diff in  
 Terracina*), 1844, oil on canvas,  
 55 x 78 cm, private collection.



© Museum Giersch

Caruelle d'Aligny or Corot. Morgenstern achieved astonishing draughtsmanship by demonstrating his topographical abilities of observation. Venice, with its colourful, consistently crystal clear views, inspired solid compositions exhibited in Nerly, where he spent the rest of his days. Since his stay in Switzerland from 1849 to 1851, his observations were more vague, based on the potential picturesque of the "heroic landscape" rather than accuracy. The corresponding canvases, created in a studio, have for that matter a conventional, if not maudlin, side that seems to please art lovers. This success pushed the artist to tirelessly recreate certain Italian views up to ten times. His work on Frankfurt and its surroundings undoub-

tedly nurtured him within. These paintings, always full of feeling, gained in documentary value after the bombings of the Second World War. Carl's son, Friedrich Ernst Morgenstern (1853-1919), carried the torch, introducing a light touch and brisk execution fed by Impressionism into the family landscape tradition.

**Marc Beaulieux**

Museum Giersch, Schaumainkai 83, D60596 Frankfurt, until 29 January, from Tuesday to Thursday, 12 p.m. - 7 p.m. and from Friday to Sunday, 10 a.m. - 6 p.m.  
Catalogue in German: €24 - [www.museum-giersch.de](http://www.museum-giersch.de)



**Carl Morgenstern**, "Capri au soleil levant"  
(*Rising Sun on Capri*), 1836, oil on canvas,  
74.5 x 105 cm, private collection.

© Museum Giersch

## NEWS IN BRIEF



## The Mullin collection

Like Ralph Lauren, California businessman Peter Mullin is passionate about cars. In approximately 30 years he has amassed one of the world's most beautiful collections, with French automobiles from the 1920s and '30s being the standouts. For the first time in Europe, 10 beautiful models that have come specially from the Mullin Automotive Museum will be on display at Rétromobile in Paris from 1 to 5 February: a Bugatti Atlantic and Type 46, Hispano-Suizas and Delahayes, including a stunning V12 built for the 1939 World's Fair in New York, the Mullin collection's capstone.



## At the Victoria & Albert Museum

Post-modernism is a term that defies definition. As an unstable mix of contrasting elements, anti-authoritarian and experimental in nature, it was a style of art that echoed society's mood between 1970-1990. The Victoria & Albert Museum will have a variety of pieces evocative of this era on display until 15 January, from graphic works to sculpture and photography, with Hans Hollens' façade from Strada Novissima from the 1980s Venice Biennale being a particularly standout piece. Post Modernism. Style and Subversion; 1970-1990; 24 September-15 January 2012. [www.vam.ac.uk](http://www.vam.ac.uk)



# INTERVIEW

## Henri **Fantin-Latour**

Paris, 1903. The 67 year-old artist welcomes us to his small studio at the back of a courtyard in Rue des Beaux-Arts.

**La Gazette Drouot: You recently made a considerable donation to the Musée de Grenoble. Why was this?**

**Henri Fantin-Latour:** I am emotionally attached to the city, which is industrious and entertaining at the same time. Very simply, I was born there. But I cannot honestly ever feel a true native of the Isère region, since my parents moved to Paris when I was five. We lived in Saint-Germain-des-Prés. As I was old enough to scribble, my father, who was a pastellist, started me off by getting me to copy the engravings and lithographs we had in the house. So that's how I got off on the right foot along the road to painting!

**Atypical as you are, where do you find inspiration?**

In the Louvre, naturally, where I have probably spent more than half my life. Studying the family prints was all very well, but studying the paintings of the great masters up close was a different, totally magical experience. I used to go gaze at and try to grasp all those Titians, Tintoretos and Rembrandts, most of the time so that I could copy them from memory when I got home. An interesting challenge, of course, but above all a good exercise in avoiding the straitjacket of the exact copy. Comparing my work with theirs, I came to the conclusion that I copied them better without having them in front of me. And I cannot really understand the blind idolatry

for our illustrious predecessors that seems to fire so many artists. They came; they went, as we will go. And we learn from them – full stop.

**It's true that you hold a relatively marginal position.**

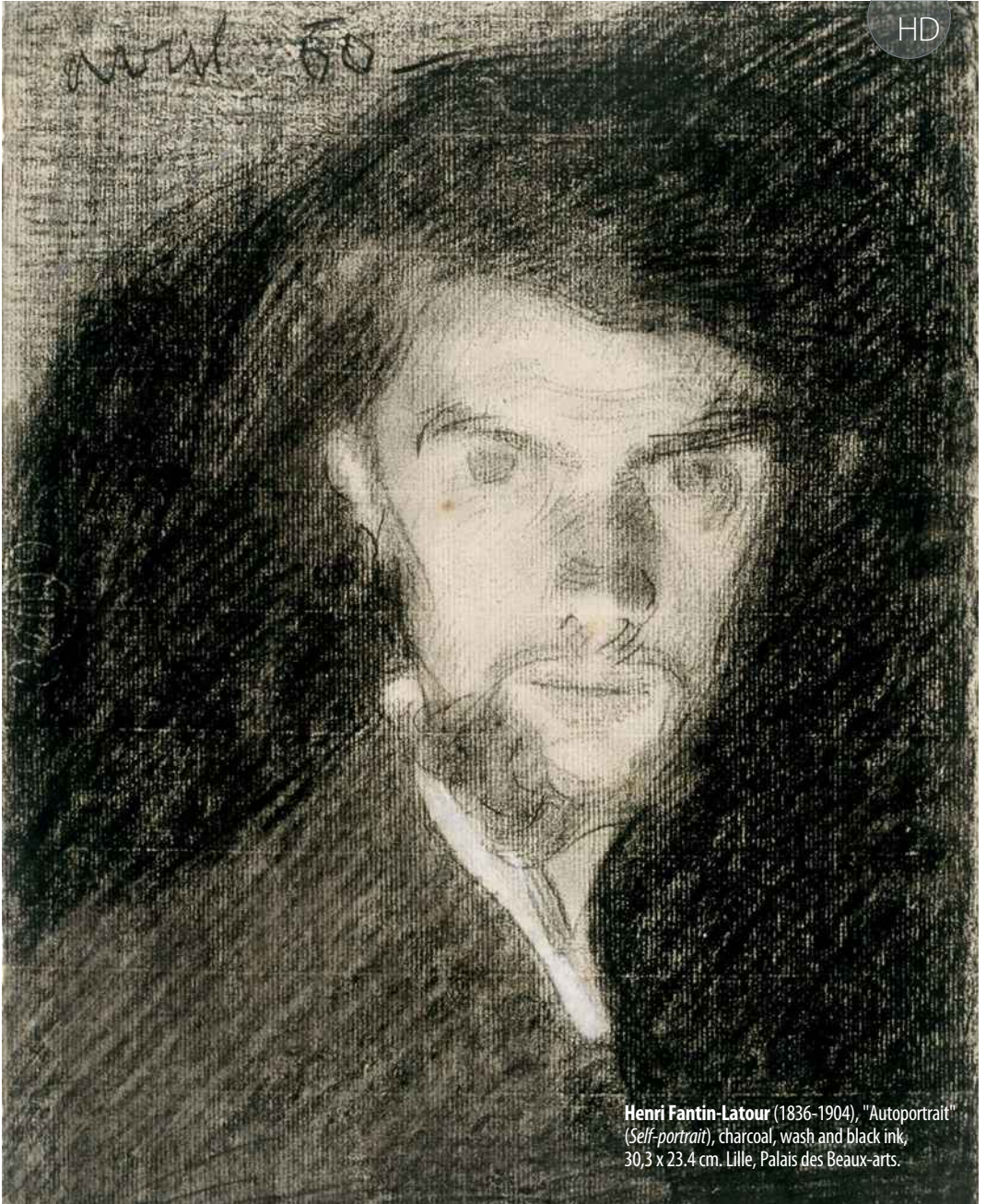
It's very simple: I see myself as a solitary worker. When I entered the Beaux-Arts school aged 19, I could never get used to conventional teaching methods, which I found far too rigid. Just think, at the same time I had already begun to map out my route and take commissions. Because I had to make a living! And very early on, I began doing self-portraits, which, when I think about, was a sign of maturity. Oh, I know what you're thinking: "What a vain, self-important fellow!" But at the same age, Van Dyck was far further down that road than all of us put together! In short, for all these reasons, schools and academies were not my cup of tea. And talking of tea, will you take a little? I bring some back from London every time I go there.

**Is it true that you are an Englishman at heart?**

After everything the British have done for me, I feel far more of a Londoner than a native of Grenoble, to be frank. In Paris, I met Whistler, an American who became a close friend of mine. At his invitation, I went to Britain for the first time during the summer of 1859. A decisive journey that enabled me to get to know some important and daring art lovers, who instantly responded to my work. I would never have been able to win them over if I had stayed in France, that's for sure! A sign of the times, or pure chance, it was after this first journey that the Salon in Paris



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**Henri Fantin-Latour** (1836-1904), "Autoportrait"  
(*Self-portrait*), charcoal, wash and black ink,  
30,3 x 23,4 cm. Lille, Palais des Beaux-arts.

finally agreed to study my case and exhibit my pictures. And it was again after returning from England, two years later, that I was lucky enough to discover the magnificent frescoes recently completed by Delacroix at the church of Saint-Sulpice.

**You liked the country so much, indeed, that you moved to Rue de Londres in 1867!**

(laughs) It was a total coincidence, but fate can be mischievous! An apartment became free, that was all. I only lived there for two years. England was a country full of courage, with a very singular mentality. I, a Frenchman, was exhibited at the Royal Academy of London when I was only 26! While in

Paris several of my works were consigned to the Salon des Refusés, the British continued to honour me each year by accepting what I sent... and till very recently, too, as the South Kensington Museum devoted a major retrospective to me three years ago. Straight after that, the British Museum bought nearly everything of mine! It's a mystery...

**In your case, it can all be explained by the people you met.**

And by a little talent, too, don't you think? But it's true, it's amazing how meetings can change things. I'm in a good position to know because Eugène Manet, the brother of Édouard, married Berthe Morisot through me. At François Bonvin's



Henri Fantin-Latour, "Hommage à Delacroix", 1864, oil on canvas, 160 x 250 cm, Musée d'Orsay, Paris.

house I met Gustave Courbet, with whom I worked afterwards. I discovered his work during the Universal Exposition of 1855. And due to my growing interest in lithography, I rubbed shoulders with major figures like Renoir, Monet and Bazille, who became a good friend. But I contend that it's unquestionably talent that gets you going in the first place. Meetings help to speed up the process. For example, my Portrait of Édouard Manet, exhibited at the Salon of 1866, brought me a large number of commissions from tout-Paris afterwards. Meanwhile, the British began to appreciate my still lives more and more. Until I was 40, I painted an enormous amount, responding to invitations, commissions and a large number of exhibitions, particularly in Britain. It was only later that I became engulfed by lithography, body and soul! But you are right: without Whistler, Fantin-Latour would not have been so popular with the English...

**You have mentioned a few Impressionists. Why don't we think of you as a member of the "club"?**

(Losing his temper) Well, because I am not an Impressionist in any way: do your homework! I refused to take part in that carry-on at Nadar's in April 1874 (the first Impressionist exhibition – Ed.) No-one can say that I wasn't highly critical, right from the start, often disagreeing with my closest friends. You know, I took much pleasure in exhibiting at the first Salon de la Lithographie staged three years later, to which I remained loyal for nearly twenty years! (Grouchily) I had better things to do than stare at my navel: requests for exhibitions were pouring in from the Netherlands, Belgium and Germany.

**Navel-starers, the Impressionist painters...?**

Ah, don't get me started on that subject – I've been criticised for that too often. Let's be clear: I liked most of those artists, and even did group portraits of them. But I just felt closer to other movements, like the Symbolists, with whom I exhibited in Brussels. What can I say – I like simplicity, and generally speaking I don't like ornamentation. Even my portraits have the texture of still lifes, because I detest move-



**Henri Fantin-Latour**, "Immortalité" (*Immortality*), 1889, oil on canvas, 116 x 87 cm. Cardiff, National Museum Wales.

© National Museum of Wales

ment in painting... At the moment, for example, perhaps under the influence of Wagner's music, I feel more drawn towards mythological and religious subjects. Can you imagine an Impressionist Christ? Laughable!

**Interview by Dimitri Joannidès**

"Fantin-Latour, Manet, Baudelaire: l'hommage à Delacroix", Musée National Eugène-Delacroix, 6, Rue de Furstenberg, Paris 75006. Until 19 March 2012.  
[www.musee-delacroix.fr](http://www.musee-delacroix.fr)

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# MEETING

## Roxane Rodriguez Philosophical furniture

**B**uilding bridges between periods, Roxane Rodriguez creates interior decoration full of character, like herself, and has launched the design of a line of "academic" furniture. Drouot regulars will undoubtedly remember her spirited silhouette criss-crossing the rooms in search of some special object.



Roxane Rodriguez.

© Photo Thierry Malty

Because before becoming an interior decorator and designer of highly intellectual furniture, Roxane Rodriguez was an antique dealer, who made a memorable impression at the Biennale des Antiquaires in 2004 when she padded her stand with points of light. She then began a career as an interior decorator, particular successes being the design of Ladurée's tea rooms from Monaco to Japan, its highly distinctive bar on the Champs-Élysées and its shop in Rue Bonaparte, the former temple of Madeleine Castaing. Her participation in the "Intérieur" event, organised in September by the magazine AD at Artcurial in the Hôtel Marcel-Dassault, was an occasion to unveil an obscure object of desire: the bookcase dubbed "Inexacte Instruction".

### **La Gazette Drouot: How did you think up this idea for a collection of furniture named after an Ancient Greek philosopher, Cebes?**

**Roxane Rodriguez:** Three years ago, a friend gave me a Sixties edition of "The Thoughts of Marcus Aurelius", which contains a text by this disciple of Socrates at the end, and I just fell in love with it. It raises a human problem whose timelessness really spoke to me. I decided to do something with it, and that's how I thought up the idea of creating a collection of twenty-two items of furniture. To do this, I got a discussion group together including an alchemist, a philosopher, a scholar and a geometrical tracing specialist. It was a matter of summarising Cebes' thinking, while being in total agreement: not an easy task, given our very different backgrounds. With the colour ranges, we started off from a book by Frédéric Portal of 1837 on the symbolism of colours. Here again we had a lot of fun finding points of convergence between us all.

HD

Armchair designed to decorate Lydia Courteille's fine jewellery shop in Paris.



© Jacques Péron



The "Inexacte Instruction", bookcase-secretary, first piece in the Cebes collection.

© Jacques Pépon

Unlike Bauhaus, who made a clean sweep of the Ancients, we were far more Romantic. We work with the continuation of the past. What interests us is the human condition.

**Can you tell us a bit more about the text by Cebes?**

In this treatise, there are three areas. The first concerns power in the broadest sense. It is inhabited by reckless

people who suffer from various ills – afflictions, debauchery, etc., who are ruled by Fortuna. At a certain moment, they are given the choice of a form of spiritual elevation, achieved through the academic knowledge that Cebes calls "Inexacte Instruction" (inexact education). For this, they need to be aware of what a material good consists of by creating a kind of curiosity storage room. Academic knowledge is an

"inexact education", because it is not true education. For Cebes, education depends on people's knowledge of their own virtues; after that, the bonds individuals form with other human beings provide their real education.

**The first item in the collection, a monolithic-style bookcase/secretary is called precisely that, "Inexact Instruction"...**

Yes: it is simultaneously a bookcase, a cabinet of curiosities and a work area incorporating a chair and a computer. It can contain rare editions and electronic books. In the word "secretary", which people don't like using any more these days, there is the word "secret". The furniture can be entirely closed, completely open, or somewhere between the two. One person said to me: "It's a cabinet where you choose to show what you want to whom you want. It's a real collector's item." That pleased me a great deal. I very much like Séverine Jouve's book "Obsessions et perversions dans la littérature et les demeures du XIXe siècle", which deals with the obsessive relationship that collectors have with objects. It's pathological! For instance, I love watches, especially men's watches with complications. This piece of furniture is like a watch: simple in appearance, but actually very complex, with its play on openings and closures, its electric and computer equipment wires, its USB ports and lighting.

**You also exhibited an armchair with Artcurial ...**

I recently decorated Lydia Courteille's gallery, and she asked me to design a Leopard chair for her. There are also seven chairs in the Cebes line. This armchair was the very beginning of the Cebes chairs. It is balanced between a cube and a curve. In the future, there will be just one cubic structure with a curve on the inside, calculated by our geometrical tracing specialist. Each equation in this curve is based on the golden mean. It could be an exponential curve meaning arrogance, for example... Our declaration of intent is based on the search for the delicate balance between substance, form and function. Substance: mobile or not mobile; form: visible or not visible; function: useful or not useful. We have our colour range, our tracings, with an unchanging element, the cube, and inside,

variations on the golden mean. "Form is substance that rises to the surface," as Victor Hugo said. That's true of both objects and people!

**You have a Romantic relationship with objects, marked by a certain eclecticism inherited from the 19<sup>th</sup> century...**

I love that period. I'm the daughter of an antique dealer, and I used to be one myself. I am not a great fan of the "total look". I don't think that collectors, as people who love art, should confine themselves to a particular period; they should look elsewhere as well. "Inanimate objects: do you have a soul?" Sometimes you can imagine that, like people, two objects with very different characters will be incompatible, and then through a kind of alchemy, they work very well together. I like the idea of bridges between periods. It's my Romantic view of things. I go into raptures at the Biennale de Venise and the Louvre alike, because you see how many different ways there are of thinking. I blame our epoch for living too much for itself, without looking elsewhere. For me, being adventurous means not following fashions. Collecting becomes a real adventure when you break new ground in periods or an artist's work that are forgotten or little known. I grew up surrounded by a whole crowd of objects. Before the Saint-Ouen flea market, my parents lived at Auvers-sur-Oise. My father was a treasure seeker; he didn't go further down than Lyon, but he covered all the rest of France. He travelled at least 100,000 kilometres each year! The attic was given over to me, and I was allowed to keep anything my father had hunted out that he didn't want: dolls, old dresses, chipped plates, you name it. I was the mistress of a fabulous world that nourished my dreams and imagination. As a result, a beautiful object didn't interest me in itself: it had to tell a story. I loved going around second-hand shops. Drouot is a magnificent, magical place where the whole world rubs shoulders. It's a place where you can create links between objects.

**Interview by Sylvain Alliod**

Agence Roxane Rodriguez, 18, rue de Seine. 75006 Paris,  
Tel.: +33 (0)1 44 32 11 10.

# MUSEUM

## The digital **Louvre**

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The Louvre's digital adventure began in the 1990s with the introduction of databases, cultural CD-ROMs and especially, in 1995, the [louvre.fr](http://louvre.fr) website, making it one of the world's first museums to go online. Innovating by integrating what was to become the Internet revolution, and developing digital activities today, attests to the Louvre's goal of being not just in step with the times, but a step ahead.

### A new website

The Louvre will soon launch a new, 3,000-page version of its website, [louvre.fr](http://louvre.fr), where anybody interested in the museum, and more generally in art, will find the richest, most comprehensive and most thorough collection of information about the palace and its works. The goal is to make the Louvre accessible in every sense of the word, both physically and intellectually. The updated version, which will go online this year, boasts a new information architecture with a simpler tree structure intended for "novice" visitors who might feel a bit intimidated by the museum and the size of its collections. The site highlights masterpieces and lets visitors access useful information, floor plans and routes, as well as book and buy tickets online, with just a click. It will still offer inquisitive visitors wishing to learn more about art history many rich resources. An extensive art history dictionary and a module to identify recurring figures and themes (mythology, religion, ancient Egypt, etc.) will join already-existing features like "Magnify a masterpiece". The site also has a mission to assist in the teaching of art in the classroom. Modules specifically designed for

schools will go online, including one to help students visually analyse works based on composition, techniques, size, colour, light, etc. For visitors who regularly come to our exhibitions, attend lectures, shows and concerts, take workshops, etc., flow, sharing and internet-user recommendation tools, as well as a very user-friendly diary, will go online. Visually, the site will emphasize images. Videos will help us give a much more immediate vision of our programme and become more prevalent on the web. The site must not be considered an isolated item but part of a much bigger system including networks, blogs, community platforms and so on. Surveys show that the Internet does not replace actual visits but encourages, supplements and extends them. The website helps people who seldom, if ever, visit the Louvre to form lasting, steady relationships with the museum. Translated into several languages, it has been designed to meet the various expectations of our wide range of real or virtual visitors at any time, offering the possibility of ongoing, back-and-forth dialogue.

### The mobile offer

Like the web, content offered on mobile devices enables a broader range of people to see art and, consequently, sparks the desire to visit museums. From that viewpoint, mobility is a major tool in the Louvre's development for one simple reason: mobile phones, portable game consoles, Smartphones, digital tablets, MP3 players and similar devices bring the museum into people's everyday lives. Their increasingly widespread use opens up the door to reach people who may not be familiar with the museum, or



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to attract young generations – the visitors of tomorrow. The goal of our first app, published in November 2009, was to present a free, general-interest offer on these devices, including an introduction to the museum and its most beautiful works and rooms. We were delighted and flattered by the app's considerable success – nearly three million downloads – and are preparing a new, enhanced version and another for iPad in high definition (for which a fee will be charged). Other apps, including one geared towards visitor assistance and self-guided audio tours, are under development.

### Mediation in the museum

Digital technology is increasingly pervasive in our society, so it is only natural for the museum's mediation policy to integrate new tools and uses, including in the museum itself. The Louvre's highly original expertise in this area is the outcome of a project under way since 2006: the Museum Lab, a multimedia mediation laboratory set up in partnership with the Japanese company Dai Nippon Printing. The experimental project helps determine how new technologies can

contribute to a better understanding of our collections. It offers an unprecedented type of exhibition where a work or a small group of works is displayed along with a dozen multimedia mediation tools. Shows have taken place in Tokyo in a huge, purpose-designed space and some of their components have travelled to Paris. All the devices — nearly 100 by the end of the project — are evaluated, helping the Louvre imagine and design new mediation tools integrating high-definition images, sounds, projections and immersive spaces. They also encourage handling, interaction and experimentation in order to make the understanding of works more accessible and intuitive. This new acquired skill has led the Louvre to more systematically introduce multimedia mediation into its collections. Visitors can already see some tools in the objets d'art department. For example, one invites visi-

tors to an 18<sup>th</sup>-century royal dinner and helps them understand what service "à la française" was like, with its myriad of foods and dishes. Another details and deciphers how a Sèvres vase on display nearby was made. Next year the Egyptian antiquities department will host new tools, including a big, interactive, collective table bringing together and explaining all the representation codes in Egyptian art. In 2012 the Islamic arts collections will move into new spaces around the Visconti court, which will be roofed over. Mediation will be backed up by approximately 30 multimedia tools, punctuating the route through the collections, helping visitors explore the spaces and works. Everything the Louvre is developing in the area of digital technology involves aiming for complementarity. A touch screen cannot replace a guide, nor does it have the same function as an exhibition catalogue. We are not trying to replace other forms of mediation, but to enrich and expand the possibilities of reaching and satisfying the public.

Agnès Alfandari,

*Head of Multimedia Department, Musée du Louvre*

Find out more about the Louvre at [www.louvre.fr](http://www.louvre.fr)



# NEWS IN BRIEF

As part of the “Year of Italy in Russia and Year of Russia in Italy” event, the Armorial Hall of the Winter Palace in the Hermitage is playing host to an exhibition of more than 70 Italian works until 22 January 2012, making it the largest retrospective of 19<sup>th</sup>-century Italian painting ever seen. A range of styles and movements are explored in depth, from Classicism to Symbolism, with each movement’s key figures being highlighted for visitors. Since this period of Italian art is virtually unknown to the Russian viewer, the show’s importance should not be underestimated.

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

Until 12 February 2012 the Musei Capitolini in Rome are displaying 66 drawings from Milan’s Biblioteca Ambrosiana, which specialises in the works of Leonardo da Vinci, and the Casa Buonarroti Foundation in Florence, dedicated to Michelangelo. The exhibition aims to provide visitors with a detailed comparison between the works of these great Renaissance masters, who, despite being pitched as rivals, in fact greatly admired each other’s work.

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



© Florence, Galleria Palatina

## Munich hosts Perugino

For the first time outside Italy, an exhibition at Munich’s Alte Pinakothek will focus on the Italian painter Pietro Perugino. A leading Italian Renaissance artist and Raphael’s teacher, Perugino was fiercely sought-after during his lifetime due to his skill at painting panels and frescoes. A selection of paintings like this panel “Maria with the infant Jesus, St John the Baptist and angel” c 1495-1500, and drawings, particularly from the 1490s, will be on display until 15 January 2012. They reveal religious and mythological themes, as well as the roots and influences of this great master’s art.

[www.pinakothek.de](http://www.pinakothek.de)

# VIEWPOINTS

## JonOne a New Yorker in Paris

**La Gazette Drouot: You're a New Yorker who lives in Paris and exhibits around the world. Which school have you followed?**

**JonOne:** None. I grew up with American pop culture, among the colours my decorator father used to use. I was 16 when my mother told me to go and tag the streets rather than our own house; that's when I met talented graffiti artists. Later, I milled around the New York melting pot where there were galleries and museums. New York in the '80s was the centre of the art world. It was like a dream, everything was makeshift, these artists' lifestyles drew me in and painting became my obsession, my reason for living.

**From the street to the studio, how has your work evolved?**

I always work in the studio and I knew the squats in New York, but also in Paris. I don't pay attention to whether I'm a street artist or a graffiti artist. Nevertheless my work reflects my feelings, abstract, colourful, stamped with poetry. I would say I'm an American artist who represents the story of his generation.

**People say certain graffiti artists go to work in studios as soon as their works acquire a market value...**

My motivation has always been to express myself, and I think that's the same for most of us. It's true, there are collectors who speculate. It's always existed and we have to live with it.

**Which exhibitions have been important for you?**

The group show "American Graffiti" which Jack Lang proposed at the Palais de Chaillot in 1991 and a one-man show at the Cartier Foundation in 2008, which made me think about and approach my work differently.

**Your dreams as an artist?**

To exhibit my big abstract paintings and be able to paint for the rest of my life.

Interview by Claudine Boni

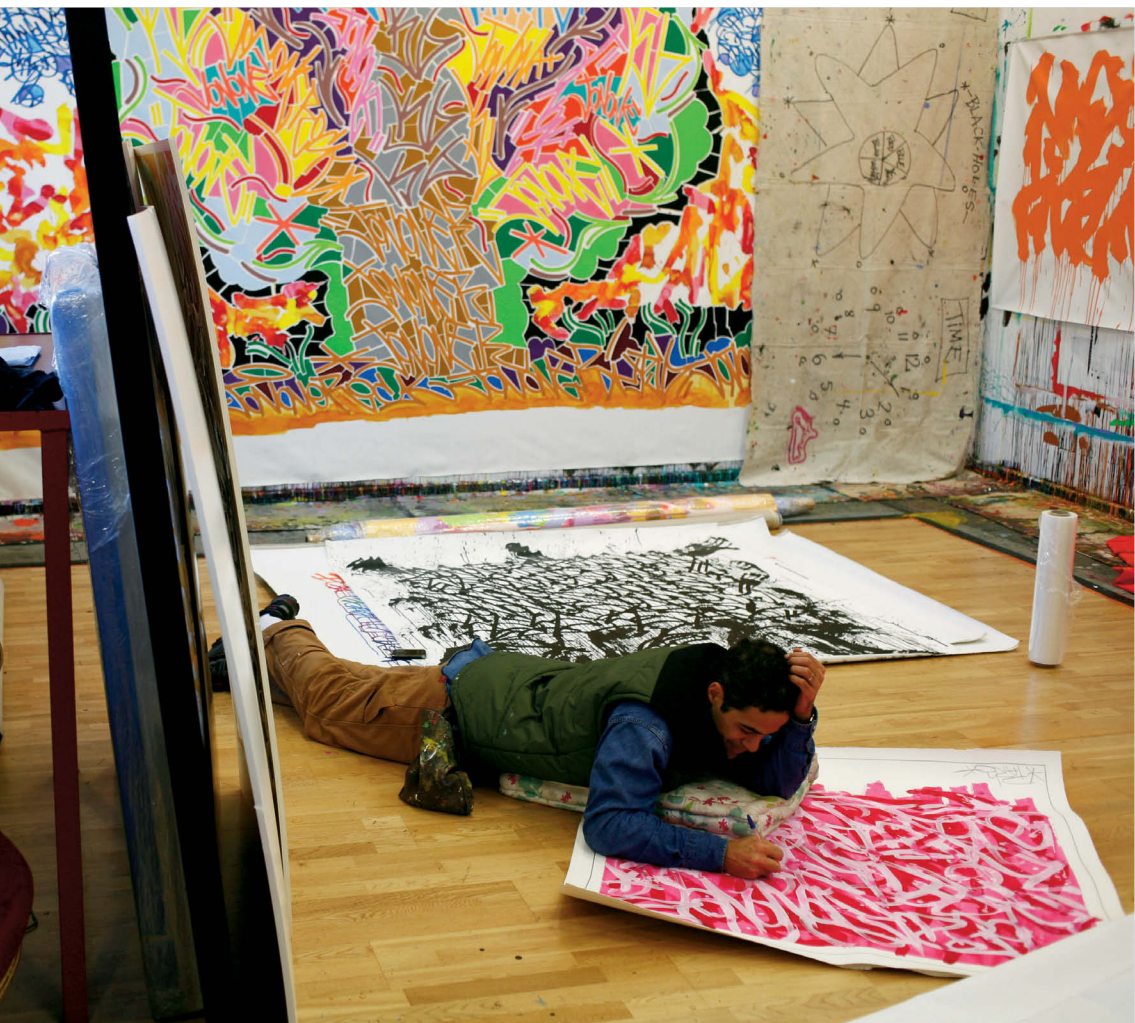
Galerie Le Feuvre, 164, rue du Faubourg-Saint-Honoré, Paris  
[www.galerielefeuvre.com](http://www.galerielefeuvre.com)



The eye of the photographer Marie-Paule Nègre captures the movement of an artist in the heart of his atelier (detail).

Until 21 January 2012: "The City Breathes",  
galerie Rabouan Mousson, 121,  
rue Vieille-du-Temple, Paris 3<sup>rd</sup>,  
[www.galerie-rabouan-mousson.com](http://www.galerie-rabouan-mousson.com)

Until 28 January 2012, "Out of Nowhere",  
New Square Gallery, 40, rue Voltaire, 59000 Lille,  
[www.newsquaregallery.com](http://www.newsquaregallery.com)



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