

Gazette Drouot

INTERNATIONAL

WHAT'S UP?

WHAT'S UP?

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WHAT'S UP?

NUMBER 15

JUNE 2012

UPDATE
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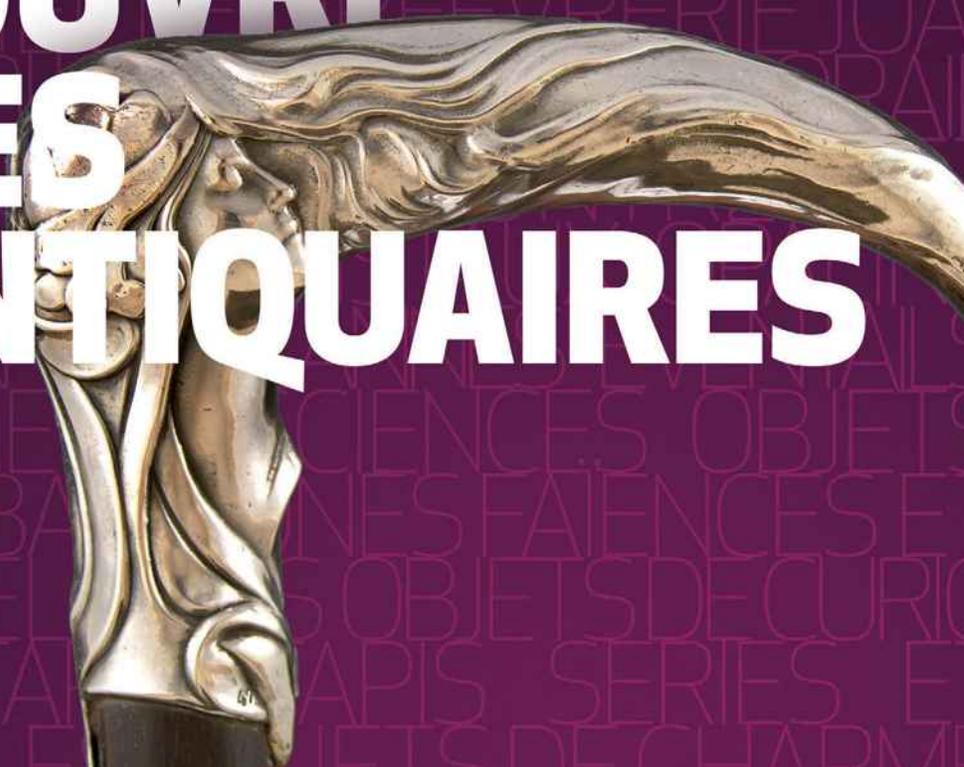


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LONDON SPECIAL



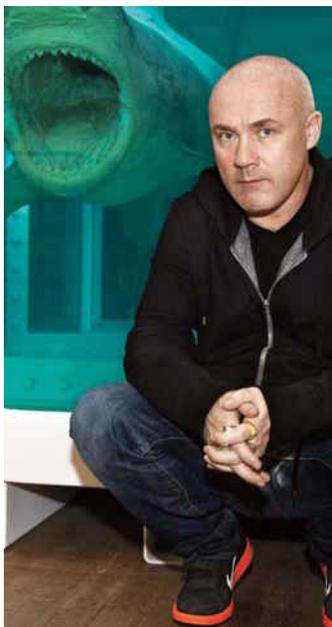
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The Rembrandt from the Dreesmanns collection, the portrait of Louise Jacquet by Liotard, the seascape by Melling . . . here are the best paintings from the Spring. Amongst the other highlights from the forthcoming sales are the games table by Dunand for Madeleine Vionnet, a marble by Edme Bouchardon, a commode attributed to Cressent...



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EDITORIAL



DR

Stéphanie Perris-Delmas
EDITORIAL MANAGER

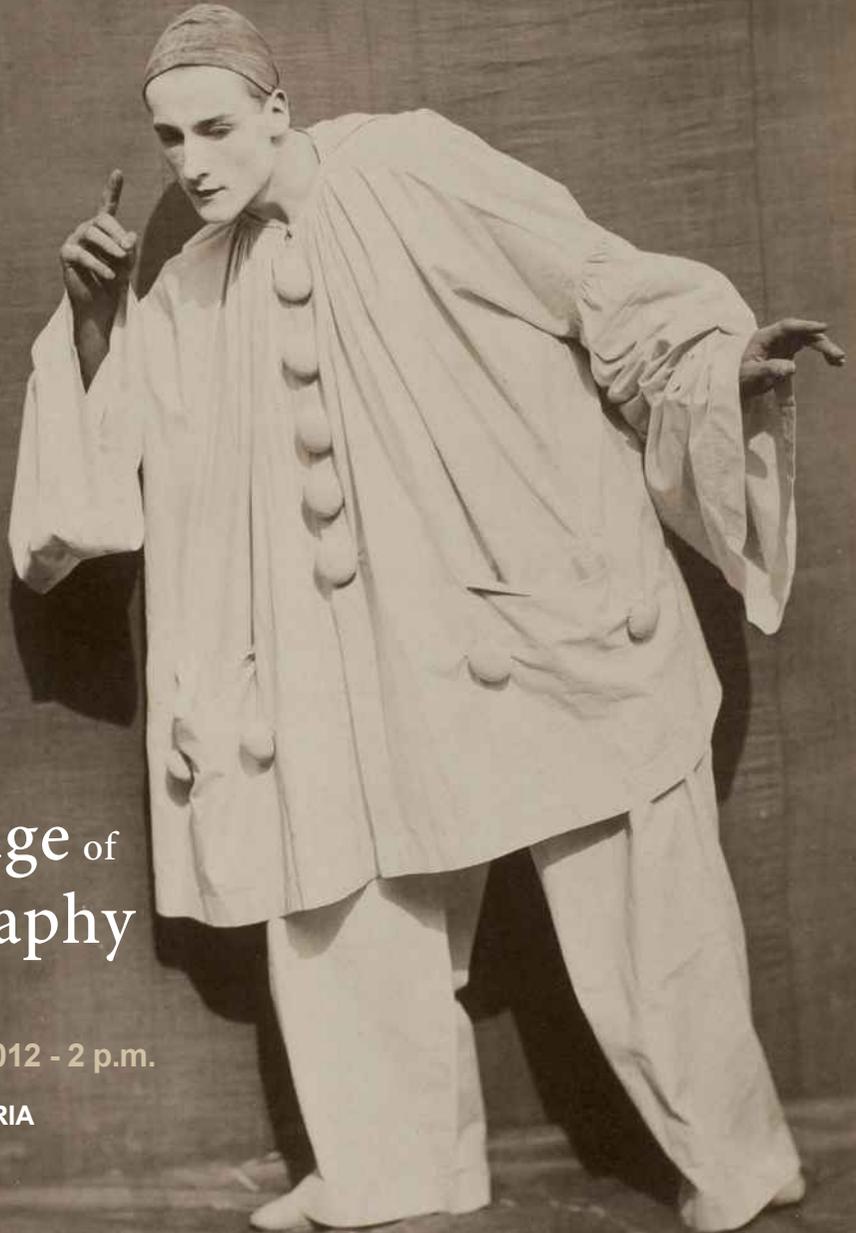
It's D-Day minus 59 days, as the columnist on my morning radio programme reminded his listeners this morning, with reference to the start of the coming Olympics in London. A few minutes later, I read in the travel pages of my favourite daily newspaper an article devoted to the hectic goings-on of the British summer, with its joyful festivities around the Queen's Jubilee starting in June. Suddenly a question began to gnaw at me: did we do the right thing in devoting a special issue to London? The idea has visibly appealed to a fair number of others... So I took the time to look at our magazine with an eye that was certainly benevolent, but objective too. And here, with architecture, design, rock, cultural topics, shopping and good places to go, not to mention tales of improbable meetings and much more, I believe we have a splendid portrait of the British city, seen through the prism of art and the art market. So, see what you think!

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Félix Nadar et Adrien Tournachon, Pierrot écoutant, 1854-1855

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WEDNESDAY 13TH JUNE AT 2 P.M. - ROOM 4

MODERN PAINTINGS - ART DECO - DESIGN
Drouot Richelieu - 9 rue Drouot - 75009 PARIS



**Private viewing
on request.**

**Exhibition
at the Hotel Drouot:**

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Wednesday May 13th
from 11 a.m. to 12 a.m.

**Telephone number during
the exhibition and sale:**
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www.drouot.com

Pierre BONNARD

(1867-1947)

“Marthe à la nappe
blanche”, 1926

Oil on canvas, signed
lower right and upper left.
69 x 54 cm.

Literature: J. and H.
DAUBERVILLE,
Bonnard, catalogue raisonné,
vol. 3 (1920-1939),
reproduced p. 292, n°1359.

Exhibited:

- Salon des Indépendants,
Paris, 1927.
- Hommage à Bonnard, Salon
des Indépendants, Paris, 1947.
- Musée de Mulhouse,
20 oct.-4 nov. 1951.
- Paris, Maison de la Pensée
française, 1955.
- Retrospective Pierre
Bonnard, Paris, Musée
de l'Orangerie, 1967.

For any information :

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Public exhibitions Saturday 9th June from 10.30 a.m. to 1.30 p.m.

Monday 11th June, Tuesday 12th June and Wednesday 13th June from 10 a.m. to 1 p.m. and from 2 p.m. to 6 p.m.

Thursday 14th June from 10.30 a.m. to 12 p.m.

The significant diamonds can only be viewed by request from 4th June to 13th June - +33 1 41 92 06 42

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

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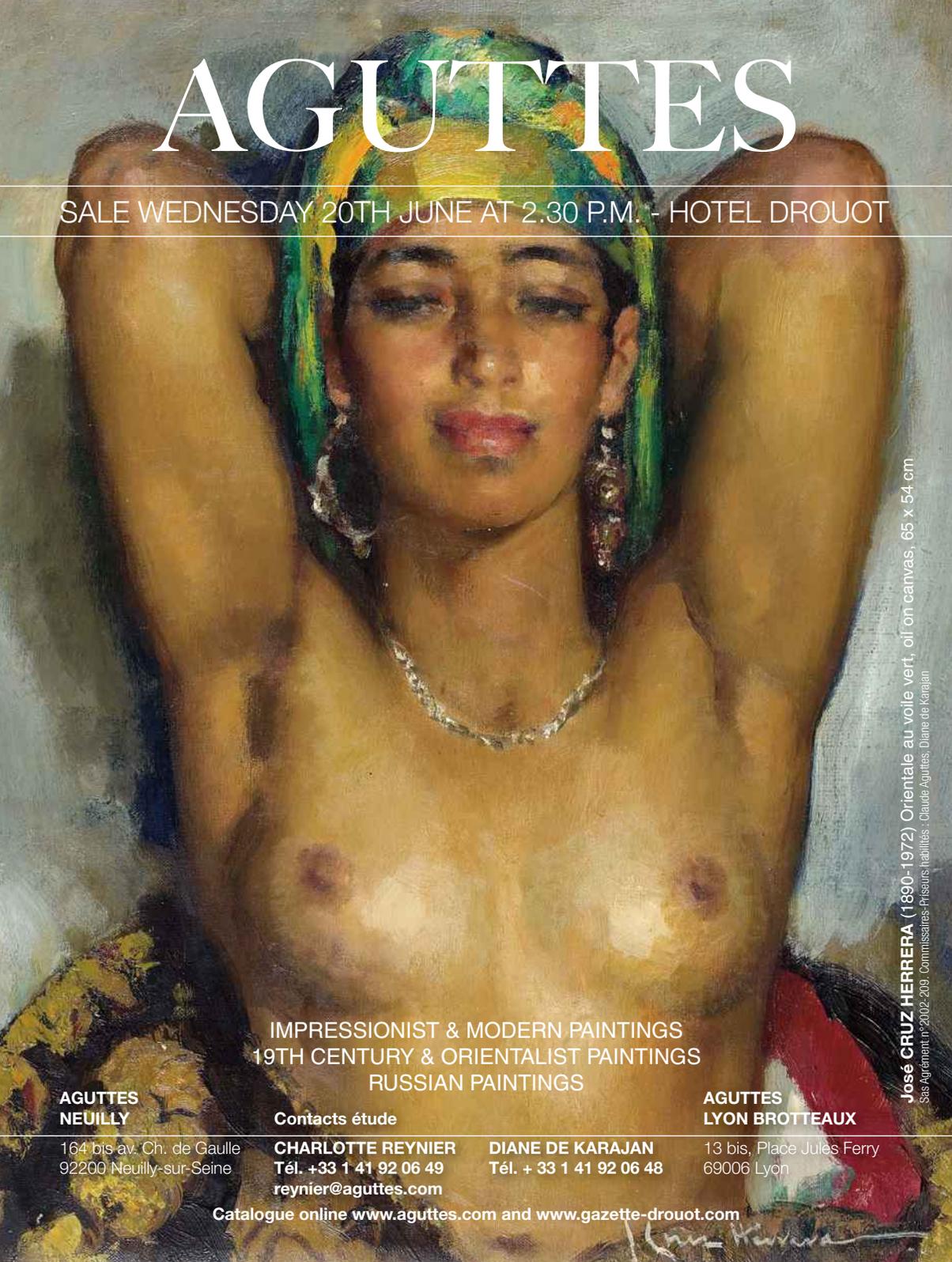
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SALE WEDNESDAY 20TH JUNE AT 2.30 P.M. - HOTEL DROUOT



José CRUZ HERRERA (1890-1972) Orientale au voile vert, oil on canvas, 65 x 54 cm
Sas Agrément n°2002-209. Commissaires-Priseurs habilités : Claude Aguttes, Diane de Karajan

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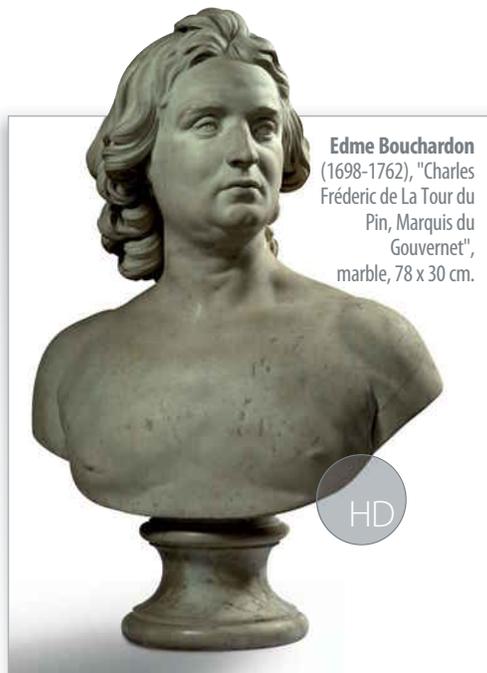




UPCOMING

A marble by **Edme Bouchardon**

The equestrian statue of Louis XV, the famous portraits of Baron Von Stosch and Cardinal de Polignac, and "Cupid Carving his Bow from the Club of Hercules", now in the Musée du Louvre, are all his. But the career of the great Edme Bouchardon cannot be summed up by these masterpieces alone. The sculptor embodied the "simple, noble taste of Antiquity", as Charles-Nicolas Cochin put it: a certain idea of Classicism, before Jean-Antoine Houdon. Bouchardon was a decidedly innovative artist who looked to the beauties of Antiquity when others were still indulging in the charms of the Rococo. In this portrait of the Marquis de Gouvernet from 1736, the sculptor demonstrates the extent of his art. With his loose hair, face in profile on a forward-facing body and slightly raised chin, the Marquis is presented naturally, in the style of an antique hero. He cuts a fine figure, and we can boldly compare it with Bouchardon's project for the Prince of Waldeck's statue, which never came to anything. Bouchardon innovated on the basis of the Classical



Edme Bouchardon
(1698-1762), "Charles
Frédéric de La Tour du
Pin, Marquis du
Gouvernet",
marble, 78 x 30 cm.

HD

USEFUL INFO

Where ?	Paris
When ?	11 June
Who ?	Claude Aguttes auction house. Mr Dillet
How much ?	€4M

See the catalogue : www.gazette-drouot.com



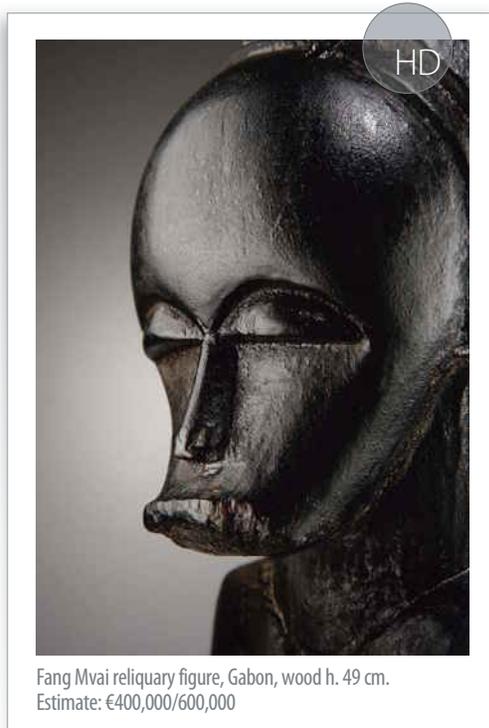
models he had studied in Rome. In this respect, the Italian years were decisive in the career of the sculptor, who observed Roman works endlessly for a decade. When he returned to Paris at the age of nearly thirty-five, his reputation was made. This marble portrait, together with the tomb of the Duchesse de Lauraguais, was one of the first commissions he carried out after returning from Rome. Exhibited at the Salon of 1738, it remained in the Marquis' family until the present day. In 2011, it occupied a prominent place in the Paris exhibition "L'Antiquité rêvée" at the Musée du Louvre as a brilliant example of 18th century innovation.

S. P.-D.

UPCOMING

Fang ancestor figure

This sale staged by a British auction house in Paris proves once again that the French capital is still the epicentre of the African art market. And in honour of this reputation, Christie's has brought together some top-notch pieces. Three items, notably, come from the former collection of the American Russell B. Aitken including a Yoruba horseman (€250,000/350,000) that once belonged to Félix Fénéon and was exhibited at the MOMA's historic African Negro Art exhibition in 1935. In contrast, the Paris collection built up by a scientist during the first half of the 20th century is completely new on the market. The scientist seems to have received advice from the legendary Charles Ratton. The result is a remarkable collection of art from Gabon, according to consultant Pierre Amrouche, who has boundless praise for this Fang Mvai reliquary figure. These statuettes were fixed onto caskets containing the bones of ancestors as guardians of the relics. This one has the slight pout typical of Fang works; its hair,



Fang Mvai reliquary figure, Gabon, wood h. 49 cm.
Estimate: €400,000/600,000

consisting of three large plaits falling onto the back of the neck, is also characteristic of representations of ancestors. Lastly, its satiny, almost oily patina should delight the most demanding collectors, as the Fang Mvai style, produced by a small group in the Ntem Valley, is an absolute must. In short, an African sculpture classic.

Stéphanie Perris-Delmas

USEFUL INFO

Where ?	Paris
When ?	11 June
Who ?	Christie's auction house
How much ?	€2,8-4,2M

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— ERA —
SVV 2002/106

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Saturday 9th June at 2.30 p.m.

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ART

JEFF KOONS, CHAMIZO, PASQUA

VINTAGE LUXURY

HERMÈS, CHANEL, VUITTON, GOYARD, COURRÈGES, etc.



Serge MOUILLE,
simple clasp lamp, 1957



Jean PROUVÉ,
two important amphitheatre benches,
circa 1950



CHAMIZO,
"Hermès est devenu fou",
acrylic on canvas



Jean ROYÈRE,
"Curule" stool, 1937



Oswaldo BORSANI, rare lounge set, model P.32, 1956

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You can follow the sale and bid live on the Internet

Consultants

Anne GINOT - Tél.: + 33 (6) 09 81 50 79
Chérif AÏSSOU - Tél.: + 33 (6) 86 85 11 16

Contact: C. GUILLAUMOT - Tél.: +33 (6) 32 13 72 66

Public exhibition

Friday 8th June from 9 a.m. to 12 p.m. and from 2 p.m. to 6 p.m.
Saturday 9th June from 9 a.m. to 12 p.m.

Photos and details of the sale online at
www.interencheres.com/69009

Sale fees: 20% rounded up to the nearest euro



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SVV 2002/106

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Saturday 9th June at 2.30 p.m.

DESIGN - LUXURY GOODS - VINTAGE - ART



Jean ROYÈRE (1902-1981)
Ambassador Suite, circa 1950
Estimate by request



Consultants

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Photos and details of the sale online at www.interencheres.com/69009



UPCOMING

Clothing in the time of the **Pharaohs**

Among the treasures discovered in tomb excavations, some can at first seem insignificant, such as the tunics piled up on the mummies. Yet, just like funerary furniture, these humble witnesses to the earthly life of the dead person were an important part of the Egyptian ritual. Very early on – around 8000 BC – they knew how to weave linen, which they used for clothing and bandages for mummies. This tunic comes from the necropolis in Meir, a vast site in the 14th nome in Upper Egypt containing a collection of dignitaries' tombs from the 6th (2311-2140 B.C.) and 11th (2040-1991 BC) dynasties, i.e. the last of the Old Kingdom and the first of the Middle Kingdom. It is made up of three pieces: a piece of fabric forming a kind of skirt going up to the armpits, and a two-part bodice with sleeves creating a V-shaped neckline with a fringe, like the side of the skirt. The pleats were made by folding the garment over lengthways, then width-



Egypt, Meir, 6th - 11th dynasties. Tunic, pleated linen, l: 124;
w: without the sleeves, 52 cm.

USEFUL INFO

Where ? Paris -Drouot - Room 1

When ? 1 June

Who ? Pierre Bergé & Associés auction house.
Mr Kunicki

How much ? €250,000/300,000

See the catalogue : www.gazette-drouot.com



ways; the dampened linen was then gathered using notched wooden planks. Though scorned by tomb raiders, these materials were highly regarded in the time of the pharaohs, and considered essential for their wellbeing in the after-life. Several inscriptions contain long lists of loincloths, tunics, dresses and pieces of cloth.

Anne Foster

UPCOMING

The who's who of **fauvism**

As Sacha Guitry said, "There are two types of collector: those who hide their treasures, and those who display them. They are either cupboards or showcases". Pierre Lévy donated three-quarters of his collection to the Musée de Troyes. The last section, auctioned in February 2007, fetched €6.1 M. Five years later, the Boisseau - Pomez firm is offering a collection of some fifty paintings, hidden from the public gaze since 1965. This highly consistent collection reveals the taste of a great art lover. The intimate friend of several artists, he was close to Marcelle and Lucien Bourdon, the celebrated Paris art dealers. After his death, his heirs had placed it in a safe. After spending four decades hidden away, the collection, estimated at €400,000 to €500,000, reveals works by Charles Walch, Georges d'Espagnat



Louis Valtat (1869-1952), "Jeune Femme dans un jardin (Madame Valtat au jardin à Anthéor)", oil on canvas, 1902, 130 x 161 cm.

USEFUL INFO

Where ?	Troyes
When ?	2 June
Who ?	Boisseau - Pomez auction house. Cabinet de Louvencourt - Sevestre Barbé
How much ?	€200,000 /250,000

and Louis Valtat. Very much attached to family life, Valtat led a peaceful life, often using his wife as a model, and also painting the garden of his villa, the favourite playground of his son Jean. Expressing a family world, his pictures illustrate his qualities as an incomparable colourist, as can be seen in this painting. The brilliance of the composition incontestably lies in the perfect union of the female silhouette and the shimmering flowerbeds. Ambroise Vollard, his accredited dealer since 1900, was absolutely right when he said, "One day, people will see that Valtat is a great painter!"

Chantal Humbert



Maître Didier Lafarge



Camille Bürgi, expert

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FRIDAY 15 JUNE AT 2.00 PM - DROUOT, PARIS - ROOM 4



COMMODE À PORTES in European varnish

Stamped L BOUDIN, Léonard Boudin
(1735-1807), received as master on
4 March 1761

Louis XV period
H 35, L 48, D 24 inches

Viewing

Private preview by appointment
at Expert Camille Bürgi
4 rue Drouot - 75009 Paris
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Public exhibition at Drouot, room 4
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15 June from 11 am to 2 pm

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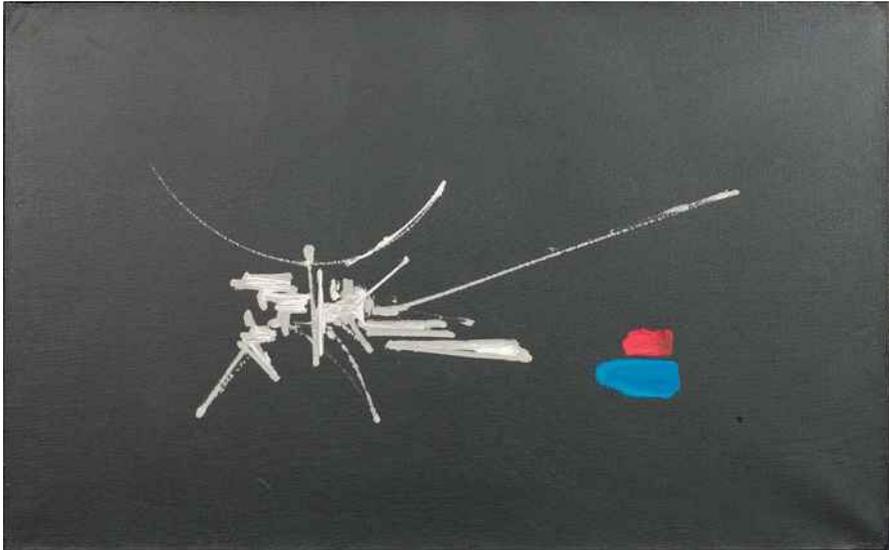
Nathalie Vermot



Alexandre Urban,
Spécialiste

MODERN AND CONTEMPORARY ART

WEDNESDAY 27 JUNE AT 2.30 PM - DROUOT, PARIS - ROOM 1



Georges MATHIEU (born 1921)

Oil on canvas

"Li Shô"

1967

Titled, dated and signed on the back

Private collection

Artist certificate

Viewing

Private preview by appointment
at Expert Camille Bürgi
4 rue Drouot - 75009 Paris
+33 (0) 1 48 24 22 53
camille.burgi@orange.fr

Public exhibition at Drouot, room 1
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26 June from 11 am to 6 pm
27 June from 11 am to 2.30 pm

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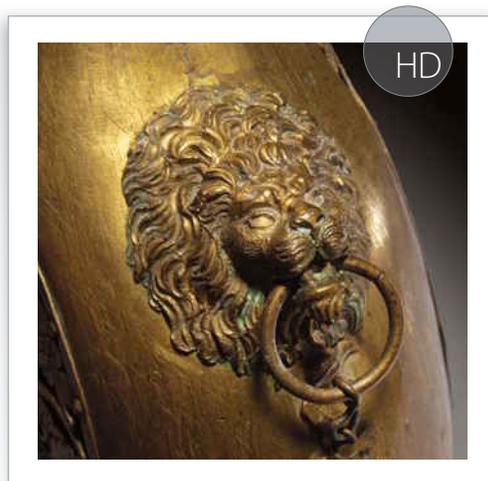
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UPCOMING

Venetian splendour

A pilgrim's flask or ceremonial bottle, this glass item preserved in its openwork copper mounting features a decoration of leafy vine braches and bunches of grapes. The eye is drawn to the medallions adorning each side, in azure blue champlevé enamel, showing the head and shoulders of the lion of St Mark with raised wings. The symbol of Venice, the winged lion represents the evangelist whose remains are buried in the basilica. The care lavished on the chasing is certainly the work of a gifted silversmith. Some specialists link it with the Florentine Antonio di Salvi (1450-1527), whose liturgical pieces with similar engraved decoration are now in the Bargello in Florence. The figure of St Mark's lion holds a book between its paws. In this hieratic position, it embodies the majesty of the State. The lion is finely chased, with the mane and wings in reserve, and the halo and background enamelled in two different blues. We do not know if the medallions were added at the time of production or later, to mask noble arms, for example, or to make this



large flask into a diplomatic gift from the City of the Doges. This lavish mounting holds a long-necked flask in cobalt blue Murano glass, which has survived to the present day. This type of glass, coloured at the molten stage, dates from the second half of the 15th or early 16th century; this technique was abandoned after 1500, supplanted by the famous cristallo, which became the glory of Venetian glass. The very long neck seems to have been inherited from the large enamelled glass bottles made during the Mamluk dynasty in the first half of the 14th century. After the fall of Byzantium, the city opened out to the influence of the East, and was the only one to have trading privileges with the Ottoman Empire. Perhaps this flask was intended for an important dignitary, bearing witness to the power of Venice and the excellence of its products.

Anne Foster

USEFUL INFO

Where ? Paris - Drouot

When ? 8 June

Who ? Piasa auction house, Mme Fligny

How much ? €60,000/80,000

See the catalogue : www.gazette-drouot.com



Venise, late 15th century/first third of 16th century.
Glass pilgrim's flask in a mounting of engraved, chased,
pierced, cut, gilt, with champlevé enamelling; flask in cobalt
blue Murano glass. H.47.1 cm.



The background of the advertisement is a richly decorated interior. On the left, there are heavy, dark red curtains with intricate gold and silver embroidery, including floral and geometric patterns. In the center, a large, ornate decorative panel is mounted on the wall. This panel features a central crest with two lions holding a shield, topped with a crown and surrounded by intricate scrollwork and floral motifs. The overall color palette is dominated by deep reds, golds, and dark browns, creating a sense of luxury and historical elegance.

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Fine Art

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UPCOMING

Provenance **Rodrigues-Henriques**

All the connoisseurs will tell you: the value of a work is enormously influenced by its provenance... In the case of this painting by Pierre Bonnard, it is sure to play a decisive role, even if the painting itself, as we shall see, has no need of a pedigree to be appreciated at its true value. The picture was acquired directly from the artist in December 1926 by Jacques Rodrigues-Henriques: none other than the dealer and son-in-law of the painter Félix Vallotton, a friend of Bonnard's who, like him, was involved in the Nabi movement. In 1899, Vallotton had married Gabrielle Bernheim, sister of the celebrated art dealer and a young widow with three children. Jacques took up the family torch and opened a shop in the Rue Bonaparte. His name remains associated with a remarkable collection of Vallottons, some of which are now in the Musée d'Orsay. This 1926 Bonnard depicting the ever-present Marthe belonged to him. The painting was shown at



Pierre Bonnard (1867-1947), "Marthe à la nappe blanche, 1926", oil on canvas, 69 x 54 cm.

USEFUL INFO

Where ?	Paris - Drouot
When ?	13 June
Who ?	Mathias, Baron Ribeyre & Associés, Farrando Lemoine auction house. Mr Chanoit
How much ?	€600,000/700,000

See the catalogue : www.gazette-drouot.com

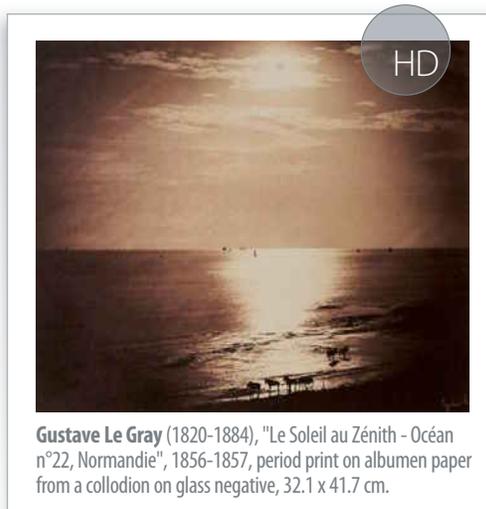
numerous exhibitions, including the one in 1967 at the Musée de l'Orangerie in Paris. The work features all Bonnard's favourite themes: the representation of private life through two of his preferred models, Marthe and her basset hound, and the still life on the tablecloth in the foreground. We also find all the boldness and modernity of the painter's typical compositions. And no-one could fail to respond to this palette with its vibrant whites, blacks and reds. Bonnard remains the colourist of genius recently celebrated by the Fondation Beyeler.

Stéphanie Perris-Delmas

UPCOMING

Le Gray and the great names in photography

f Britain and France fight over the market for Gustave Le Gray's photographs, it's because the latter has well and truly top billing. As we remember, at Cheverny last year – one year almost to the day – the Rouillac auction house, after a bitter battle between French and American enthusiasts, registered a new world record for a photograph from 1856-1857 of "Les Bateaux quittant le port du Havre" (*boats leaving the port of Le Havre*), which came from the former Charles Denis Labrousse collection (€917,000). The collection on offer this season should not put the older sale nor its fine records in the shade, even if forecasts can sometimes be unreliable in this field, as in many others... So let us just leave Le Gray to work his magic, and duly admire this seascape, which has never been in a public sale before. This "Soleil au Zénith-Océan n°22 Normandie", also from 1856-1857, comes from the former collection of Georges Louis Marie Félicien Jousset de Bellesme (1839-1925), a



Gustave Le Gray (1820-1884), "Le Soleil au Zénith - Océan n°22, Normandie", 1856-1857, period print on albumen paper from a collodion on glass negative, 32.1 x 41.7 cm.

USEFUL INFO

Where ?	Cheverny
When ?	22 June
Who ?	Rouillac auction house. Mr. Di Maria
How much ?	€60,000/80,000

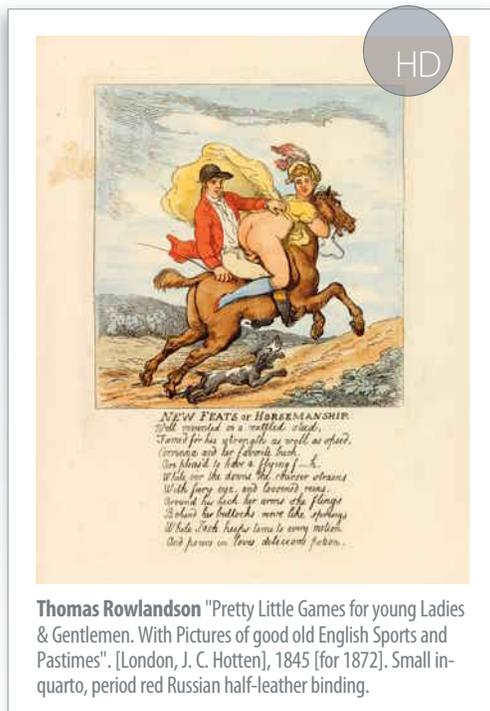
See the catalogue : www.gazette-drouot.com

famous entomologist, father of fish-farming and author of numerous scientific books. As always in Le Gray's works, the print, which has remained in the family since that time, shows extraordinary, almost surrealistic light effects. In a completely different style, but one well worth the attention of discriminating connoisseurs, another lot up for sale is an album of Blanquart-Évrard – the father of photographic publishing – containing works by all the eminent photographers of the 19th century, including Charles Marville, Henri Le Secq, Auguste Salzmann and John Stewart: 57 prints from the various series published by Blanquart-Évrard (€100,000/120,000). A dummy album that should not go unnoticed... **Stéphanie Perris-Delmas**

UPCOMING

Bawdy literature **Thomas Rowlandson**

A passion for gaming led Thomas Rowlandson to devote himself to the art of the caricature. He had begun promisingly, studying at the Royal Academy, then under the Pigalle School in Paris. He owed his fame to Vauxhall Gardens, a satirical drawing of the celebrated park where every social class would gather, its avenues being propitious to amorous meetings. In this he the beautiful, fickle Georgiana, Duchess of Devonshire and her sister Lady Duncannon, the writers Samuel Johnson and James Boswell, and the actress Mary Darby Robinson, mistress of the Prince of Wales, later George IV. He was one of the inventors of the figure of John Bull as an allegory of Britain. Rowlandson is also well-known for his set of Anatomy Diversions, six loose plates with bawdy poems as captions on the copper, engraved a short time before his death. In 1872, the London publisher John Camden Hotten had them reprinted, accompanying them with texts of his own devising that were equally explicit. A hundred copies of



Thomas Rowlandson "Pretty Little Games for young Ladies & Gentlemen. With Pictures of good old English Sports and Pastimes". [London, J. C. Hotten], 1845 [for 1872]. Small in-quarto, period red Russian half-leather binding.

USEFUL INFO

Where ?	Paris - Rossini room
When ?	8 June
Who ?	Alde auction house. Mr. Courvoisier
How much ?	€10,000/12,000

See the catalogue : www.gazette-drouot.com

the book were printed with the false date of 1845, with the notice "A few copies only printed for the artist's friends" The plates in this copy have been tinted with watercolours. At the time they were considered bawdy; nowadays they would be classified as somewhere between erotic and pornographic. However, they are sought after by every booklover, as they are a collection with a "hell" of a quality.

Anne Foster

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ABSTRACT AND CONTEMPORARY ART



Kazuo SHIRAGA. « BB41 », 1962. Oil on canvas signed on the lower left.
130 x 97 cm

PREVIEWS: SATURDAY 30TH JUNE 10 A.M TO 6 P.M – SUNDAY 1ST JULY 11 A.M TO 12 P.M

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

UPCOMING

From Renoir to **Murakami**

This session will be largely dedicated to 20th century art with a foray into contemporary painting and sculpture, as well as objets d'art and furniture. In addition to a collection of paintings by Maximilien Luce, our attention will surely be drawn to a canvas by Renoir, "Jeté de roses" (€200,000). The artist moved to the south of France in 1903. At that time, a renowned artist with nothing else to prove, he devoted himself to his passion for painting. His fluid and colourful canvases of the human form and flowers were characterised by their sensuality. After the trauma of the First World War, artists began to take a critical look at a pleasure-seeking society: George Grosz's "Berlin, scène de cabaret" is an acerbic depiction of 1925 German society (€60,000). The modern art sale also includes a pastel by Picasso, "Portrait à la tache jaune", 1965, (€120,000). In the second sale, "Composition", an oil on canvas by Vieira da Silva dating from 1951 is expected to reach €420,000. Also worth noting is Pierre Soulages' intellectual landscape, born of the artist's fascination with light, represented here by "Peinture" from 2002 (€250,000).

Takashi Murakami
(born in 1962), "Peaked Cap",
2002. Glass fibre, acrylic
and steel. H. 150 cm.
Estimate: €400,000/500,000.



His aim is to connect the viewer with the painting: "I want them to see what is on the canvas. Nothing else. Black is great for that, it is reflective". Isolated during his studies, Murakami discovered the exuberance of western art in New York, particularly the works of Koons. Inspired by Japanese popular culture, mangas and animated films, he began to create enigmatic figures. It is impossible to discern whether these are mutants, animals or spiritual visions. Murakami places an emphasis on size and the smoothness of the deliberately kitsch colours. He has appropriated an idea that appeared at the beginning of the 20th century: equality amongst art forms...

Anne Foster

USEFUL INFO

Where ? Paris, Palais d'Iéna

When ? 7 June

Who ? Pierre Bergé auction house

See the catalogue : www.gazette-drouot.com



UPCOMING

Dunand for Madeleine Vionnet

This black lacquer cube speckled with eggshell, the top decorated with a chessboard, conceals some astonishing features. It is in fact a games table with four slide-in armchairs. When you see its pure lines, sophisticated material and technical ingenuity, you recognise the stamp of an extraordinary designer and master of his art, completely at one with his era, yet also timeless. This piece of furniture perfectly reflects the taste of the person who commis-

sioned it: Madeleine Vionnet, the couturière "who invented landscapes of elegance with the grace of a muse's clothing" as Anne de Noailles so charmingly put it. A woman of the Avant-garde, she also recognised talent in artists: those who followed their path without being affected by passing whims of taste. You only have to look at Thayaht's design for her couture house to understand her style: a simple silhouette holding a piece of fabric or a dress, standing on a column with an Ionic capital whose motifs



are repeated in diminution around a circle, the figure standing out from the background. When she moved to her private Paris mansion in the Square Antoine-Arnauld, Madeleine Vionnet turned to her designer friends Boris Lacroix, Jean-Michel Frank and Jean Dunand. "I've always liked simple, harmonious forms and beautiful materials," she liked to say. "The items of furniture that surround me are like my dresses: they will never go out of fashion." The couturière used a limited range of colours in her work – red and yellow – and each collection systematically contained all-black or all-white models. In 1929, now a past mistress of the square and the rectangle, she added the circle, enabling dresses to fit the body more closely. In the Twenties, Jean Dunand created jewellery for great couturiers like Jean-Philippe Worth, Jeanne Lanvin and, of course, Madeleine Vionnet: his bracelets, necklaces and cufflinks with their geometrical decoration provided harmonious highlights for their clothes. The furniture he designed for Vionnet's home took up her simple forms and limited palette. In the sale of the furniture from the couturière's estate in 1985, alongside this games table with its black and white decoration and fold-up chairs covered in their original yellow leather featured a low table and an occasional bookcase (created with Boris Lacroix) in coral lacquered wood, a lacquer panel ornamented with three drinking leopards in black, rust and ochre laque arrachée on a silver background, and a number



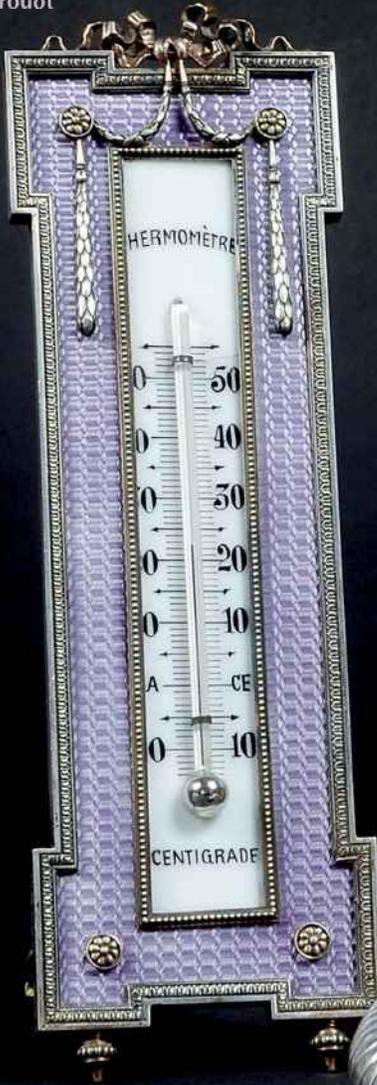
Jean Dunand (1877-1942), games table and set of four chairs in black lacquer and eggshell, 1929-1930, table: 75.8 x 94 cm, chairs: 66 x 52.5 x 52 cm.

USEFUL INFO

Where ?	Paris - Hôtel Marcel-Dassault
When ?	12 June
Who ?	Artcurial - Briest - Poulain - F. Tajan auction house. Mr. Marcilhac
How much ?	€2/3M

of dinanderie vases. All the mechanisms and storage spaces are hidden, just as Vionnet cut fabric on the bias to make it fall naturally around the body. Four retractable metal shelves are found beneath the top with its square corner bases and rounded corners, opening with a drawer and a door to reveal a sycamore interior with a shelf. The two designers had much in common, and shared the same demanding rigour. "The important thing is to manage to live and work in the full truth of what you are – in short, to impose yourself. But you have to have it in you to do this," said Madeleine Vionnet.

Anne Foster



Monday, June 18th, 2012
Paris, Hôtel Drouot, room 6

RUSSIAN ART
FABERGÉ - MILITARIA

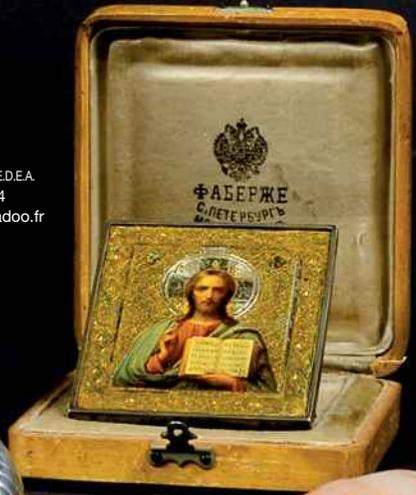
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Silver and enamel thermometer.

By Carl FABERGE, Saint-Petersburg, 1899-1908, Johan Victor Aarne (1863-1934).

Silver pillbox.

By Carl FABERGE, Saint-Petersburg, 1899-1908.
Silversmith mark : A.R.

Silver-gilt traveling icon, with figure of Christ Pantocrator.

By Carl FABERGE, Saint-Petersburg, 1899-1908, Karl Armfelt (1873-1959).

Pink jasper model of a pig.

By Carl FABERGE, Saint-Petersburg, circa 1908-1917.

Presented by Empress Maria Feodorovna of Russia (1847-1928) to Princess Maria Troubetzkoy.

EXHIBITIONS

Hôtel Drouot, room 6

9, rue Drouot - 75009 Paris

Saturday, June 16th, from 11am to 6pm

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Piotr Petrovich KONCHALOVSKY - KONTCHALOVSKI (1876-1956)

Undergrowth in Autumn, hunter and his dog in Kutaisi (Georgia).

Oil on canvas, signed on bottom right and dated 1933

Countersigned, numbered 1078 and dated 1933 on back. 81 x 63 cm

Contact the auctioneer: +33 1 42 24 72 22 or the expert, Noé Willer, on: +33 1 53 43 80 90

UPCOMING

Bronzes **worthy of a sculptor**

The lavishness of the bronzes treated in deep relief on this commode points to the work of a great cabinetmaker. The trace of a stamp makes it possible to attribute it to Charles Cressent. Through his marriage to the widow of Joseph Poitou, a cabinetmaker to the Duc d'Orléans, he became the head of one of the most prominent workshops in Paris, rivalling even André-Charles Boulle's. We know from proceedings instigated by the founders' guild between 1723 and 1743 that in his workshop, he must have designed and had produced the bronze ornaments that make his name still so famous today. These appealed to a rich clientele of French and foreign aristocrats, wealthy financiers and factory owners. The "aux paniers fleuris" (*flower basket*) designation of the commode comes from the compositions he placed in the centre of the façade. This vase of flowers in full bloom seems to come straight out of a Flemish painting! The corollas are repeated in the leafy foliage surrounding the handles,



Attributed to Charles Cressent. "Flower basket" commode with a decoration of reserves on a background of tulip wood framed in "false purplewood"; gilt bronze ornaments, top in Rance marble, Louis XV period, 85.2 x 11.2 x 55.6 cm.

USEFUL INFO

Where ?	Paris - Drouot - Rooms 5-6
When ?	8 June
Who ?	Delorme, Collin du Bocage auction house. M. Clerval
How much ?	€800,000

See the catalogue : www.gazette-drouot.com

emphasising the tailpiece volutes and the tops of the legs. As can be seen, Cressent lavished as much care on the ornamentation as on the quality of the marquetry work and the design of the commode. This one was part of a Paris financier's collection, and was kept by his descendants until the end of the 20th century, when it passed into a private collection. One of the examples of the excellence, magnificence and charm of pieces produced under Louis XV, it will soon be finding other admirers...with well-lined pockets.

Anne Foster



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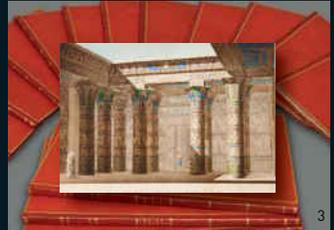


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1. BUGATTI BABY, 1929
2. SKELETON BAROMETER CLOCK with four faces and griffins, Directoire
3. DESCRIPTION DE L'ÉGYPTE, gift from Charles X to Guy de Lavau, Paris's police commissioner, 1826
4. "CANNES", a 145 piece silver flatware by Jean Émile PUVFORCAT, 1928
5. Pair of CANDELABRUM INCENSE BURNER with swans, XIX*

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WHOSE COAT AND CEREMONIAL GOWN ARE CLASSED AS
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UPCOMING

The best paintings of the Spring season



By Antoine-Ignace Melling

Was Hadige, the beautiful Ottoman princess, in love with Antoine-Ignace Melling? We cannot know for sure. What is certain, however, is that the German artist enjoyed the favour of Selim III's sister. He even became the Sultan's architect, introducing the canons of Neo-Classicism to Constantinople. These prerogatives enabled him to enter the holy of holies: Topkapi Palace. The artist put his rich memories into a book he published on his return to Paris, "A picturesque voyage to Constantinople and the shores of the Bosphorus". Melling's watercolours were used to produce engravings, as witness the two watercolours for sale at Paris Drouot on 18th June (Gros & Delettrez). Here, this fine panoramic view of the barracks at Tophane reveal Melling's mastery in the art of composition, his almost miniaturist treatment of detail, and the highly characteristic light of the Bosphorus (€80,000/120,000).



The pretty Louise Jacquet

The great 18th century pastellist Jean Étienne Liotard, with his style of unrivalled subtlety, is too well-known to need any introduction. The painter, a perfect example of the cosmopolitan court portraitist, produced a number of pictures now famous the world over, like "La Belle Chocolatière". However, it seems essential to pinpoint the identity of his subject here. You may not know it, but this pretty little face belonged to Mademoiselle Louise Jacquet, a singer at the Académie Royale de Musique, whose name has been forgotten by posterity but to whom the "Dictionnaire des cantatrices de l'Opéra de Paris" devoted a flattering quatrain. Liotard painted her portrait during his second stay in Paris between 1748 and 1752, a famous period for his commissions from the royal family and prominent figures like La Pompadour, Voltaire and the actress Madame Favart. The artist's friend, François Trochin, mentions in his "Voyage dans le midi de la France en 1769" that he saw this delicious picture "at Dlle Jaquet's home". Coming from a collection in the south of France, the portrait will be the star of a Paris sale staged on 21st June in Paris by Sotheby's (€300,000/400,000).

Dreesmanns collection

For the Dreesmanns, collecting is a family tradition. Originally from Germany, they settled in Amsterdam at the end of the 19th century, and made their fortune in trade. In 2002, the collection built up by Anton Dreesmann was the focus of a marathon sale that raised the trifling sum of £33M. Ten years later, his son, Pieter Dreesmann, who has inherited his father's passion for art and taste for collecting, is selling (with Christie's once again) fifteen paintings from his collection, with an overall estimate of £19M: some top-rate pictures that include one of the few Rembrandts still in private hands. This is by far the finest collection of Dutch masters to go on the market in the last ten years. The Rijksmuseum of Amsterdam made sure to include this Portrait of a Man in its 2006 exhibition devoted to Rembrandt and Caravaggio. It is certainly a perfect example of the Italian artist's influence and celebrated chiaroscuro in the work of the Dutch master. The painting, now estimated at £8-12M, will share the billing with a landscape by Willem van de Velde II, another remarkable painting of its kind (£2.5-3.5M), and three still lifes by Adriaen Coorte (around £4M).





Netscher's child blowing bubbles

This is a little gem of its kind, and we can boldly say, together with expert René Millet, one of the finest pictures ever produced by Caspar Netscher, the Dutch painter who settled in The Hague during the 1670s. His career as a portraitist brought him glittering acclaim in his own time, and we owe him a whole gallery of famous portraits, including those of Mary Stuart, sister of the King of England, and William III, Prince of Orange, now in the Rijksmuseum in Amsterdam. After studying with Hendrik Coster, then with Gerard Ter Borch, the young man became a master in the art of depicting materials, in the purest Fijnschilder tradition. Influenced by artists of Vermeer's calibre, he more than held his own against them, as witness this delightful picture of a child blowing bubbles from 1679. Here the artist takes up a theme dear to the 17th century, and one that Rembrandt and Gerrit Dou also turned to good account. We might also mention that this delicious little painting (€120,000/150,000), to be sold in Paris on 25th June at Drouot (Vincent Wapler), sports an excellent provenance: the Arthur de Rothschild collection...

From Abraham Bredius

Here we have an ambitious composition by David Teniers featuring an alchemist, a subject he painted a number of times. The provenance of this picture, being sold at Roubaix on 18th June (May, Duhamel et associés) confirms its quality (€200,000/300,000), as if there were any need, since it belonged to Abraham Bredius: none other than the great Dutch painting historian and Rembrandt specialist. Born into a rich Amsterdam family, Bredius started out as a pianist but then decided to study the painting of the Northern schools. He was curator at the Mauritshuis for twenty years, and a museum in The Hague is named after him.





Masters paintings week

London remains the incomparable place for those who love fine paintings, especially between 29th June and 6th July during the Master Paintings Week where some twenty dealers in the heart of Mayfair and Saint James will be offering a selection of paintings from the 15th to the 20th centuries. In the Noortman gallery you will find this 16th century Portrait of a Man by the Italian artist Bonifazio Veronese, and in the Deborah Gage gallery this little winter landscape by Isaacs Van Ostade.

By Jan Weenix

The only living creature in this still life, here this cockatoo poses like a guardian of the spoils. Proud, almost menacing with its beak and claws, it draws all eyes: a white mass in a skilful play of colours, with reds and browns made vibrant by the warm light straight from Italy. The painter Jan Weenix often used this artifice to compose his hunting scenes. In Amsterdam, he became a specialist in this type of grandiloquent composition, highly popular with a nobility passionate about hunting. We also owe Weenix the series of twelve pictures intended for Bensberg Castle, property of the Prince Elector Johann Wilhelm, which are now in the Alte Pinakothek in Munich. Meanwhile, the composition (€100,000/150,000) staging our proud cockatoo, to be sold on 11 June in Paris (Pierre Bergé & associés), can be compared with two paintings now in the Kunsthalle in Karlsruhe – which this winter dedicated a remarkable exhibition to the history of the genre, or the art of dying in glory!

Stéphanie Perris-Delmas



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Argenteuil, Fête foraine, 1883

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signed and dated bottom left *G. Caillebotte 1883*

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NEWS IN BRIEF



Antiquity revisited

Clodion was one of the most representative sculptors of his time. After winning the Prix de Rome, he went to Italy in 1762, where he stayed for six years instead of the obligatory three. Here he produced terracotta statuettes, which he sold to rich art lovers passing through the Holy City. Natoire, the director of the Académie in Rome, notes in respect to his figurines: "Sr Claudion (sic); sculptor, showed me a series of small models, which are extremely good. This artist shows remarkable taste in his works." Like his fellow students, he took an interest in the cult of Vesta, reintroduced in the 1760s. It provided an excellent pretext for modelling young girls in attitudes that were simultaneously sensual and modest, where thin veils with dampened pleats clung to their flesh while showing off the sculptor's virtuosity. On returning to Paris, Clodion continued to produce figurines for collectors like these vestals, up for sale on 8 June at Paris-Drouot (Audap & Mirabaud). One holds a tripod stand inspired by objects found in Pompeii; the other carries a ewer, a feature also found in other statuettes (€100,000/120,000).

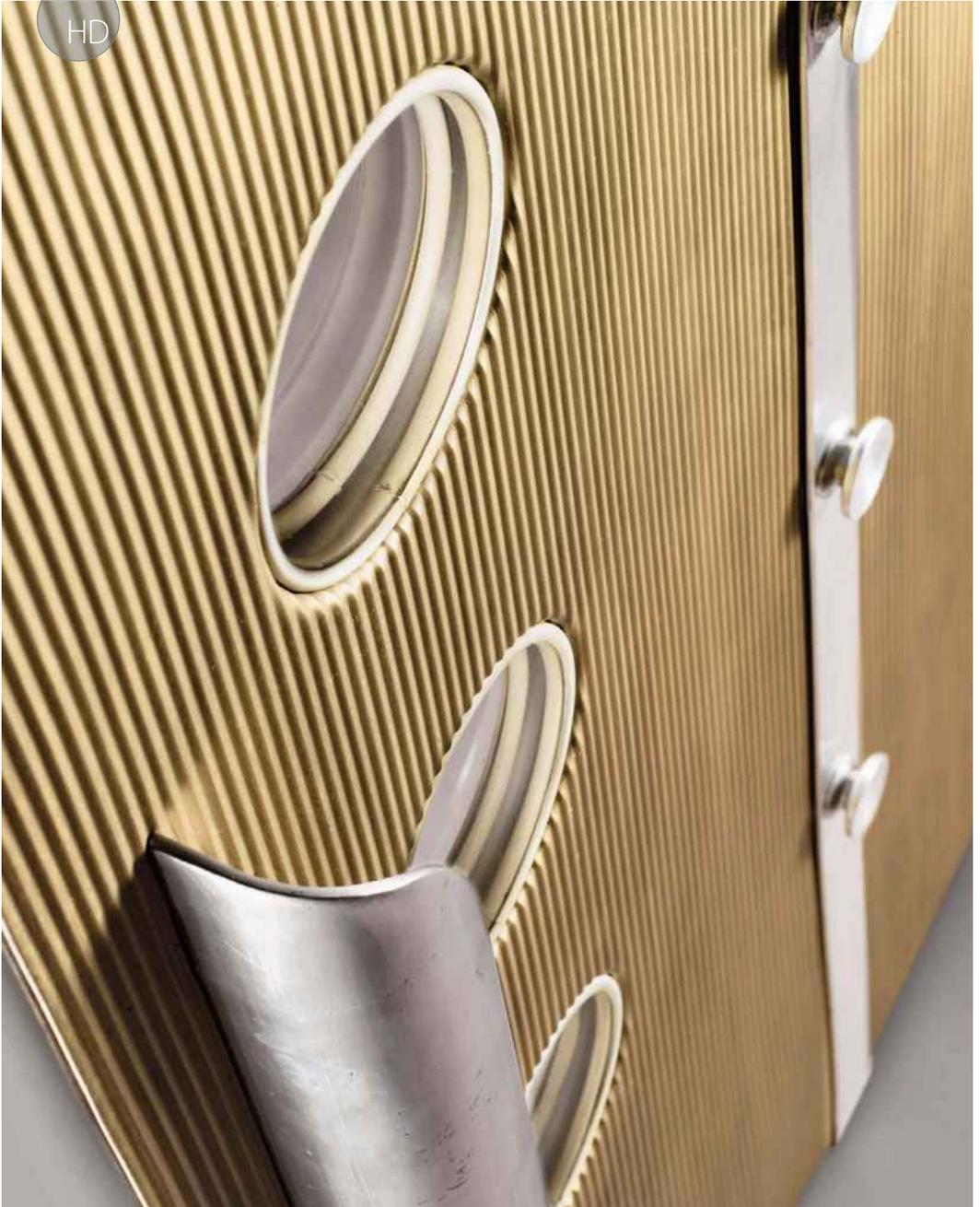
Anne Foster

From the Aluminium Centenary Pavilion

These two fine aluminium doors have an elegant beauty that even the most conservative collectors could hardly deny. The linear purity and sober materials and colours give a classical feel to this creation, due to the great Jean Prouvé, no less. Belonging to a private collection, these porthole doors come from the celebrated Aluminium Centenary Pavilion built by Prouvé on the banks of the Seine in Paris in 1954, then reconstructed in Lille two years later. There it became an exhibition hall, where it weathered the years with relative success until plans were made for its destruction. It was saved by being listed as a historical monument, and is now in the exhibition park at Villepinte, near Paris. So much for the anecdotal information about its past. We can also appreciate the considerable role played by Jean Prouvé, the inventor of several building methods as well as the idea of nomadic architecture. Meanwhile, these doors (100,000/150,000) will be the stars of a sale in Paris on 6 June (Sotheby's), along with a herd of sheep by François-Xavier Lalanne (200,000/250,000) and a collectible desk by Jacques-Emile Ruhlmann.

Stéphanie Perris-Delmas

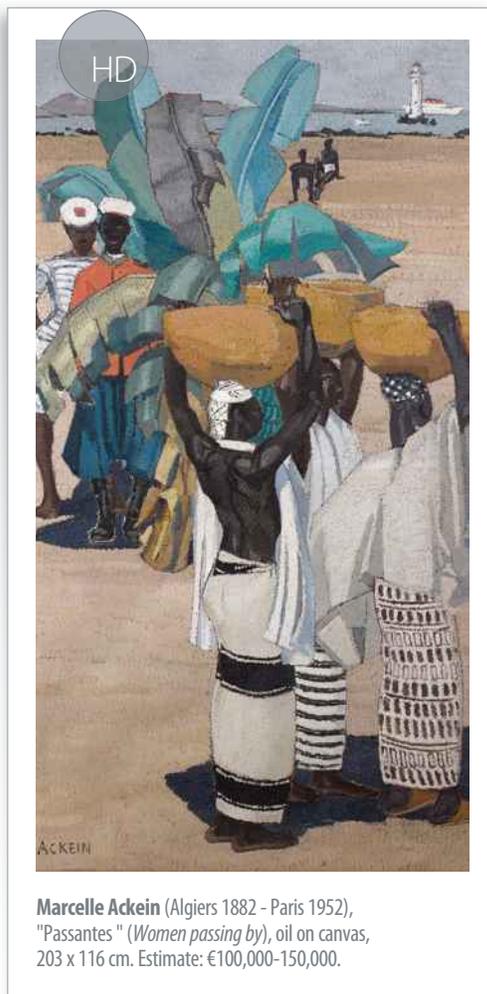
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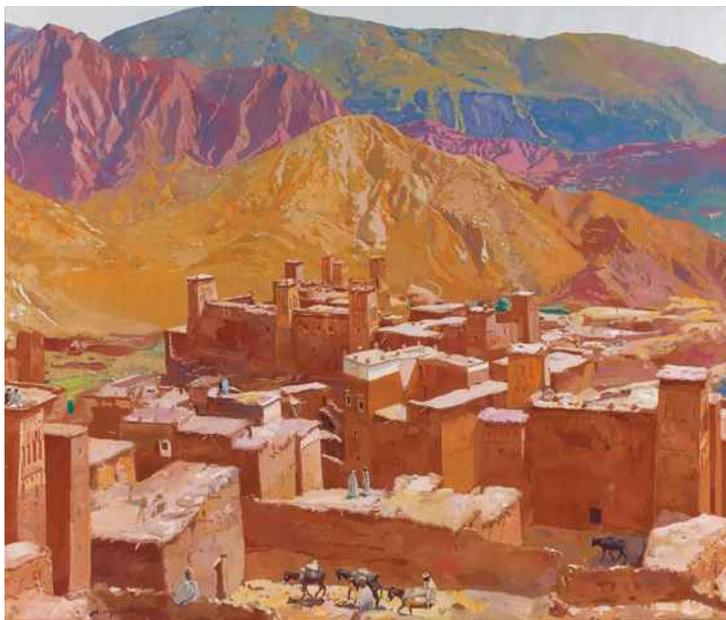
UPCOMING

A wind **from the Orient**

From the very first hammer blows, the ambiance will be well-established: that of the Morocco of Jacques Majorelle and his contemporaries. Édouard Edy-Légrand ("Femme en bleu", €120,000/180,000) for example, and above all Marcelle Ackein, whose impressive scene of daily life in Black Africa in the mid-1930s is an appealing example of his style. In these "Passantes", the stylised forms treated in solid colours are juxtaposed with thick vertical dabs of paint (€100,000/150,000). But we return to the master himself, whose nine paintings – nudes, landscapes of the Atlas mountains and scenes in Marrakech – are now taking the road to the auction room. One in particular is eagerly awaited: a work from the early Forties, "Le Marché de Bab Doukkala, Sidi Ben Abes" (the marketplace of Bab Doukkala in Sidi Ben Abes), which draws the viewer into a succession of planes in an atmospheric sheep and goat market. "Souk à Marrakech, 1920" (Souk in Marrakech, 1920) illustrates the artist's early work in Morocco. Obligated by the local authorities to stay close to the town, the artist painted a whole series of picturesque compositions where the silhouettes are suggested, the light is subtle and the palette less luminous than it would subsequently become. The next part of the sale takes us to the world of Orientalist painting in the second half of the 19th century. Not that of Eugène Delacroix, but of his contemporary Georges Washington, a specialist in groups of horsemen. Here we see his "La Baignade des chevaux", a work probably painted in 1895 in the province of Constantine, showing a creek by the Mediterranean with various men in djellabas conversing in small groups (€180,000/220,000). This



Marcelle Ackein (Algiers 1882 - Paris 1952),
 "Passantes" (*Women passing by*), oil on canvas,
 203 x 116 cm. Estimate: €100,000-150,000.



Jacques Majorelle
(Nancy, 1886 - Paris, 1962),
"Kasbah de l'Atlas," gouache on
paper, 89 x 108 cm.
Estimate: €200,000-250,000.

painting, like six others, comes from the collection of a couple of enthusiasts educated in an artistic milieu devoted to Étienne Dinet. Here we find "El Kantara", a panoramic view of mountains painted by Maurice Bompard in around 1890, (€140,000/180,000), and a "Retour au village" (Returning to the village) by Eugène Girardet, showing the huge desert region of the High Plateaus in South Algeria (€130,000/160,000). €70,000/90,000 is expected for "Les Quais d'Alger, 1895" by Francisque Noailly: a painting with a silversmith's precision and a restrained palette of pinkish beiges and blues. Not from the collection this time, two works are worth noting for the fierce bidding they are sure to inspire: "La Traversée de l'Oued" (€300,000/400,000) and "Nuit étoilée, le chasseur" (€250,000/350,000). The first shows four young boys, half-uneasy and half-amused, their arms around each other's shoulders, the second a craggy-faced man focusing on his quarry among

arid hills. These two paintings belonged to the collection of Général Lacquière, mayor of Saint Eugène, near Algiers, and were kept in his family. So who painted them? Étienne Dinet, of course... **Claire Papon**

USEFUL INFO

Where ?	Paris - Hôtel Marcel-Dassault
When ?	5 June
Who ?	Artcurial - Brist - Poulain - F. Tajan auction house
How much ?	€3-4M

NEWS IN BRIEF



◀ Andrea Guarnerius

Estimated at 55,000-60,000, this violin made in Cremona in c. 1670-1680 will be the main piece in a major sale of string instruments taking place from 5 to 7 June in Vichy (Vichy Enchères auction house). Andrea Guarnerius was one of the most famous Lombard string instrument makers in the 17th century. A member of the Guarneri dynasty, he was the pupil of Antonio Stradivari at Niccolò Amati's workshop.

Magical ivory

Hei Tiki – hanging man – pendants are among the most widespread Maori objects. They are "manatunga", meaning full of the power and prestige emanating from ancestors, and thus sacred. A kind of intermediary, they eliminate distance from them, protecting their owners and bringing them riches and esteem. Worn, naturally, during important events, these "hei tiki" were passed down as legacies to the succeeding generations, and carefully preserved in wooden treasure boxes carved on all sides, hung from the beams in the chief's house. The pendants drew the attention of explorers in the 18th century, and became very fashionable during the following century. The oldest of them were made from axe blades. Today they often go under the hammer for considerable sums. In a few days we will know the result for this one, estimated at €25,000/35,000, which is up for sale on 4 June in Paris (Castor - Hara auction house).

Claire Papon



Ceremonial dress of a Marshal of the Empire

Admire this ceremonial dress richly highlighted with refined embroidery, designed for a Marshal of the Empire. To date, this is the only one listed in private hands, as we learn from the Binoche & Giquello auction house, which will be selling this national treasure on 20 June at Drouot. Michel Ney, Duke of Elchingen, Prince of the Moskowa and commander-in-chief of Montreuil, wore it at the Emperor's coronation in Notre Dame, Paris, on 2 December 1804. It has remained in the family ever since. The embroideries were executed by Augustin Picot, embroiderer to the emperor. We know of one another ceremonial mantle and dress: the one belonging to Marshal Jean Lannes now in the Musée de l'Armée de Paris.

Stéphanie Perris-Delmas



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Auction in Paris, Monday 25 June, 2012

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Alfred De DREUX (Paris 1810 – 1860)
Le Voleur, lévrier avec un os
Toile. 26 x 32 in.



François J.-L. BOULANGER (1819-1873)
Vue de la place du marché de Gand
Huile sur panneau. 14 x 19 in.



André LANSKOY (1902-1976)
Composition abstraite jaune, bleue
Huile sur toile. 24 x 29 in.



Frans VERHAS (1827-1897)
Jeune femme en kimono dans un intérieur
Huile sur panneau. 26 x 19 in.

Catalogue online www.gazette-drouot.com

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VINCENT WAPLER

Commissaire-Priseur

Auction in Paris, Monday 25 June, 2012



Gaspar NETSCHER (Heidelberg 1636/1639 – La Haye 1682)

Boy with a scapdish and pipe

Panel. 11 x 9 in. Signed and dated lower left *CANetscher. Ft. / 1679*

Coll. Jan Kleijnenberg, Leyde ; Coll. Baron Arthur de Rothschild.

Auction Monday 25 June 2012 at 2 pm - Drouot room 5 - 9, rue Drouot 75009 Paris
Viewing on Saturday 23 June 2012 from 11 am to 6 pm & Monday 25 June from 11 am to 12 am

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UPCOMING

Handwritten letter in English **by Napoleon**

While some 35,000 to 40,000 letters from Napoleon I are listed, generally dictated, texts entirely in his own hand are a great deal rarer, especially after his accession to the throne in 1804... So a letter written by the Emperor in English is quite something! We know of only three: one is now in the Bibliothèque Nationale de France, one is in private hands – and the third is to be offered in this sale dedicated to the Empire. So how did Napoleon come to study the language of "treacherous Albion"? Once in British hands after his defeat at Waterloo, the illustrious prisoner decided to learn his enemy's language. So he took his first lessons from the Comte Las Cases on the English ship taking him to the island of Saint Helena in the middle in the south Atlantic. Having emigrated to London during the Revolution, the Comte Las Cases was the ideal person to become his teacher. The idea was that the fallen Emperor should be able to keep up with current

goings-on by reading the news. And he very quickly got caught up in it. With plenty of time on his hands, he used his considerable powers of concentration to rise to this new personal challenge, soon devoting up to five hours a day to his studies... with varying degrees of success. The results were mixed – his reading was certainly better than his writing, and a great deal better than his speaking. However, Napoleon was proud of his progress and took advantage of his new-found skills to write a letter to Las Cases. The language of his jailers followed him even into his sleep. Making good use of the night hours, he wrote this missive, the third to Las Cases, during the night of 8 March 1816, as the latter notes in his "Mémorial de Sainte-Hélène". "It is two o'clock after midnight, I have enow sleep, I go then finish the night into to cause with you..." The language is broken, but the intention to make conversation with his teacher is praiseworthy. The trace of a red wax seal with the imperial arms can still be seen on the letter, sent to the writer of memoirs with a dubious address: several words have been confused with others, probably due to an over-hasty reading of the translations suggested by the dictionary.

Sophie Reyssat

USEFUL INFO

Where ? Fontainebleau

When ? 10 June

Who ? Osenat auction house. Mr. Nicolas

How much ? €60,000/80,000

See the catalogue : www.gazette-drouot.com

Napoleon I, handwritten letter in English to Emmanuel de Las Cases, Longwood [on the island of Saint Helena], 9 March 1816, 3/4 p. in folio on English paper watermarked "Curteis & son 1805", handwritten address on the back.

Count Casse

at his bank

very close

or in paste

how above
 give account from anything
 even to day of first january thousand eight
 you shall have for this years a letter from lady
 Casse that shall you learn what himself and lady
 well if she had receive the your orders.

UPCOMING

Queens of the night at the **Folies-Bergère**

During the Liberation, Les Folies Bergère billed the show "La Folie du rythme", starring Charles Trenet in a singing turn. In 1948, the girls dressed in sequins and feathers included a young aristocratic girl from Poland who had just been freed from a concentration camp. Her name was Hélène. Almost thirty years afterwards, this girl - now Hélène Martini - bought this home to the shows given by the "petites femmes de Paris". Soon after her arrival in Paris, she met, in a bookshop, Nashat Martini, a Syrian lawyer who had fled to France. The couple bought their first cabaret hall, which went bankrupt. But they doggedly carried on, and Hélène ended up running a number of 'temples of the night', including Pigall's and Raspoutine. Although widowed in 1960, she continued to manage the cabaret halls and, from 1974 until September last year, the jewel in her crown: the celebrated Folies Bergère, with its tableaux and the famous descent of the staircase featuring its splendid girls. After selling the cabaret, Hélène



"La Loïe Fuller" poster by Chéret,
Chaix Print Works, 87 x 24 cm. Estimate: €300/400.

Martini also decided to sell her collection of costumes, posters and drawings by Erté and Michel Gyarmathy, the stage director and designer at the Folies for 56 years. One of these "trucs en plume" was worn during the 2002 "Nuits de Folies" show for the procession down the stairs. The group followed this with a medley of tunes from the films "Moulin Rouge", "West Side Story" and "Grease". David Belugou had designed the sets and costumes. The display of costumes, drawings and memorabilia from the Folies Bergère, with estimates from €30 to €1500, evokes the long history of this Parisian Mecca with its legendary artists and captains, who have included Maurice Chevalier, Mistinguett, Joséphine Baker...

Anne Foster

USEFUL INFO

Where ? Paris - Palais de la Bourse

When ? 9 and 10 June

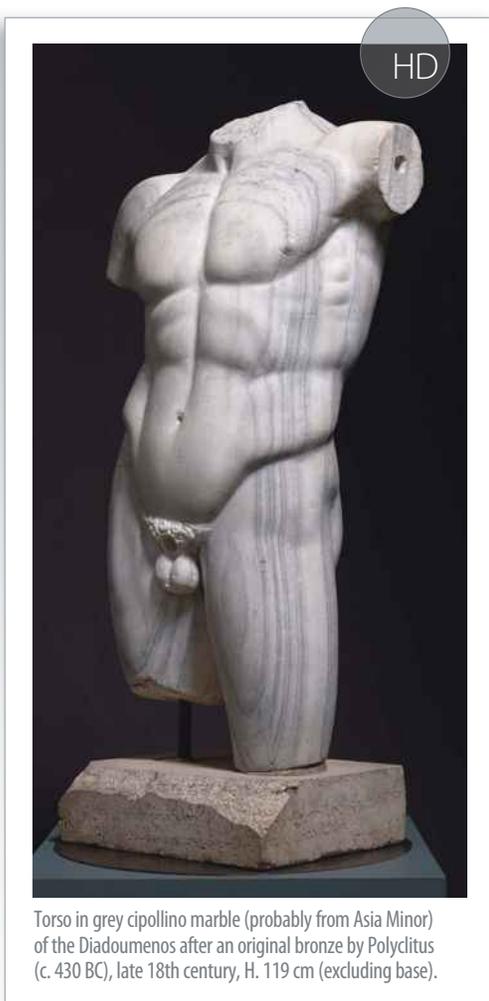
Who ? Bailly-Pommery & Voutier
Associés auction house

Sheath dress with sequins and paste jewellery and red tulle bottom (€200/€500). Red cap with paste jewellery decorated with red feathers and red and white tufts (€50/€80). Male outfit comprising a black tailcoat with paste and sequin braiding, red and black trousers with paste decoration, red top hat edged with paste and a pair of black patent shoes with heels (€80/100).



UPCOMING

Passion **for the past**



Torso in grey cipollino marble (probably from Asia Minor) of the Diadoumenos after an original bronze by Polyclitus (c. 430 BC), late 18th century, H. 119 cm (excluding base).

You would think it a genuine object from antiquity, so convincing are its patina and quality of execution. It even fooled Wright S. Ludington, the famous American collector of modern paintings and antiquities, when he acquired it in the early 20th century and displayed it in the gardens of Val Verde, his home in Santa Barbara. At the end of the 18th century, rich tourists, devotees of the Grand Tour (a journey that every gentleman or aristocrat had a duty to make to see Italy's masterpieces) could acquire magnificent replicas, which wily dealers would sometimes pass off as Roman items. This life-size nude torso stands out for both the quality of its sculpture and the choice of material. The work shows a life-size athlete tying the victor's fillet around his head, a gesture explaining the designation diadoumenos. The musculature is rendered with remarkable care, but also striking is the use of the coloured veins in cipollino marble – rarely used in sculpture – to emphasise the anatomy. **Claire Papon**

USEFUL INFO

Where ?	Paris -Drouot - room 7
When ?	6 June
Who ?	Frayse et Associés auction house. Mr. Tarantino
How much ?	€80,000-120,000

See the catalogue : www.gazette-drouot.com



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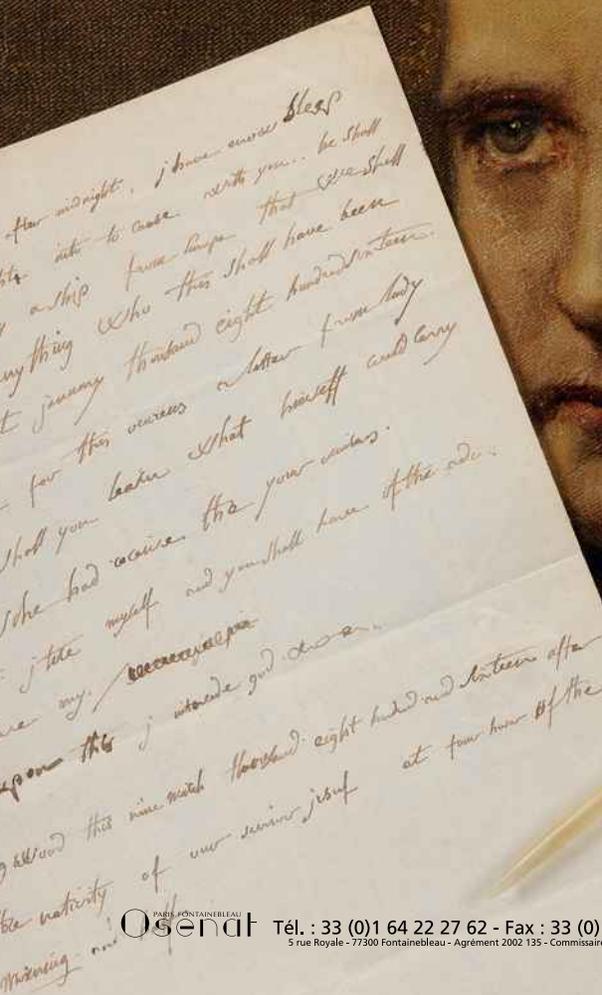
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Sunday 10th June

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and future memoirist:

*"It is two o'clock after midnight, I have enow sleep,
I go then finish the night into to cause with you..."*

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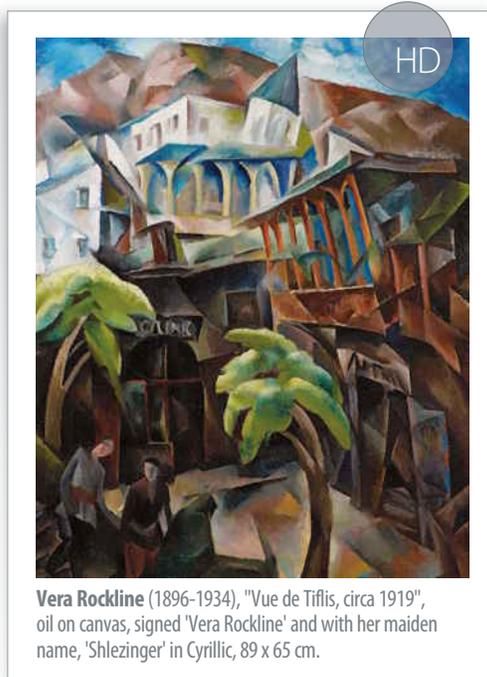
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UPCOMING

Vera Rockline a memento of Tiflis

We are familiar with this Russian artist's charming portraits of languid women, often naked, with their Rubens-like sensuality. Vera Rockline also painted remarkable landscapes, especially at the beginning of her career when, influenced by her teacher, Alexander Exter, she followed the precepts of Cézanne. This representation of Tiflis, painted circa 1919, is a very fine example of these early works. The artist, then aged about twenty, was living in this town in Georgia on the banks of the Kura with her husband. She left two years later to pursue her passion for painting in the heart of Paris, then the capital of the arts and all things modern. But for the time being, and throughout the two years she spent in Tiflis, the artist produced a series of paintings and drawings depicting the city, in which she proved a true heir to Cézanne with fragmented planes, multiple perspectives and a subdued range of colours – the same style found in "Les Joueurs de cartes" of 1919, in



Vera Rockline (1896-1934), "Vue de Tiflis, circa 1919", oil on canvas, signed 'Vera Rockline' and with her maiden name, 'Shlezinger' in Cyrillic, 89 x 65 cm.

USEFUL INFO

Where ?	Paris - Drouot
When ?	20 June
Who ?	Claude Aguttes auction house
How much ?	€220,000/250,000

See the catalogue : www.gazette-drouot.com

which she acknowledged her debt to the great master from Aix. The latter painting, sold in June 2006 in London (Christie's), is one of her best-selling works (£2,057,250). Meanwhile the picture here, painted in the same period according to the same avant-garde principles, was bought from the Galerie Balzac in 1975. Having never left its owner's collection since, it is now to be put on public sale for the very first time.

Stéphanie Perris-Delmas

UPCOMING

Tianqiuping-form vase in **blue glazed porcelain**

Asia looks set to start tongues wagging again in the auction room. This sale has plenty to mobilise Asian enthusiasts, well-known for their excitement when it comes to objects inherited from their dazzling civilisation. This auction is supplied from a number of provenances, including a collection of 118 tsuba from René Lecuir's collection, built up during the Thirties in the artistic milieu of Montparnasse. Well worth a look is a huanghuali mirror with openwork decoration showing the four arts of the scholar, standing on a base richly sculpted with cranes (€150,000/200,000), and a libation cup in rhinoceros horn from the 17th or 18th century (€100,000/150,000), genuine bestsellers at sales over the past few seasons. But even more fascinating is the catalogue's standard-bearer: this delicate tianqiuping-form vase in blue glazed porcelain. As well as sporting the Qianlong Emperor's six-character stamp in zhanshu, it has remarkable "ji lan you" decoration in dark blue, a colour that reached its apogee during the reign

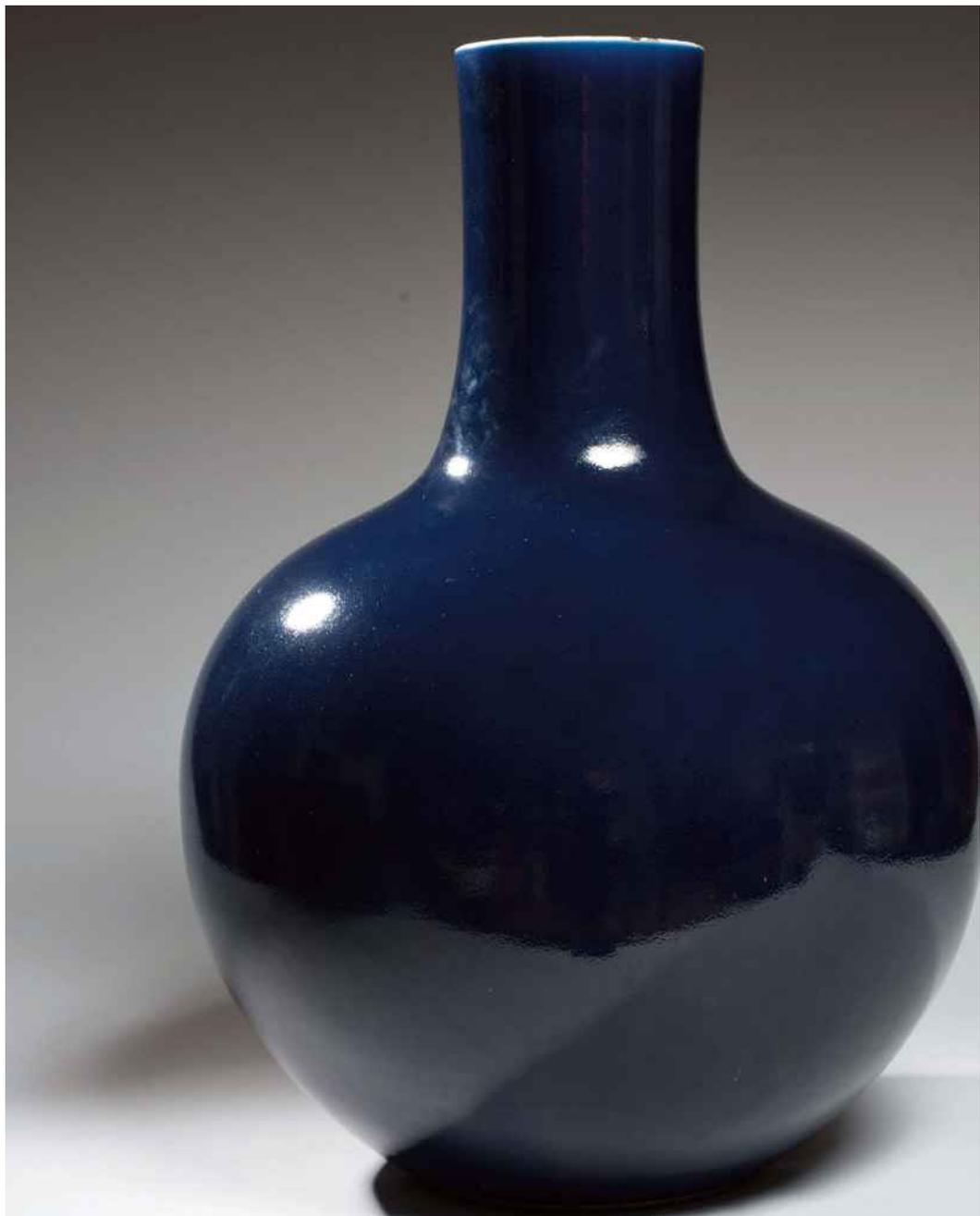
USEFUL INFO

Where ?	Paris - Drouot
When ?	14 June
Who ?	Piasa auction house
How much ?	€1,2M



of this emperor. We know of Qianlong's passion for the arts inherited from the past, including this celebrated shade, also known as "sacrificial blue", which appeared in the Xuande period. With the help of Tang Ying, director of the Jingdezhen factory, Chinese production then reached a peak, nourished by several centuries of innovation...

Stéphanie Perris-Delmas





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SCULPTURES AND PAINTINGS

Monaco - July 2012 - Sale in preparation

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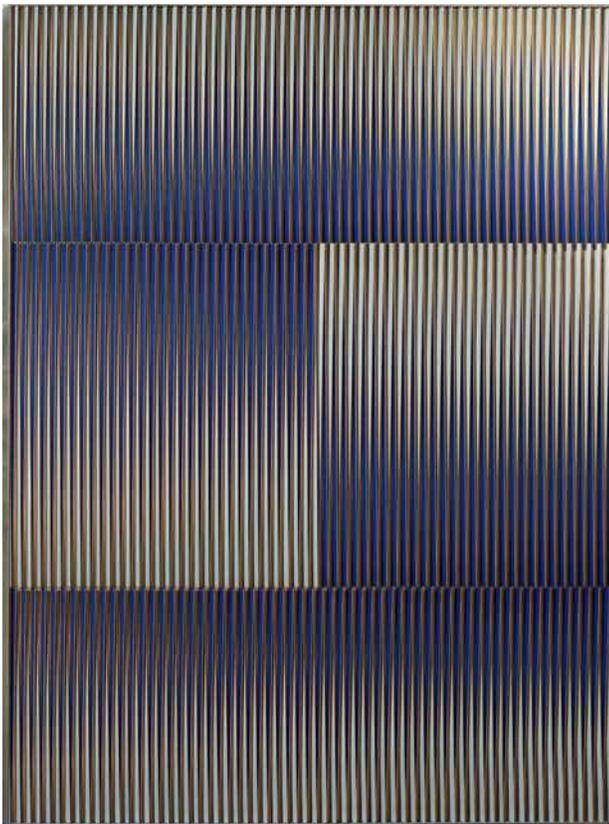
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P. PICASSO - H. LEBASQUE -
T.-E. BUTLER -

Private collection

Collection of South African paintings
from the 50s: A. PRELLER -
G. SEKETO - W.-W. BATTIS...

Collection of South American works
preserved at the headquarters of a
big company

C. CRUZ-DIEZ - D. PEREZ-FLORES -
P. QUILICI - A. BARRERA - I. KESERU...



EXPERT :

Marc OTTAVI

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*Carlos CRUZ-DIEZ
(born in 1923)
Physionomie 1.189,
180 x 135 cm*

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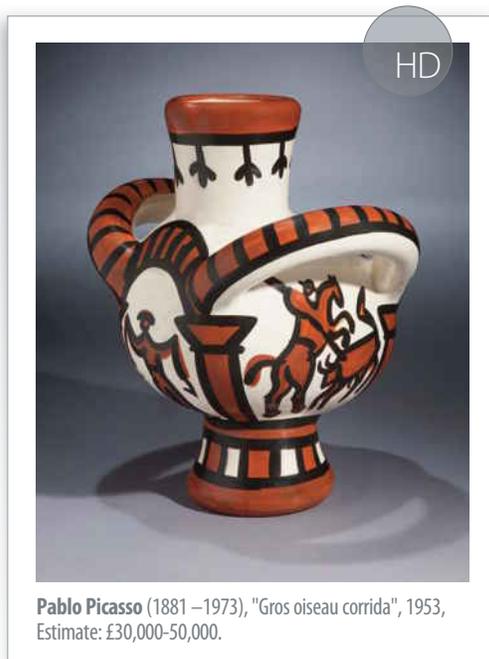
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UPCOMING

Madoura collection from Alain Ramié

The 'Madoura Collection of Picasso Ceramics' auction, will give collectors the unique opportunity to purchase the finest examples of Picasso's idiosyncratic ceramic works directly from the pottery factory where he created them. The collection comprises 550 ceramics, all in immaculate condition, as well as a fascinating variety of photographs, prints, posters and furniture from the Madoura factory, all of which have been put on sale by Picasso's long-time friend and colleague Alain Ramié, son of Madoura Pottery owners Georges and Suzanne Ramié. The great artist developed a passion for creating ceramics after he visited the factory in Vallauris in 1946, and was delighted to be employed as one of its artisans and to work in its simple, humble atmosphere, where he could immerse himself in the creative spirit of the place and escape the hurly-burly of his international celebrity status. The star pieces in this special sale include the striking "Grande vase aux danseurs" from 1950 (expected to reach between £70,000 and 100,000), and "Gros oiseau



Pablo Picasso (1881 –1973), "Gros oiseau corrida", 1953, Estimate: £30,000-50,000.

USEFUL INFO

Where ?	London
When ?	25 - 26 June
Who ?	Christie's auction house

corrida" from 1953, a beautiful glazed earthenware piece with bold colours and an unusual, shapely form (£30,000 - 50,000). Coming to auction directly from the factory in which they were made, these special pieces are not just aesthetically pleasing, but also map out 24 years of a continually developing creative process, during which Picasso refined his skills in the medium and spent some of the happiest times of his life.

John Price



GUERE MASK. IVORY COAST. HEIGHT 36 CM. ESTIMATE €120,000-180,000

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UPCOMING

Champagne from the ocean depths

This is a story of water and wine... In 2010, Anders Näsman and his team found the wreck of a schooner at the bottom of the Baltic. Where did she come from, and where was she going? Nobody knows, nor the date that she sank. However, the wreck contained a modest treasure in the form of 145 bottles of champagne, 79 of which turned out to be drinkable. Now the story moves to the world of the art market. The Aland Islands, an archipelago of 6,500 islands (only 80 are inhabited), make up one of Finland's provinces, and the regional government, headquartered in Mariehamn, found itself to be the owner of this cargo. Last year, it put two of the precious bottles up for sale: one, a Veuve Clicquot, broke a world record at €30,000. On the strength of this success, the government decided to do it again, and after an invitation to tender, appointed a French company to organise an auction. Eleven precious flasks, each estimated at around €10,000, will be up for sale: six Juglars (a company that disappeared in 1829), one Heidsieck and four Veuve Clicquots. The



USEFUL INFO

Where ? Mariehamn (Finland)

When ? 8 June

Who ? Artcurial

profits will be used for the protection of the Baltic ocean depths and to further submarine archaeology and maritime history. These are the oldest bottles of champagne ever found: experts date them between 1841 and 1850. And now, eager to be involved in this extraordinary sale, Veuve Clicquot itself will be adding a number of rare bottles hitherto stashed away in its wine stores. So this is a sale that looks distinctly promising – especially since the champagne market is on the up: a trend that began in 2010.

Xavier Narbaits

Auction days

June 19–21, 2012

91st Art Auction

Old Masters

June 19



Albrecht Dürer
(Follower of)

Philip the Handsome

Oil on wood
€ 80,000–150,000

19th Century Painting

June 19



Jean-Baptiste Armand
Guillaumin

(Paris 1841–1927 Paris)

Two pigs

Oil on canvas, 68 x 33 cm, 1892
€ 7,000–14,000

Antiques

June 20



Josef Carl Klinkosch

Bowl, Property of the royal couple
Emperor Franz Joseph I. & Elisabeth,
Vienna, end of the 19th century
Silver, H. 21 cm, Dm. 33,2 cm, 2.270 g
€ 8.000–16.000

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Art Nouveau
June 21



Lötz
Franz Hofstötter
(1871 München–1958)
Vase, Johann Lötz Witwe,
Klostermühle, 1900
€ 12.000–20.000

Classical Modernism
June 21



Alexander Rothaug
(Vienna 1870–1946 Vienna)
Pompeian bath
Oil on canvas, 68 x 100 cm
€ 30.000–60.000

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UPCOMING

George Daniels' collection

Petrolheads all over the globe are well aware that the Goodwood Festival of Speed is one of the world's greatest annual celebrations of the motor vehicle. This year's showcase of automotive delights will be further enhanced by the Bonhams sale of an impressive collection of vehicles owned by legendary watchmaker George Daniels. Daniels himself was considered quite a hero in the world of horology as one of the few modern watchmakers who could individually conceive, design and hand-make watches of extraordinary quality. He was also the inventor of the co-axial escapement (a device for driving the watch mechanism), which has been described as the greatest timepiece invention of the last 250 years. We could say that his taste in vehicles

was equally impressive. The collection includes seven of Daniels' cars and two motorcycles, all expected to clock up over £8M. The highlights of the sale include a colossal 1932 Alfa Romeo Touring Spider, once driven by motor racing hero Sir Henry 'Tim' Burkin and, after a hugely successful competition career, owned by Mussolini's Air Force Minister (£2.5-4M). Another star of the collection is a beautiful twelve-litre 1908 Itala Grand Prix car, which won the fastest lap at the Brooklands All-comers competition in 1910 (£1.5 – 2.5M). With such iconic examples of automotive history, this sale will certainly serve as an exciting complement to Goodwood's thrilling festivities. That will be sold on 29 June in England Goodwood Tapestry Lawn.

John Price



Rolls Royce Silver Ghost
'The Corgi', 1912.
Estimate: £2M

UPCOMING

Daphne Guinness Collection

Certain sales in the auction world are exciting for the fascinating personalities with whom they are associated as well as the lots they contain. The sale of 'The Daphne Guinness Collection; Sold to Benefit the Isabella Blow Foundation', at Christie's in South Kensington, is one of these events. This enthralling collection consists of 100 of the finest examples of cutting-edge contemporary fashion, designed by Alaïa, Gareth Pugh and Lanvin, amongst others, which were owned and worn by the iconic fashionista herself. One cannot fail to be amazed, for example, by these incredibly striking Lady Bell platform ankle boots in red metallic leather: as much impressive conceptual art pieces as fashion items (estimated between £1,500-2,000). But perhaps the



Noritaka Tatehana,
Pair of 'Lady Bell' heel-less platform ankle boots with rear zip fastener, stamped 'Noritaka Tatehana' on the soles.
Estimate: £1,500 - 2,000.

USEFUL INFO

Where ? London

When ? 27 June

Who ? Christie's

How much ? £100,000

highlight of the sale is the unique haute couture metallic silver gown with bell-shaped skirt and padded shoulders created especially for Daphne by top fashion designer Alexander McQueen in 2008 (estimated between £15,000-20,000). This is one of the many single-owner fashion collection sales staged by Christie's since 1978, the latest being the prestigious auction of the Elizabeth Taylor Collection in 2011. All profits from this sale will go to the Isabella Blow Foundation (started by Ms. Guinness to support emerging talent in the fashion world) and several mental health charities.

John Price

FISCHER

Fine Art Auction Sales



1) Book of hours, France, around 1500. Estimate: EUR 15'000/25'000. 2) Jewellery, please see www.fischerauktionen.ch for more details 3) Le Corbusier; Comitee table, LC/PJ-TAT-14-B. Estimate: EUR 25'000/40'000. 4) - 7) Premium snuff boxes, please see www.fischerauktionen.ch for more details. 8) Albert Anker; Still life with coffee. Estimate: EUR 830'000 / 1'250'000. 9) Jean Raoux; Clio the muse. Estimate: EUR 35'000/50'000.

FISCHER

Fine Art Auction Sales



- 1) Alberto Giacometti, Inside a café. Estimate: EUR 100'000/150'000.
- 2) Camille Pissarro, Bathing women on a riverfront (detail). Estimate: EUR 291'00/375'000.
- 3) Gino Severini, "Gavroche" (detail). Estimate: EUR 125'000/166'650.
- 4) Lucio Fontana, Space concept. Estimate: EUR 333'000/500'000.
- 5) Pierre-Auguste Renoir, The lady in the black robe. Estimate: EUR 500'000 / 666'000.

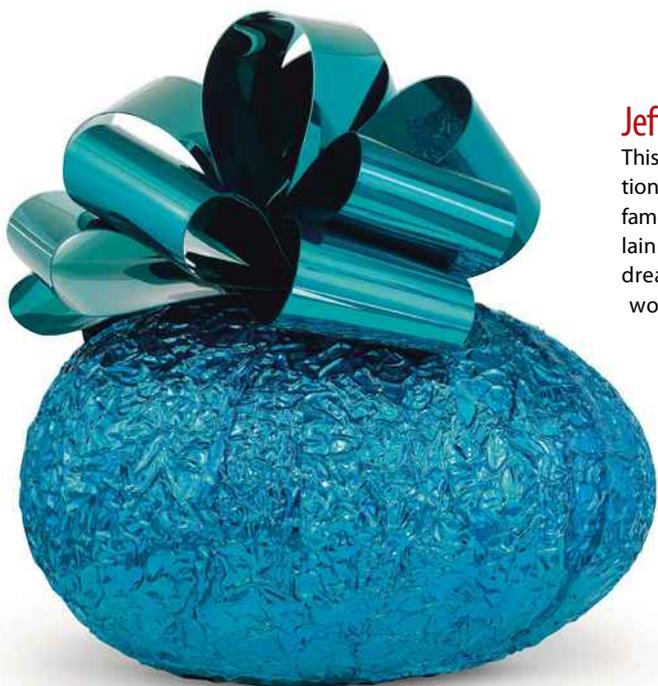
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Fine Art Auction Sales
13 to 15 June 2012

Preview
2 to 10 June 2012

Online catalogue on
www.fischerauktionen.ch

NEWS IN BRIEF



Jeff Koons

This Baroque egg belongs to the so-called "Celebration" period that Jeff Koons began in 1994, after his famous ready-mades and unashamedly kitsch porcelain sculptures. Since then, the American artist has dreamed up a number of monumental, gleaming works with perfectly designed bodies, which can currently be seen at the Fondation Beyeler in Basel.

On 27th June, at a London sale staged by Christie's, this turquoise egg will be offered for sale, estimated at £2.5-3.5M. No need to repeat that the celebrated plastic artist is the darling of the international scene, with works selling for millions. In New York in November 2011, an orange specimen from the series of five sold for \$6.2M.

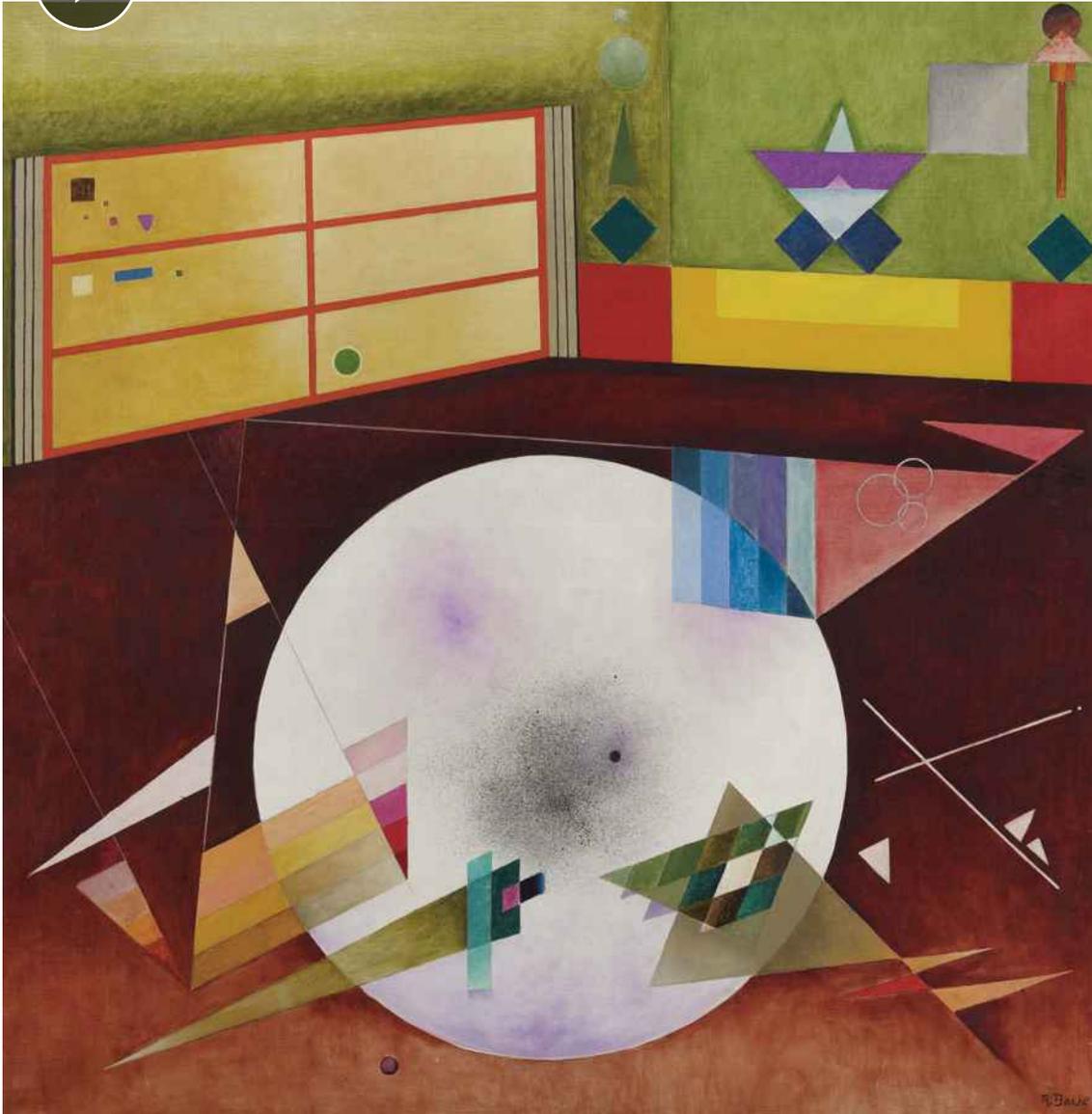


From Guggenheim collection

The Van Ham auction house has become a specialist in the works of Rudolf Bauer. Since 2010, it has achieved the two best results recorded for paintings by the German artist. The spring sale on 5th and 6th June is no exception to the rule. For this modern and contemporary art sale in Cologne, which also includes several works by Emil Nolde and Karl Hofer, Van Ham is offering a 1936 composition by Bauer entitled "Light Circle" (€350,000 - 450,000). The pain-

ting, which betrays the influence of Kandinsky, was part of the Solomon R. Guggenheim collection in New York. When you know that the discovery and knowledge of Bauer's avant-gardist work owes much to the American collector, this provenance has a particular significance. Solomon Guggenheim was one of the first to take an interest in the artist's work from the end of the Twenties.

Stéphanie Perris-Delmas





AUCTION RESULTS

FIND AUCTION RESULTS ON THE INTERNET

W



RESULTS

Ferreira silver bestiary

The rating for a dynasty of 20th century Portuguese silversmiths was given a serious boost thanks to twelve lots from a collection from Porto. Most of the pieces were by Luiz Ferreira. He founded a company in Porto in 1897, establishing its pedigree by writing a new page in the modern history of the silversmith's trade in Portugal – an adventure continued by his son David. Their animal creations lie somewhere between faithful naturalism and a more dreamlike stylisation, as with this elk. In 2009, the centenary of Luiz Ferreira's birth was celebrated by the publication of a book, in Portuguese, by Gonçalo Vasconcelos e Sousa. The prices achieved at Drouot are seemingly the highest ever recorded in a public sale for works by the family. This elk, made in 1974, dominated the proceedings by bounding up to €173,488. Preferring to take things steadily, a tortoise from circa 1970 came second with €73,110. Its shell is very life-like, as are its head and feet, and its eyes are made of glass. A silver guilloché elephant with ivory



toenails and tusks, and moveable ears and tail, trumpeted all the way to €22,305. Meanwhile a rhinoceros charged up to precisely €19,200. Its body is made of sculpted wood, its head and toenails of silver, its two horns of ivory and its eyes of garnet. Imaginary beasts were also in the running, with a pair of unicorns from circa 1970 prancing up to €28,500. These are in guilloché chased silver, with ivory horns and hooves and garnet eyes. Made by Luiz with his son David, a dragon from the same period, in chased silver with an entirely articulated body, went for a sizzling €13,630. As you can see, the Ferreiras excelled in mixing silver with other natural materials of varying degrees of preciousness...

Sylvain Alliod

USEFUL INFO

Where ?	Paris-Drouot
When ?	4 May
Who ?	Le Brech & Associés auction house
How much ?	€352,057

HD



RESULTS

Metternich's Europe in miniature portraits

Behind the collection of miniatures depicting the guests of Prince Clement Wenceslas Metternich (1773-1859) we find the passion of his wife, Princess Melanie, for this type of portrait. The 248 compositions, making up the 177 lots in the catalogue, all found takers. As we know, Melanie Zichy-Ferraris (1805-1854) was the third wife of the "policeman of Europe", and their marriage was celebrated on the 30th January 1831. The young lady was already accustomed to the brilliant living rooms frequented by the political figures of her time, including that of her mother's, Wilhelmine von Ferraris (1780-1866), which was one of the Meccas of Viennese high society. The Countess was even courted by Tsar Alexander I during his stay in Vienna, after the Congress of Aachen in 1818. Her daughter Melanie had her eye on Metternich early on... In 1812, the Prince commissioned a young artist, Moritz Michael Daffinger, to paint a

portrait of his four children from his marriage to Princess Eleonora. This is the first listed example of a miniature painted by Daffinger, who had learnt this technique on porcelain at the ceramics factory in Vienna. That same year, he got to know Jean-Baptiste Isabey and commissioned a portrait from him to discover his secret, for Isabey was the first to systematically use paper instead of ivory. Metternich's patronage served as a stepping stone for Daffinger during the Congress of Vienna in 1814-1815. In 1833, Melanie commissioned him to produce a portrait of her husband, designed to decorate a gold box. This miniature was bought for €1,240. In 1837, the Princess commissioned her first portrait from "Isabey of Austria". He could not produce all 248 portraits in the collection, and was assisted by other artists, collaborators and students, notably Joseph Kriehuber. Right at the beginning of the sale, the Musée du Louvre pre-empted the portrait of the Princess by her favourite painter for €4,956. However, the highest bid, €105,332, went to Iwan Winberg, a Swedish miniaturist from the Saint Petersburg Academy. His subject, Nicolas I, explains why this piece attained a world record price for its artist: the Tsar himself had signed and annotated the portrait sent to the Princess via his ambassador, Tatischev, in February 1838. Daffinger in turn signed the portrait of Count Dmitri Tatischev on 25th June 1837, which fetched €16,110. Members of the Russian sovereign's entourage were highly sought after, selling for prices far higher than their estimates. The 1837 watercolour touched up with gouache by the Russian Woldemar Hau of Count Alexander Feodorovich Orlov, favourite of Catherine the Great and a brilliant diplomat, went for €34,698: a world record for the artist. **Sylvain Alliod**

USEFUL INFO

Where ?	Paris-Drouot
When ?	4 May
Who ?	Beaussant - Lefèvre auction house. Mssrs de Bayser
How much ?	€1,088,761

HD

€105,332 Iwan Winberg (1798-1851),
"Tsar Nicolas Ier de Russie" (1796-1855),
Töplitz, 25 July/7 August 1838, watercolour
gouache with black pencil lines, 20 x 15 cm.

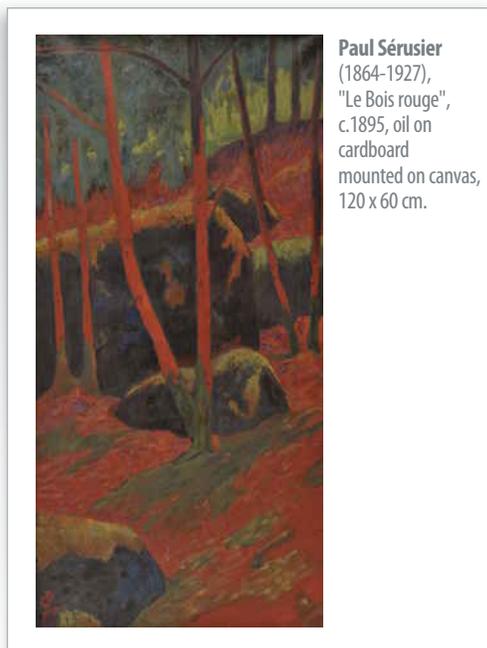


*Nicolas Ier
Töplitz le 25th juillet 1838.
48 ans*

RESULTS

From the **Red-Bearded Nabi...**

This flaming landscape, announced at around €100,000, was finally picked up by a prominent foreign collector for triple its estimate. Coming from a private collection, it illustrates the art of Paul Sérusier. This man from a middle class background, who wanted to turn artistic theories on their heads, settled in Pont Aven in 1888. He had links with Émile Bernard, and also became close to Paul Gauguin, who gave him a lesson outdoors in the Bois d'Amour. The young man was completely won over, and showed his Paris colleagues the little landscape he had painted according to the master's directives. The work, nicknamed "Talisman" and now in the Musée d'Orsay in Paris, was immediately perceived as a message and model. As a theorist, Paul Sérusier founded the Nabi group. In 1891 all the members took part the first Synthetist show at Le Barc de Boutteville. After returning to Brittany the following summer, Sérusier stayed first in Finistère, at Huelgoat, then in Château-neuf-du-Faou. The works he painted during this period



Paul Sérusier
(1864-1927),
"Le Bois rouge",
c.1895, oil on
cardboard
mounted on canvas,
120 x 60 cm.

USEFUL INFO

Where ?	Brest
When ?	5 May
Who ?	Thierry - Lannon & Associés auction house
How much ?	€308,400

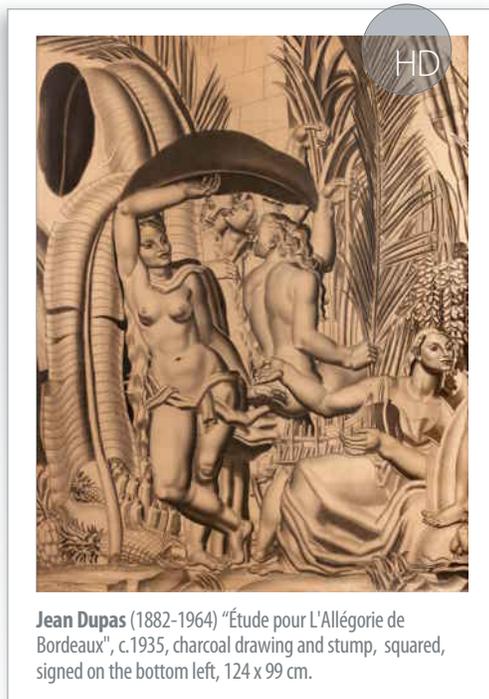
(1892-1895) express the quintessence of Synthetism, like this "Bois rouge" with its astonishing workmanship. The format of the painting is a direct echo of Japanese prints, while the composition makes bold graphic statements. Foreshadowing the colour range of the Fauves, the reds and greens create a powerful harmony. In his search for a universal visual language, Paul Sérusier began the quest that Piet Mondrian, the pioneer of geometric abstraction, would also follow a decade later, working on a similar theme.

C. H.

RESULTS

Hot spice from Bordeaux

An allegory by Jean Dupas from a private mansion in Bordeaux, completely new on the market, decidedly spiced up the bidding. Offered in its original state, it had been given by the artist to the seller's grandfather as a sign of friendship. It consists of a preparatory drawing for the decoration of the Ambroise Croizat room in the Trades Council. Built in the La Victoire district, the monument, created at the behest of the unions, celebrates the trading activities that had brought glory to the Carthusian city in the 18th century. Echoing the theme of the façade sculpted by Alfred Janniot, Jean Dupas depicts the illustrious past of the port city. Bordeaux enjoyed a splendid maritime adventure during the Age of Enlightenment, making the West Indies its treasure island. Transformed into a great international warehouse, it held sway over European traffic, only surpassed by London on the eve of the Revolution. Here five graceful, powerful and expressive young



Jean Dupas (1882-1964) "Étude pour L'Allégorie de Bordeaux", c.1935, charcoal drawing and stump, squared, signed on the bottom left, 124 x 99 cm.

women evoke the golden age of trade. Executed with great mastery, they express the Art Deco aesthetic directly inspired by Antiquity. The study, which had been hoped to raise €25,000, whetted the appetites of enthusiasts and aroused fierce bidding between the room and several telephones, finally going to a French buyer.

Chantal Humbert

USEFUL INFO

Where ?	Bordeaux
When ?	12 May
Who ?	Alain Briscadieu auction house
How much ?	€191,160

NEWS IN BRIEF



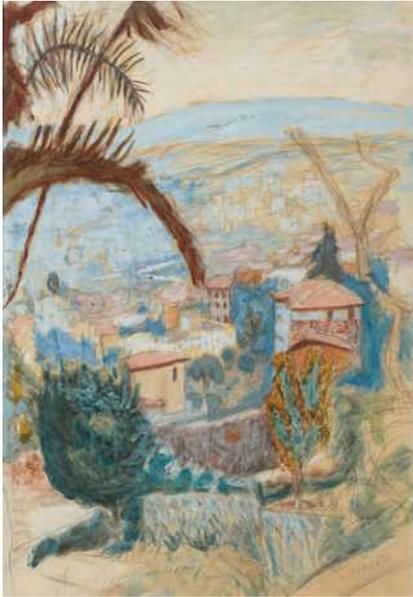
Imperial Fräulein

This monogram of a lady-in-waiting to Alexander III's wife, Maria Feodorovna, was sold on 4 May at Paris-Drouot for €47,090 (Baillly-Pommery & Voutier Associés). This silver and diamond "M" surmounted with an imperial crown was not the privilege of all the empress's ladies-in-waiting. Classification was subject to a strict hierarchy defined by the table of ranks introduced in 1722 by Peter the Great, influenced by the one observed at Versailles, and was instituted with German designations. The seven ranks were reduced to five in the middle of the 18th century: Ober-Hofmeisterin ("Great Mistress of the Court"), Hofmaisterin, Statsdame ("Lady of the Suite"), Kammer-Fräulein and lastly Fräulein. This monogram, despite its diamonds, belonged to the last category. Fräuleins, as their name ("maid") indicates, were young unmarried women. The far more numerous higher ranks did not wear an initial in diamonds but a portrait of the empress... So much better than a precious stone!

€187,500 for a Chinese Screen

Estimated no higher than €4,000, this 19th century Chinese screen raised interest considerably beyond this limit, as it finally went for €187,500 on 4 May at Paris-Drouot (Castor-Hara). Its landscape decoration reflects the art of painting, a major feature of the Middle Kingdom. It was probably made for a scholar or mandarin. The work did not suffer the fate frequently met by Chinese screens imported to the West: dismemberment for incorporation into a room decoration or a piece of furniture. Better still, its lacquer panels are framed by a rich surround with a pediment. The model evokes the even more monumental type designed to stand behind imperial thrones. Screens, which appeared very early on in Chinese civilisation, were first used by emperors and nobles as symbols of authority and power. Their use began to extend to other classes in society during the Tang dynasty (618-907).

Sylvain Alliod



For the Bonnard Museum

This delicate watercolour will make its way into the collections of the Musée Bonnard at Le Cannet. The museum bought this landscape for €187,000 at the sale of the Jeanne and Ferdinand Moch collection in Paris on 22 May (Christie's). In the period between the two world wars, the couple, who had made their fortune in the wool trade, built up a rather consensual collection, bringing together Impressionist works by Renoir and Pissarro, among others. The Mochs had owned the famous "Grand Nu" painted by the master of Cagnes, now in the Musée d'Orsay. On 22 May, Renoir's portrait of Gabrielle and his son Jean inspired an Asian enthusiast to pay €481,000. It was followed by a landscape of Cagnes, which fetched \$457,000. This picture came seventh. It shows the red roofs of Le Cannet seen from the balcony of the Bonnard's house, Le Bosquet, which they bought in 1926.

Stéphanie Perris-Delmas



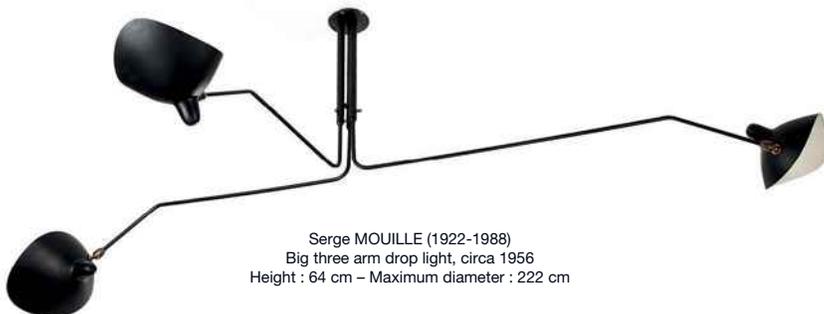
HD



TAJAN

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Thursday, June 7th, 2012 at 7:00 p.m.



Serge MOUILLE (1922-1988)
Big three arm drop light, circa 1956
Height : 64 cm – Maximum diameter : 222 cm



Johann Philipp Ferdinand PREISS (1882-1943)
Sitting room lamp, circa 1925
Height : 74 cm



DETAIL :
Michael POWOLNY (1871-1954) &
WIENER KERAMIK (1905-1911)
Faience statuette, circa 1907
Height : 29 cm

Paul DUPRÉ-LAFON (1900-1971)
Low console table, circa 1936
Height : 72 cm – length : 231 cm – Depth : 51 cm

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PEACOCK SARCOPHAGUS

Italy, 8th-10th century A.D.
Sandstone 71 x 165 x 65 cm

€ 70,000-80,000

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Hôtel Drouot – Saleroom 7:
Friday 8 June 2012 – 2pm
catalogue available at www.kohn.fr



BROCKERT HEAD

after model taken from nature
casting attributed to Hubert GERHARD
(c.1550-before 1621)
early 17th century
bronze with nuanced green patina
45 x 22 x 28 cm
€ 200,000-250,000



**WINEMAKERS
CAPITAL**

France, 11th - 12th century
limestone
39 x 43 x 36 cm
€ 15,000-20,000



**BEARDED
HEAD**

France, 12th century
marbled stone
37 x 15 x 16 cm
€ 12,000-16,000



VIEWING

ESPACE MARC-ARTHUR KOHN

16 May-5 June 2012

10am-1pm & 2-7pm

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HOTEL DROUOT – ROOM 7

Thursday 7 June 2012 – 11am-6pm

Friday 8 June 2012 – 11am-noon

Tel +33 1 48 00 20 07

INFANT JESUS

after model by

Juan MARTINEZ MONTANES

(1568-1649)

Spain, early 17th century

ivory - 43.5 x 19 cm

€ 40,000-50,000



ST SEBASTIAN

Germany, 17th century

ivory - 25 x 7.5 cm

height of plinth: 4 cm

€ 40,000-50,000

HERCULES MONUMENTAL HEAD WITH TORQUE

Celtic, probably England
2nd-4th century A.D.

stone

41 x 25 x 31 cm

€ 40,000-50,000





TERM

casting attributed to
Niccolo DE' PERICOLI,
called TRIBOLO (1500-50)

Florence, second quarter
16th century
bronze with nuanced
brown patina
71 x 16 x 15 cm

€ 45,000-55,000



HEAD OF WARRIOR

Celtic, 9th-10th century
sandstone 47 x 40 x 43 cm

€ 40,000-50,000



HEAD OF A YOUNG VENETIAN

Venice, c.1500
marble 53 x 18 x 23 cm

€ 18,000-25,000



THE HUNTRESS DIANA

Attributed to Barthélémy PRIEUR
(c.1536-c.1600)

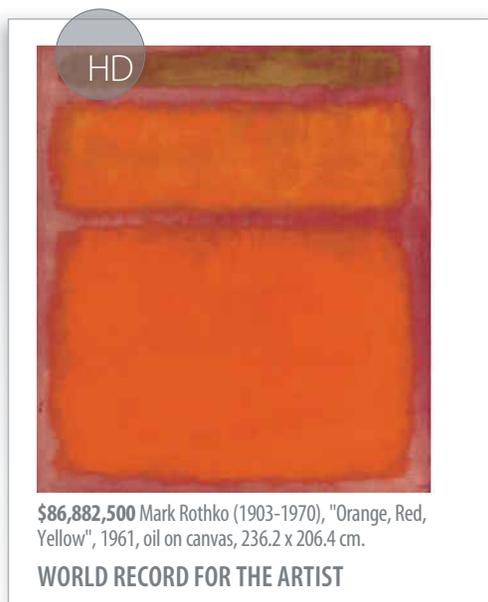
bronze with nuanced brown patina
67 x 44 x 40 cm

€ 60,000-80,000

RESULTS

Records for contemporary art

Never has a contemporary art sale come even close to the figure achieved by this one: \$388.48 million! The lots sold 99% by value and 95% by number. Among the top ten results, six artists' records (one for each of the five highest-scoring lots) were beaten, including a double record, because Mark Rothko's 1961 "Orange, red, yellow", with \$86.88 million (double its estimate) achieved a record for both the painter and any contemporary artwork sold at auction. The second highest bid gave the French people present at the sale reason to swell with pride, as it was a "Feu (FC1)" by Yves Klein, which stood out amongst a collection of mainly American and German artists. An anonymous buyer took away this 1962 panel in exchange for \$36.48 million. "Number 28" by Jackson Pollock, 11 years older than Klein's work and very rare in a public sale, was sold for \$23.04 million, slightly more than "Ornement V" painted the following year by Barnett Newman, which attained \$22.48 million. After this came two works by Gerhard Richter, whose "Abstraktes Bild" (798-3)" and



USEFUL INFO

Where ?	New York
When ?	8 May
Who ?	Christie's auction house
How much ?	\$388.48M

"Seestück (Leicht bewölkt)", two paintings from 1993 and 1969, sold for \$21.81 million and \$19.34 million respectively. These are remarkable, and indeed, almost disturbing figures. Once again the market confirmed the lively appetite of buyers, evident a few days ago with Impressionist and modern paintings, with a magnificent result for contemporary art. However, as many of the works on offer were over 50 years old, it is somewhat inaccurate to label them "contemporary". Let us just be content to note that in these troubled economic times, there are still collectors who continue to see painting as a safe investment.

X. N.

RESULTS

Lichtenstein and Bacon neck and neck

There is no way that you could call a sale that totalled \$266.59 million anything but a complete success. The session included the most classic works by artists who have long stood at the top of the price scale. Curiously, two of the works, although from different sides of the Atlantic and separated by twelve years, both attained \$44.88 million. The first, "Sleeping girl" by Roy Lichtenstein from 1964 and the second, "Figure writing reflected in mirror" by Francis Bacon from 1976, were unique not only for their aesthetic qualities, but also because of their "virginity". They entered two collections when barely dry, and did not re-emerge until this sale: an asset bidders were well aware of. In third position, at \$37.04 million, was a big (207.6 x 122 cm) portrait of Elvis Presley by Warhol from 1963. Its tones, in white and grey monochrome, were reminiscent of those of "Untitled (New York City)" by Cy Twombly: a painting that fetched \$17.44 million, slightly more than "Abstraktes Bild", a



\$44,882,500 Roy Lichtenstein (1923 - 1997), "Sleeping girl", signed and dated 64, oil and Magna on canvas, 91.5 x 91.5 cm.

WORLD RECORD FOR THE ARTIST

USEFUL INFO

Where ?	New York
When ?	9 May
Who ?	Sotheby's auction house
How much ?	\$266.59M

Gerhard Richter piece from 1992 which attained \$16.88 million – double its lowest estimate. All in all, this was an excellent sale, with perhaps a slightly more contemporary tone than the one held by Christie's the day before. This undoubtedly explains the disparity of the results: aren't the really expensive pieces always ones by artists who have been known for many years?

Xavier Narbaitz

RESULTS

The jewellery of **Lily Safra**

At the end of the sale on 14 May in Geneva (Christie's), the audience stood up to applaud the seller, Lily Safra. And with good reason: her 70 items of jewellery had accomplished a faultless session (CHF 35,11M), with every one finding a buyer! The undisputed star of the proceedings was the splendid ruby (a Burmese cushion cut weighing 32.08 ct)



mounted in a ring by Chaumet for the Comtesse de Boisrouvray, née Patiño: it doubled its estimate to achieve the record price of CHF 6.24M. It was followed by three D potentially IF coloured diamonds: a pair (pear-shaped, 19.43 and 19.16 ct) mounted as clip earrings (CHF 4.92 M) and the third (emerald cut, 34.05 ct) set in a ring (CHF 4.74 M). Next came flowers from the JAR and Cartier nurseries. The former broke a record when its Camellia brooch paved with rubies blossomed into CHF 4 M, nearly four times its low estimate, gaining a clear upper hand over a poppy brooch whose tourmaline stem clasped a pear-shaped diamond of 37.23 ct (CHF 1.17 M). Cartier, meanwhile, saw its eglantines of interlaced diamonds in a necklace dating from the Belle Époque sell for CHF 1.08M to an American trading company, which also purchased a necklace formed of a double row of round emerald stones from Columbia, at a cost of CHF 1.04 M. Also with two rows, and sporting Columbian emeralds, but this time faceted and flanked with diamonds, a necklace dating from the beginning of the 19th century brought happiness to an anonymous buyer, at CHF 663,000. This could be described as a "bargain",

Camellia brooch paved with rubies: CHF 4 M.

RECORD FOR JAR





The invincible ruby

It pays to be bold! Something that was obvious by the end of this sale, the third staged by Millon & Alps Arts Auctions. To tell the truth, the timing of the operation and its venue were particularly well chosen the 15 May: just after the sales organised by Christie's and Sotheby's in Geneva, and just soon enough for buyers to be able to conveniently carry on to Vevey. On site, international buyers found themselves up against a clientele of mainly Swiss enthusiasts, leading to several lively bidding battles where the real winners were the jewellery items up for auction. Rings emerged triumphant from this sale, which consisted of a little over 300 pieces. Their success probably depended less on the type of jewellery than the stones they set off to such splendid effect. The most sought-after of these gems were decidedly the rubies, with a Burmese oval stone weighing 14.78 ct in a recent setting by Froment-Meurice fetching CHF 555,000. This was followed by another ruby with the same shape but this time from Tajikistan, and "only" weighing 6.02 ct (we should remember that high quality rubies of more than 5 ct are considered particularly rare), which garnered CHF 240,000. The green of an emerald (a stone extracted in Zambia weighing around 20 ct, and free from any oil or resin designed to improve its colour) glowed on a ring by Van Cleef & Arpels, which went for CHF 216,000, exceeding the highest hopes. The success of the sale, and the fact that the shores of Lake Geneva boast a clientele as interested in "everyday" jewellery as in exceptional pieces, should all help to make this a regular biannual date.

Xavier Narbaïts

Xavier Narbaïts

because it was the only piece of jewellery knocked down for less than its estimate. As good news never comes alone, we learned at the end of the sale that given the extraordinary results achieved, the seller was increasing the number of beneficiaries of this tidy sum. Now over thirty charitable and general interest institutions will be sharing this manna!

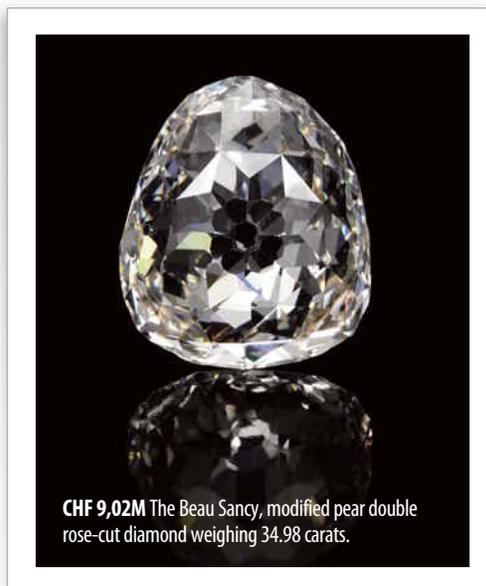
USEFUL INFO

Where ?	Geneva
When ?	14 May
Who ?	Christie's auction house
How much ?	CHF 35.11 M

RESULTS

The Beau Sancy sold for **CHF9,02M**

It all began on the 14th with a faultless round, when the 60 items of jewellery by Suzanne Belperron all found takers for a total of CHF 3.22 M, with the top price – CHF 464,500 – going to a rock crystal ring on which a large marquise-cut diamond seemed to float. In the same materials, a brooch went for CHF 302,500, while a cuff bracelet set with diamonds doubled its high estimate at CHF 122,500. A brooch sporting two black pearls flanking an oval diamond also found a buyer at CHF 278,500. In all the excitement, even the rings (sometimes with a diameter so small that they would fit few fingers) all sold without exception. The "miscellaneous" sale which followed this one thus opened with rosy prospects. It fulfilled all hopes by totalling CHF 83.57 M (the lots were sold 85.3% and 94.6% by number and value). Rather unusually, the jewels with the highest estimates were eclipsed by a stone with a far lower monetary value, but of major historical importance: the Beau Sancy, which has passed down from Marie de' Medici to various European royal families. This tripled its estimate,



USEFUL INFO

Where ?	Geneva
When ?	14 and 15 May
Who ?	Sotheby's
How much ?	€86,79M

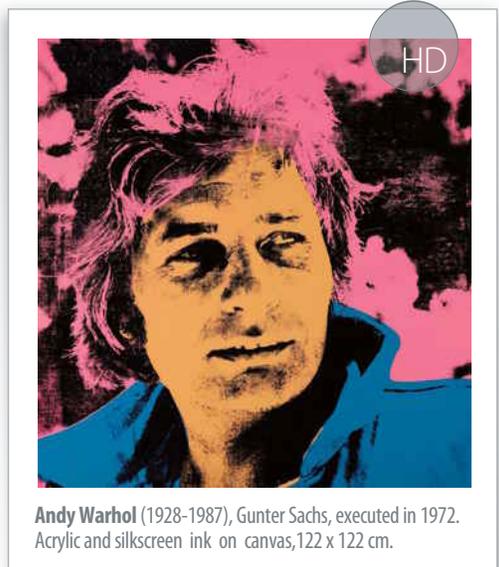
and was carried off by an anonymous buyer for CHF 9.04 M. A diadem created by Chaumet in around 1920 for Prince Murat sold for CHF 3.61 M; this price was probably helped by the size of the three pearls (120, 121 and 303 grains) that it set off to fine advantage. Acquired by the trade, a pink brilliant diamond (3.71 ct, VS1) went up to CHF 5.12 M and a diamond necklace anchored with a pear-shaped stone (41.4 ct, D, VVS2) to CHF 4.61 M. The splendour of the pieces went hand in hand with the uncertainties of the economic situation. In these troubled times, what is more reassuring than a precious stone?

Xavier Narbaits

RESULTS

Gunter Sachs collections

The works collected by eternal playboy Gunter Sachs largely exceeded Sotheby's forecasts: £41.4 M compared with the low estimate of £20.7M, with as a bonus, two world records for Mel Ramos (£1,071,650) and the British sculptor Allen Jones (£970,850). The English auction house gave over two days to the sale of the paintings, furniture and objets d'art belonging to the man who for a time had had the privilege of winning Brigitte Bardot's heart. That was in 1966, when BB was the icon of French cinema, and the heir of a family of German Swiss industrialists as the grandson of Opel's founder. Mad with passion, Gunter Sachs had expressed his love for the beauty by delivering armfuls of red roses from a helicopter flying over La Madrague, the actress's home in St Tropez: a flamboyance that was typical of him. He had another great love as well: art. His collection reflects his character – exuberant, eclectic and full of passion. It notably bears witness to



Andy Warhol (1928-1987), Gunter Sachs, executed in 1972.
Acrylic and silkscreen ink on canvas, 122 x 122 cm.

USEFUL INFO

Where ?	London
When ?	22 and 23 May
Who ?	Sotheby's auction house
How much ?	£41.4M

his friendships with the exponents of Pop Art, whom buyers celebrated by placing Andy Warhol at the top of the best bids. Gunter Sachs had devoted an exhibition to the American artist in his Hamburg gallery in 1972. The artist's 1986 self-portrait went for £5,361,000, followed by "Flowers" from 1964-1965, another screen print and acrylic on canvas that fetched £3,373,250. Meanwhile the portrait of "BB" came fourth at £3,009,250. Sachs commissioned it from his friend in 1974, although he had already been separated from his love for five years...

Stéphanie Perris-Delmas

NEWS IN BRIEF

World record for **Basquiat**

A new record has now been set during a New York contemporary art sale. On 10th May, the Phillips de Pury & Company auction house, which registered an overall total of \$88,8M, dethroned Sotheby's in terms of the best results for Jean-Michel Basquiat. The painting on offer, which came from the Robert Lehrman collection, was fiercely fought over by several bidders, eventually going for \$16,322,500, compared with the previous May 2007 record of \$14,600,000. Lehrman acquired it in 1982 from Annina Nosei, who had staged the artist's first acrylic exhibition in the US in her New York gallery that year. Like the acrylic painting here, the works exhibited in that show had already moved a long way from the artist's initial graffiti, and had gained in complexity. In this large format, the artist shows his obsession with death through a skeletal nude wearing a crown of thorns. As we know, from 1979 onwards, the collector and philanthropist Robert Lehrman (founder of the Voyager Foundation whose aim is to educate the public in modern and contemporary art) began to take an interest in the work of artists like Damien Hirst, Gerhard Richter and above all Joseph Cornell.

Stéphanie Perris-Delmas



\$16,322,500 Jean-Michel Basquiat (1960-1988), "Untitled", 1981, 186.1 x 125.1 cm, signed, inscribed, and dated "Jean-Michel Basquiat, NYC, 81" on the reverse.

RESULTS

Gold and wine...

At the end of the monthly sale staged by the company, a press release asserted: "One observation is confirmed sale after sale: art really is a safe investment in periods of crisis." The results of the sale certainly justified this statement. A platinum ring set with two brilliants (*illustrated*) sold for €48,000, another emerald-cut diamond (2.4 ct) for €12,000 and a third, ornamented with a 2.1 ct brilliant, for €11,400. Also exquisite, a gold and steel men's watch by Parmigiani with an automatic movement went up to €13,200. This – staying within the realm of time measurement – totted up more than a clock with a walnut veneer casing and five complications, as this work by Ruger Stenser (Holland, 18th century) went for €10,200. Chinese objects remained extremely popular, as witness a pair of gourd-shaped vases (Famille verte, h.: 55 cm) acquired by an art lover in exchange for €26,400. With pictures, a "Promenade à âne sur la plage" by J. Verhas went for €15,600, while a "Vase de fleur près d'un nid" by M.J. Speeckaert found a buyer at



€48,000 Platinum ring ornamented with two antique cut brilliants, each around 3.90 carats, and calibrated diamonds of around 2 carats each, 1950s.

USEFUL INFO

Where ?	Brussels
When ?	14 and 15 May
Who ?	Horta auction house

€12,000. In the oenology section, the produce of various terroirs in the Bordeaux region was particularly well represented: Sauternes (Château-Yquem, 1950, €660 a bottle), Saint-Émilion (Château-Cheval-Blanc, 1990, between €960 and €1,020 a bottle) and Pomerol (Château-Petrus, between 1979 and 1996, with bottles between €912 and €1,080 each). A special mention for two precious flasks: a magnum of Vieux-Château-Certan (Pomerol) of 1945 at €3,840, the same price as an imperial of Château-Mouton-Rothschild (Pauillac) of 1985, the year when Paul Delvaux designed the label of the celebrated wine. This one even bears his handwritten signature as a bonus.

Xavier Narbaits

NEWS IN BRIEF



HD

By Osias Beert the Elder

Joining the sole twelve known works in the world by Osias Beert the Elder (circa 1580-1624), this delightful symphony finally went for €546,885 to a Swiss buyer, beating bids from English and American customers in a sale in Moulins (France) staged by the Echères Sadde auction house on 21 May.

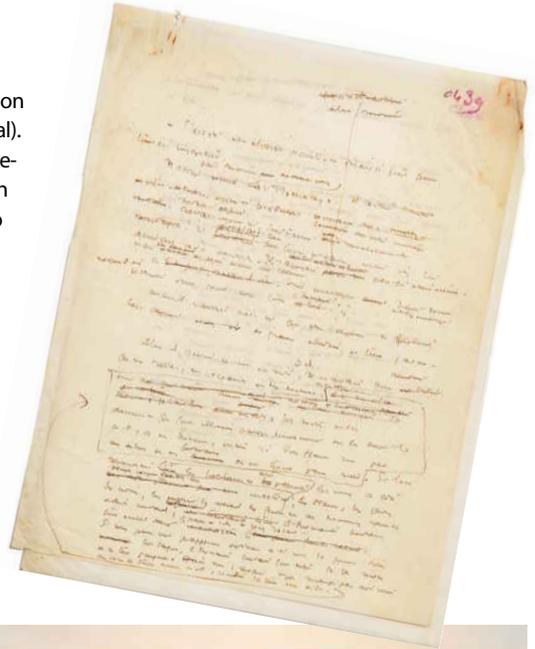
Case d'Armons

Proposed on 16 May in Paris, this example of the "Case d'Armons" by Guillaume Apollinaire shot up to €383,700 (Artcurial), more than trebling its estimate. It has to be said that the written dedication explains the high price achieved: "To Ambroise Vollard, a very happy memory from the bottom of a hypogeum on the Perthes Beauséjour front, somewhat reminiscent of the cellar in the Rue Laffitte". Vollard's cellar was a legendary place where the gallery owner would lovingly cook up Creole chicken curries for a carefully selected group of people, making sure that he invited guests who were poles apart!



Le Petit Prince

Antoine de Saint Exupéry triumphed by achieving €1.4 million with 27 autograph lots in a Parisian sale on 16 May (Artcurial). For the first time, his manuscripts attracted considerable interest from English collectors. Nevertheless, it was a French person who, after a mere ten-minute battle, carried off two sheets from the manuscript of 'Le Petit Prince' for €385,000 - somewhat higher than the estimate of €50,000... The first presents two different versions of chapter 17 and 18; the second contains completely unknown material. Instead of meeting a businessman, as in the published version, the child meets a crossword fan who is looking for a six-letter French word meaning "gargling". The original manuscript is now in the Pierpont Morgan Library in New York.



Serge Mouille's personal bookcase

The furniture from a villa accounted for a major part of the €2,889,630 totalled by this designer sale staged in Paris by Artcurial. The catalogue does not give the address of the villa, but the architecture corresponds in every particular to the precepts of modern architects during the inter-war period. Pride of place went to Serge Mouille's personal bookcase, commissioned by the Steph Simon Gallery in 1959, which fetched €286,500: considerably more than the estimated price. It is, of course, by Charlotte Perriand.

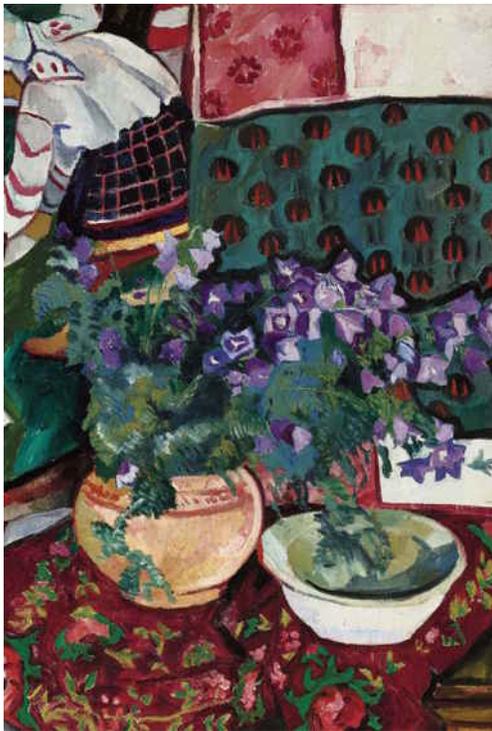
Sylvain Alliod

NEWS IN BRIEF



World record for Petrov-Vodkin

For this sale of Russian art on 27 May in London, MacDougall's made slightly over £9 million. The stars of the sale were a delicate nude painted by the artist Zinaida Serebriakova, which went to a painting collector for £1,132,344, and a picture by Mikhail Larionov, "Flowers on a Veranda", which sold for £1,192,169. The frugal still-life by Symbolist painter Kuzma Petrov-Vodkin achieved a world record at £2,318,100, beating the portrait of Vasya, sold in London in June 2010 (Christie's). The painter studied with Burov and then Serov, and his works were influenced by modern artists such as Cézanne and Matisse, who helped him develop a very personal vision of space and colour.



By Goncharova

This painting by artist Natalia Sergeevna Goncharova took pride of place in the first part of a sale of Russian art at Sotheby's in London on 28 May. With a final total of £2,953,250, this still life did not do as well as its first appearance at auction on 26 November 2007. In contrast, Symbolist artist Mikail Aleksandrovich Vroubel, a key figure in the Abratsevo workshops, achieved a world record for a ceramic, "Tsar of the sea", which sold for £229,250.



Record for Giacometti

Modern art monopolised this two-day sale on the 22nd and 23rd May at Christie's, and made a total of €12,896,575. The programme was split into two sections, with one part dedicated to two collections. However, it was in the general section that the highest bids were achieved. Alberto Giacometti got the record of €1.4 million - treble the estimated price - for a plaster standing lamp from circa 1936. Designed for Jean-Michel Frank in 1935, this model "Pilastre" takes the inspired form of an ancient column without associating itself with any specific style. The critic Waldemar George qualified this type of creations by Giacometti as "archaeological objects".

Sylvain Alliod

Antoni TÀPIES (1923-2012)

**LE RAILLEUR
DE DIADÈMES N° II
(1967)**

paint/pencil on paper

50 x 67 cm

signed bottom right

€ 70,000-90,000

reproduced in Anna Agustí's
catalogue raisonné of the artist:
Tàpies (Fundacio Antoni Tàpies
& Edicions Polígrafa, 1990,
Vol II. 1961-68, n° 1726, p.373)



Tribute to THE POSTER DESIGNER Armand KOUBY (born 1939)



MELTING POT 6

acrylic & posters on canvas

60 x 60 cm

signed bottom right

titled & counter-signed on back

€ 2500-3500



**PETTY LADIES IN
BARCELONA**

acrylic & posters on canvas

100 x 100 cm

signed bottom left

titled & counter-signed on back

€ 5000-7000



RADIATION

acrylic & posters on canvas

100 x 100 cm

signed bottom right

titled & counter-signed on back

€ 5000-7000

AUCTION

Hôtel Drouot – Saleroom 7 : Friday 8 June 2012 at 2pm
Catalogue available at www.kohn.fr

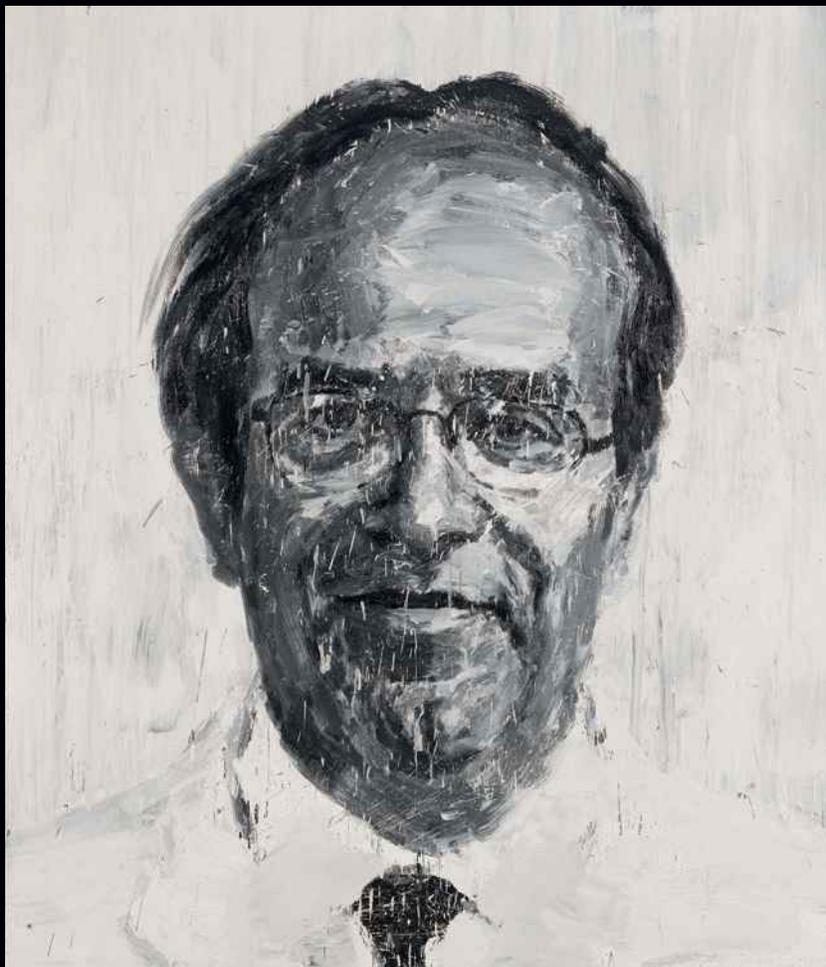
VIEWING

ESPACE MARC-ARTHUR KOHN

16 May-5 June 2012 – 10am-1pm & 2-7pm
Tel +33 1 44 18 73 00

HOTEL DROUOT – ROOM 7

Thursday 7 June 2012 – 11am-6pm
Friday 8 June 2012 – 11am-noon. Tel +33 1 48 00 20 07



Yan PEI-MING (born Shanghai 1960)

PORTRAIT OF PROFESSOR DAVID KHAYAT (January 2009)

oil on canvas

200 x 170 cm

signed, dated & titled on back

€ 180,000-250,000

AUCTION

Hôtel Drouot – Saleroom 7 : Friday 8 June 2012 at 2pm
Catalogue available at www.kohn.fr

VIEWING

ESPACE MARC-ARTHUR KOHN

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Tel +33 1 44 18 73 00

HOTEL DROUOT – ROOM 7

Thursday 7 June 2012 – 11am-6pm
Friday 8 June 2012 – 11am-noon
Tel +33 1 48 00 20 07

Jean HÉLION (1904-87)

THE CITY – 1st MARCH 1983

acrylic on canvas 200 x 300 cm
monogram & dated bottom right: H I III 83

signed, dated & titled on back

€ 180,000-250,000

published in catalogue raisonné (n° 853)

of *Jean Hélon's Paintings*

by Jacqueline Hélon



Jean-Pierre RAYNAUD (born Courbevoie, France, 1939)



BLUE FLOWERPOT (1990)

mixed media, painted synthetic resin

H. 50.5 cm, diam. 55 cm

signed under base

unique piece

€ 3500-4000





WHITE FLOWERPOT (1990)

mixed media, painted synthetic resin
H. 50,5 cm, diam. 55 cm
signed under base
unique piece

€ 3500-4000

RED FLOWERPOT (1990)

mixed media, painted synthetic resin
H. 50,5 cm, diam. 55 cm
signed under base
unique piece

€ 3500-4000



© Jamie Reid, photograph by Victoria & Albert Museum



ave THE QUEEN

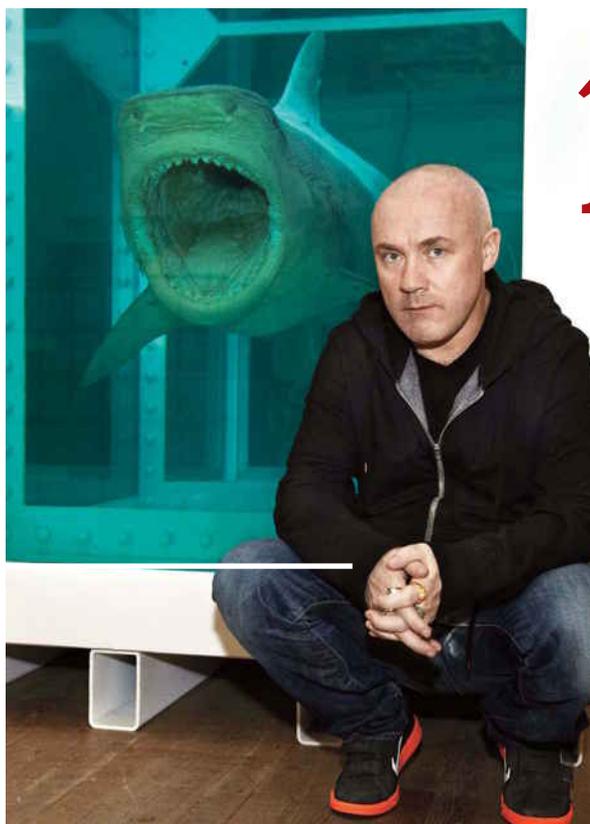
ex PISTOLS

MAGAZINE

NEWS

London Calling

With a mix of trendy strolls, the Olympic Games, arty shopping and the Queen's Jubilee, June is definitely the time to cross the Channel. Seven good reasons to go to London.



© Damien Hirst ans Science Ltd. DACS 2012. Photo Billie Scheepers

1

A ticket for the Tate Modern

DAMIEN HIRST

For this type of preview, above all do not neglect the dress code: ultra-British, but a touch quirky, in the spirit of "hype". Because the Tate Modern, the Mecca of museum trendiness, is hosting the "most important exhibition ever staged in the UK on the work of the British artist Damien Hirst". His life and work... An occasion to look back over more than twenty years of a career ruled by the twofold influence of speculation and cultural marketing. All in all, there are over seventy works by this "young British artist", the winner of the Turner Prize in 1995. A shark suspended in formaldehyde, a cow cut in half along its entire length, a steel cabinet containing 6,136 hand-painted pills... There you have it: Damien Hirst is contemporary and arty. But is this contemporary art?

- "Damien Hirst" exhibition at the Tate Modern, Bankside, until 9 September.

2

Shopping on The King's Road

VIVIENNE WESTWOOD

If you want to beat in time to a "fashion" rhythm, there's nothing better than 430 King's Road. In other words, "the" address. A typically glamorous store which combines nostalgia for the Punks with the ultimate paroxysms of chic porn. As the high priestess of textile art, Vivienne Westwood has been involved with it since 1971. Answering to the sweet name of "World's End", the shop created together with Malcolm McLaren, one-time producer of the Sex Pistols, is the fashion Mecca. Here, halfway between rock and baroque, you find dizzying platform shoes, neurotic hats and a wealth of mythomaniac outfits. With an urban touch and a Punky vibrancy, Westwood embodies the grand style, celebrated in 2004-2005 by a retrospective at the Victoria & Albert Museum.



DR

Boutique World's End Shop, 430 Kings Road

3

One hour in orbit

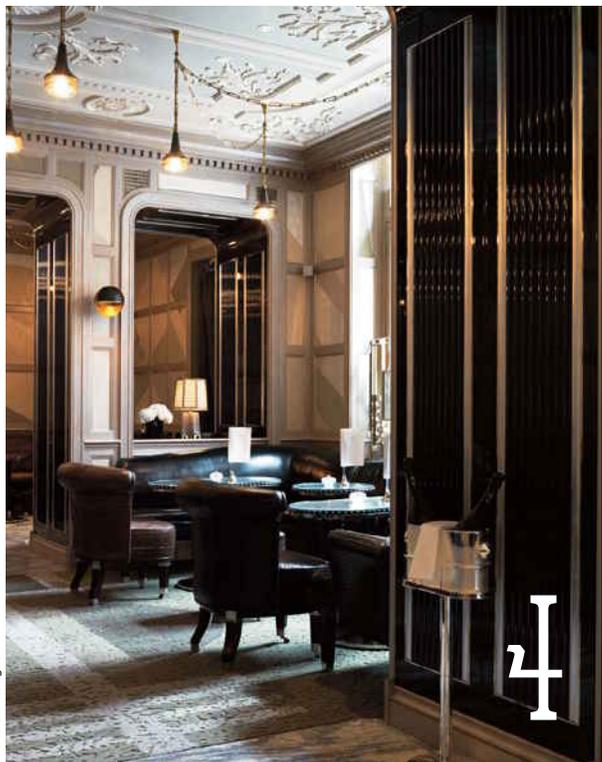
ANISH KAPOOR

You can really make the most of the view, facing the highly eccentric project of sculptor Anish Kapoor financed by the steel giant Lakshmi Mittal: a tower 115 metres high with the look of an outsize trombone, a sort of "21st century Eiffel Tower", whose form wavers between an rollercoaster with added vitamins and a high-tech narghile. And yet it's a very serious affair. With a budget of €21 million, this monumental sculpture that defies the laws of balance is designed to become the symbol of the 2012 Olympic Games. Forget the "Space Mountain" atmosphere: these eight red metal spirals are Art! With its architectural insolence and poetic daring, "The Orbit" (as it is called) is now the new icon of London.

• "ArcelorMittal Orbit", sculpture by Anish Kapoor, at the Olympic Park in Stratford.

© Anish Kapoor, in collaboration with Cecil Balmond





© The Connaught

My night at the Connaught

HÉLÈNE DARROZE

To get your breath back after a tour of Portobello Road, you need a break! And here you can have the good taste, on your return journey, to pass by Savile Row, the street of bespoke tailors for men, before dropping in on Helly Nahmad in her gallery on Cork Street. Here, at the heart of the decidedly smart neighbourhood of Mayfair, you can head for a hotel that is "oldie but goodie": the irresistible Connaught, where De Gaulle lived in 1940. Your priority will be to book a table nestling in the bow window overlooking Carlos Place. Because where cooking is concerned, Hélène Darroze of the many stars has been sealing the Franco-British relationship since 2008... with her foie gras from the Landes and black truffles from the Périgord. But it is already midnight: time to finish off your glass of Vosne-Romanée 2004 and collect the key to your room.

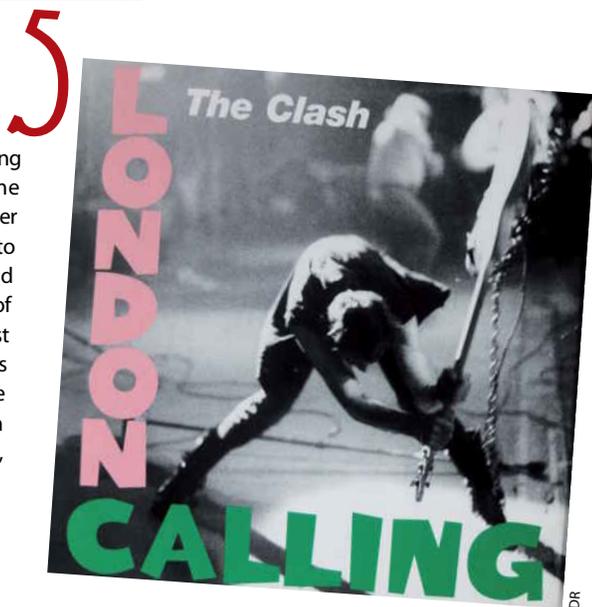
- The Connaught Hotel, Carlos Place, Mayfair.

A stroll in Camden Town

THE CLASH

Here you can listen to "London calling", the cult song from the eponymous album by The Clash, the marginal group of the late Seventies, and rediscover the guitar riffs of Joe Strummer. "London calling to the faraway towns/Now that war is declared and battle come down...": 3 minutes and 20 seconds of noise and electrical rage in this anti-Thatcher protest hymn. For those who have it in their heads, this was a hypnotic song, classified the number 15 of all-time hits. To be played continuously in a Camden Town ambiance, the open-air market in North London, furiously alternative and subtly vintage.

- Double album: "London Calling" by The Clash, CBS Record, 1979.



DR

6

Join the dance

PINA BAUSCH

In June, London welcomes the Pina Bausch Company with its anatomy of style and geography of embraces, during World Cities 2012. The idea is to recreate ten pieces by the German choreographer, performed by the legendary troupe of the Tanztheater. This is a bold, cosmopolitan and ultra-theatrical challenge: reviving the repertory of the Madonna of Wuppertal three years after her death, the whole inspired by the major cities where she stayed, including Rome, Los Angeles, Santiago in Chile, Palermo and Budapest. Between danced theatre and acted dance, the company takes up the most flamboyant motifs of the Bausch aesthetic again, including the cartography of body and language, and experimental beauty. The very best of the "Barefoot Contessa".

- "Tanztheater", at the Barbican and Sadler's Wells Theatre, 6 June to 9 July

© Tanztheater / Photo Ursula Kaufmann

7

Everyone at the National Gallery...

TITIAN

Latin poetry and Venetian painting from the Cinquecento... what is their relationship with contemporary art, you might ask? It can be summed up in one word: metamorphosis. To be precise, the journey from the Pre-Classical to the Post-Modern! With "Titian 2012" – the trans-genre exhibition of the third millennium – the National Gallery has launched a forceful confrontation. Or how to revisit the Italian Renaissance by summoning choreographers, composers, poets and visual artists to express themselves on the work of Titian. At the heart of this exclusive set-up we find three masterpieces by the Mannerist painter – for a thoroughly fresh rereading of Ovid's poems!

- "Metamorphosis: Titian 2012" exhibition, at the National Gallery, Trafalgar Square, 11 July to 23 September.

Gilles-François Picard



© National Galleries of Scotland

EVENT

God save **the Queen!**

The Girls of Great Britain, tiara, 1893, R & S Garrard,

© 2012, Her Majesty Queen Elizabeth II

Britain and all her subjects are celebrating the Diamond Jubilee of the Queen. Elizabeth II: superstar of the summer of 2012. British royalty hasn't aged a whit! And Elizabeth II positively seems to defy time.

Compared with other international royal figures, she has built up a delightfully trendy image, with her candy pink suits and those inimitable hats sitting firmly on her head. With her eighty-six summers, Elizabeth has moved imperturbably through contemporary history... It all began in 1953. The young woman ascended the throne on the death of her father, George VI. It was the 2nd June; she was 27, and she was now the 42nd monarch of the kingdom and the Supreme Governor of the Church of England. Sixty years later, the sove-

reign is celebrating her Diamond Jubilee, an anniversary that Britain intends to commemorate to the full, London first and foremost. Before her, only Queen Victoria had achieved such longevity. So the country is getting ready for a long weekend of festivities: the Derby at Epsom on 2 June, an armada of 1,000 boats on the Thames the next day, followed by an immense lunch; a huge concert laid on at Buckingham Palace on the 4th, and the procession headed by the Queen in her carriage after a celebration at St. Paul's Cathedral on the 5th. If you don't want to miss the party, log onto the site www.thediamondjubilee.org where you can even leave a message for Her Majesty. In short, in comparison, the wedding of William and Kate last year may look like a mere Prom rehearsal! At the same time, several events are being organised throughout the kingdom, including at Buckingham Palace, which is exhibiting the diamonds of the British sovereigns from the last two centuries. Not to be missed: the magnificent necklace ornamented with a 22.48 ct drop-shaped pendant and the earrings designed for Queen Victoria, which she wore at her Diamond Jubilee, and the Girls of Great Britain Tiara (*illustrated*), a wedding present to Princess Victoria Mary of Teck, the future Queen Mary. This was made by R&S Garrard in 1893. The Royal Portrait Gallery, meanwhile, is devoting itself to images of the Queen: sixty portraits for a reign of sixty years. Only Her Majesty Elizabeth II could

TO SEE

"The Queen: art and image", National Portrait Gallery, London, 17 May to 21 October.

"Diamonds: A Jubilee Celebration", Buckingham Palace, London. 30 June to 8 July and 31 July to 7 October.

Chris Levine, "Lightness of Being",
2007, print on light box, 140 x 90 cm.

Videos



© Chris Levine, Courtesy of Mr Kevin P. Burke and the Burke Children Private Collection.

TO READ

"The Queen: Art and Image featuring over 60 portraits", with essays by historian and writer Sir David Cannadine and curator Paul Moorhouse, published by The National Portrait Gallery, London, £30 (hardback).



bring together a gallery of artists as diverse as Dorothy Wilding, Gerhard Richter, Justin Mortimer and Gilbert & George. We are all familiar with the controversial portrait by Lucian Freud. After several sittings between May 2000 and September 2001 at Saint James' Palace, the artist presented an image of the Queen which was the polar opposite of Dorothy Wilding's young and glamorous one. The king of innovative representation, by choosing an unmerciful close-up and tight frame, opted for an image that questions rather than describes the subject's intimacy. Meanwhile, Chris Levine was commissioned in

2004 for a portrait of Elizabeth to commemorate 800 years of ties between Jersey and the monarchy. In typical style, he made use of new technology: here, holography. Between two sittings, he captured an instant when Her Majesty closed her eyes. The result is a surprising and truthful image that is very close, because the royal subject seems to let herself go in a moment of intimacy, yet distant and sovereign too, because of her stately attributes. Public and private: two extremes with which the British monarchy has won its reputation and the hearts of its subjects.

Stéphanie Perris-Delmas

DROUOT.COM



ART & HERITAGE

London **champion of architecture**

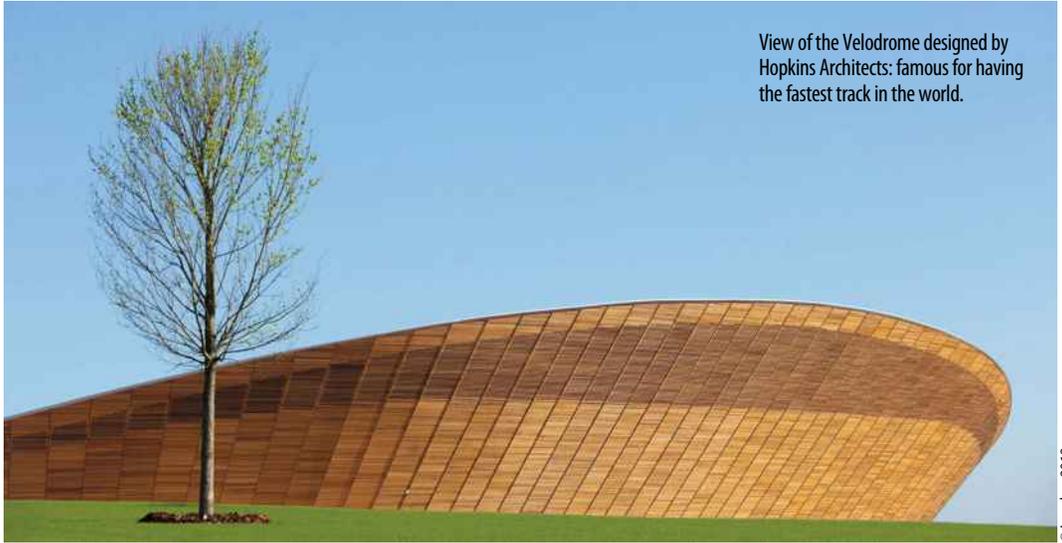
When a man is tired of London, he is tired of life," wrote Samuel Johnson, one of England's greatest 18th century writers. The quotation is as fresh as ever, for London is still a fertile ground for creativity. The daughter of Empire and Kingdom, it has never become petrified in its past. Today, its red brick and Victorian stucco rub shoulders with glass and steel. In contrast with the more inhibited Paris, orderly and planned, London constantly remodels its face. "Swinging London" is now "Building London".

Pulling out all the stops

Since 2005, East London has been undergoing a transformation as the future host of the Olympics. One of the most spectacular achievements is undoubtedly the London Aquatics Centre designed by celebrated Iraqi-British architect Zaha Hadid, and intended for the swimming, water polo and synchronised swimming events. Its massive structure of over 36,000 square metres, containing three pools, will accommodate 17,500 spectators. A virtuoso feat in its own right, the characteristic undulating roof in the form of a wave is 160 metres



The Aquatics Centre designed by Iraqi-British architect Zaha Hadid, characterised by its undulating wave-shaped roof.



View of the Velodrome designed by Hopkins Architects: famous for having the fastest track in the world.

© London 2012

long, 80 metres wide and weighs 2,800 metric tons. No less impressive is the Vélodrome where the cycling and BMX races will take place. Designed by the firm Hopkins Architects, this stands out with its streamlined form and elegant wooden façade. The racing track is particularly sophisticated and, like the cyclists totting up their circuits, the figures make you dizzy: for eight weeks, twenty-six carpenters hammered 350,000 nails into the fifty-six kilometres of Siberian conifer wooden panels. According to the organisers, it will be "the fastest track in the world".

To get away from all this Olympic bustle, let's take a red bus, a real icon of the city now given a makeover for the Games by designer Thomas Heatherwick. Unveiled in May 2010, its forms have been softened, the windows wind around the staircase and the bonnet conceals a low-consumption hybrid engine. Thomas Heatherwick has reintroduced a typical characteristic of the "Routemaster" launched in the Fifties by including a hop-on-hop-off platform at the back. Apart from the practical aspect of this third means of access, the platform gives the double-decker a delightfully Neo-Retro look. For London's mayor Boris Johnson, the bus will be "an impressive red symbol of the 21st century."



For the summer Games, the traditional bus gets a facelift under the pencil of designer Thomas Heatherwick.

© Heatherwick studio



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The glass roof of the British Museum Great Court designed in 2000 by Norman Foster is the size of a football pitch, and contains 3,312 triangular panes.

Stony faces

In the Great Court of the British Museum, you can either take the path to the city centre or go for a stroll. Until its reopening in 2000, this was considered "lost space" as it had been inaccessible to the public for 150 years. During its renovation, architect Norman Foster, who had already topped Berlin's Reichstag with a cupola, covered the courtyard with a huge glass dome: a bold move compounded by its technical performances. The glass roof sits on an 11-km steel structure bearing 315 metric tons of glass and is able to stand up on its own without any visible supports that would have detracted from the classical façades surrounding it. The size of a football pitch, the Great Court of the British Museum is currently the largest covered square in Europe. The new glass roof of the "BM" provides a successful link between past and present. Unlike Pei's Pyramid at the Louvre, it aroused no aesthetic arguments, no controversy between the supporters of ancient and modern. What really caused a scandal, filling the columns of the tabloids for several months, and even leading to the



To revamp Central Saint Giles in 2010, the Italian architect Renzo Piano dreamed up a façade in acid-coloured ceramics.

© Hufren & Crow Courtesy of Leg and Mec

The 310 metre high Shard designed by Renzo Piano will be Europe's highest tower.



© London Bridge Quarter

resignation of several outraged members of English Heritage (the equivalent of France's Monuments Historiques), was the restoration of the four-column ionic portico in the south wing, 125 years after its demolition. Instead of the good old English Portland stone used at the time for the other porticos, the entrepreneur supplied 2,000 metric tons of stone – from FRANCE! Enough of an affront to seriously destabilise the legendary British composure.

Colourful islands

Grumblers often complain about the greyness of daily London. And yet many buildings stand out for their vibrant colours. When circling over the city before landing at Heathrow airport, travellers can see from their plane windows a block of lively colours right in the heart of the British capital. This point of reference is none other than the Central Saint Giles complex housing offices, restaurants and apartments,

which was renovated by Renzo Piano. Famous for his design of Beaubourg, the Italian architect has reasserted his liking for textures and colours by covering the various facades with green, yellow, orange and red elements. Each side is unique because of its different height and orientation. The surface of the façades, consisting of glass, steel and ceramics, seems to change colour with the weather and time of day. In 2010, a rising star in architecture and design, Jonathan Clark, renovated the Longford Community School in Feltham, west London. This Sixties school building was austere, to say the least. But Jonathan Clark has decorated its façade in appealing shaded pastels featuring blue, green and yellow fins. "We decided to build a dynamic, colourful structure that straddles the end of the block, almost as a kind of articulated book-end," explains the architect, whose work was acclaimed by the venerable Royal Institute of British Architects. In view of all these coloured islands, that London fog had better watch out.

Skyscraper pudding

London wouldn't be London without its skyline. In the City, urban congestion, property speculation and dynamic business have inspired a race towards the skies. Over the past ten years, the world's architectural elite have given free rein to their imaginations. Every major name, including Kohn Pedersen Fox, Norman Foster, Richard Rogers, Allies & Morrison and Rafael Viñoly, has realised a vertical dream there. But progressive design often attracts corresponding comments! Completed in 2003, Norman Foster's 30 St Mary Axe stands out for its oblong, somewhat phallic shape. The mischievous Londoners immediately dubbed it the "gherkin". "That's the sort of name the people of London would never give to a totally anonymous building, or one they didn't like," smiles Peter Rees, in charge of urban planning at London City Hall for the last twenty-five years. In the same way, Strata SE1, completed in 2010, has become "The Razor" because of its three giant turbines at the top. Some buildings are not even finished before they already have a nickname, like the "Walkie-Talkie" (20 Fenchurch Street) or the "Cheese Grater" (122 Leadenhall), while Bishopsgate Tower has been rechristened the "Helter Skelter" after a song by the Beatles.

In July 2012, The Shard, financed by Qatar and designed by Renzo Piano, will be opening to the public. At 310 metres, it will then be the highest skyscraper in Europe. With offices, restaurants, apartments and hotels, the Shard is designed as a kind of vertical town. While for Renzo Piano, this tower is "a celebration of life and, to a certain extent, poetry", it is not for its critics, who see in it the "dagger of globalised capitalism" or a "modern pyramid celebrating the arrival of the Qataris on the world stage". This long splinter of glass pretty well sums up the urbanisation of the British capital: outsize, uncontrolled, cheeky and spicy – sometimes offensive, but always impressive. Whatever the truth of the matter, The Shard remains a fine celebration of London's architectural domination of its European neighbours.

Camille Larbey

Longford Community School, renovated in 2010 by Jonathan Clark, with coloured fins forming a book-end.



© Jonathan Clark Architects

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 **La Gazette Drouot**
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EXHIBITIONS

British Design the identification of a style

As no gallery has been dedicated to British art in the Victoria & Albert Museum since the end of the Victorian era in 1900, the exhibition "British Design 1948-2012: Innovation in the Modern Age" stands as a national first. It is even more noteworthy since it coincides with the staging of the Olympic Games this year, and the sixtieth anniversary of the coronation of Elizabeth II. Even though a number of recent exhibitions have celebrated Art Nouveau, Art Deco, Modernism and Post-Modernism at the V & A, no events have focused on the spirit of design and its history in Britain. Presented chronologically, the whole exhibition can be read as a charade. My first is "tradition and modernity"; my second "subversion", my third "innovation and creativity". My whole groups together some 350 cult objects from the post-war period to the present day, covering a wide range that includes the Mini Cooper (1959), the E-type Jaguar (1961), a six-metre long model of the Concorde (1969), Brian Long's Torsion Chair (1971), the album cover of David Bowie's "Aladdin Sane" (1973), the bagless vacuum cleaner by James Dyson (1986), Jonathan Ive's iMac for Apple (1998) and a dress by Alexander McQueen (2009). "In a nutshell, this exhibition will be a trip down memory lane for many visitors," says Christopher Breward, Principal of the Edinburgh College of Art and co-curator of the event with Ghislaine Wood, curator at the V&A. "Whether they come from a family or an individual environment, these objects are sure to evoke specific moments in the lives of the British, who will obviously find symbolic echoes in domestic or creative terms." Covering civil engineering, high-tech, furniture, the graphic arts, architecture, photography, fashion

and music, "British Design" thus represents a multi-disciplinary anthology of forms and functions specific to the different rooms, presented as a circuit in three stages covering sixty years of creative thinking. "By broadening our perspective of British design from those born in Britain to those trained in the country or having worked for British companies, our circuit defines general aspects as the characteristics of the activity in its industrial and aesthetic fields. Although it may be produced the world over, British design is not shown as a genre in an immobile state, but as the material of an ever-changing creativity."

God Save Design

Based on the V & A collections and objects from other British collections, two-thirds of which have never been shown before, the exhibition, which avoids the pitfalls of all-pervading patriotism, begins just after the war with a seminal moment. As the city of the Summer Olympics in 1944, it was obvious for London to postpone the event for four years. Better known as the "Austerity Games" (1948) because of the rationing still in force, these created no new infrastructures, but helped to rebuild the country's labour force and industry. "Hence our desire to focus this first part on the tensions between tradition and modernity, which introduced the idea of modernism into British society throughout the Forties through to 1960", says Christopher Breward. It would take the country three decades to transform its formerly imperial status marked by the industrial revolution. Two key events were to upturn these immutable notions of the United

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Torsion Chair, designed and made by Brian Long, 1971.

© Victoria & Albert Museum, by kind permission of Brian Long/Photograph.

Kingdom, which was changing though not abandoning its heritage: the Festival of Britain (1951) and the Queen's Coronation (1953). Symbolic in more than one respect, the reconstruction of Coventry Cathedral by the architect Basil Spence (1962) likewise illustrated the founding principles of British modernism, halfway between elegy and Utopia. In addition, a number of works by John Fowler, John Makepeace and Michael Casson revived the traditional techniques of British design and its fascination with the countryside as a source of inspiration. And urban regeneration projects under the New Towns Act (1946) helped to develop forward-looking projects. So in the show we find models and designs for the new towns of Harlow and



"Evening Gown",
designed by Alexander
McQueen, Autumn-
Winter 2009.

© François Guillot/AFP/Getty Images

Milton Keynes. Inspired by the economic recovery of the late Fifties, young talents like David Hicks, Max Clendinning and David Mellor, not forgetting Terence Conran with his Habitat stores, offered the middle classes access to a more modern, European-style type of design. "We can see that a more open idea of design began to appear in the Sixties, one that was closer to people's lifestyles and an urban vision of the world. As with music, design now exercised a strong influence through precise objects, like the expression of a social culture," says Christopher Breward. A mixture of delicacy and provocation, British design eventually veered towards subversion. Exit formalism! Now the triumphal force was counter-culture, and controversy spread from street style to fashion design. With a second section dedicated to the subversive nature of British design, the exhibition looks back over the different periods concerned around workshops located in a central street, from the "Swinging London" of the Sixties to the Punk movement of the Seventies and the emergence of the "Cool Britannia" scene of the Nineties. Establishing itself with the Sex Pistols, the Punk movement, turned the old clichés inside out, diverting the Union Jack (among other things) as a more radical form of protest, a rebellious expression of "Britishness". Here we look back at not only Vivienne Westwood, Malcolm McLaren, Mary Quant and John Galiano, but also photographers David Bailey and Terry O'Neill, musicians David Bowie and Brian Eno, graphic artists Peter Saville and Barney Bubbles, designers Tom Dixon and Mark Brazier Jones, all synonymous with radicalism "made in the UK". "It has to be said that the British education system has always nurtured the most provocative talents, from the Beatles to the YBA group. And Richard Slee, Zandra Rhodes and Damien Hirst are some of those artists who graduated from British art schools and are now recognised the world over." While modernism promoted the permanent and timeless, post-modernism evoked the temporary and the consumable. So the third section of the exhibition is geared towards innovation, from 19th century British engineering to the present day. Less dogmatic than Scandinavian, Japanese or Italian design, British design made this its hobbyhorse. Ever since the first oil crisis in the Seven-



© Jamie Reid, photograph by Victoria & Albert Museum

"God Save The Queen", poster promoting The Sex Pistols, designed by Jamie Reid, 1977.

ties, traditional industry had been on the decline. At the same time, the service sector had begun to develop throughout the world. "With the help of a former Empire that was still living off its old inventions, British design turned towards other fields less technical than engineering, but no less necessary, like architecture, the new technologies, communication and advertising. At the dawn of the third millennium, it was unthinkable to remain stuck as a nation of ageing factories: the country needed to become a producer of ideas." With new technologies, various advances were crowned with success, like the Sinclair ZX80 computer (1980) and Jonathan Ive's iMac for Apple (1998). We also find a multimedia installation in the last gallery, including draft designs for five video games origina-

ting in Britain: *Elite* (1984), *Lemmings* (1991), *Tomb Raider* (1996), *Grand Theft Auto* (1997) and *Little Big Planet* (2007). And the final touch is a section presenting the British experience of contemporary architecture. Models of Falkirk Whell created by RMJM (2002), the St Mary Axe building produced by Foster & Partner's (2004) and the Aquatics Centre complex by Zaha Hadid (2011), very recently inaugurated in London, are well worth the visit. **Renaud Siegmann**

"British Design 1948-2012: Innovation in the Modern Age",
Victoria & Albert Museum, Cromwell Road, London SW7 2RL.
Until 12 August. www.vam.ac.uk

W

British

SCULPTURE

Between **figuration and abstraction**

Before it began doing so well under the auctioneer's hammer, British sculpture was at first commemorative or monumental, employed by governmental institutions to celebrate national history and famous figures. It was not until after the Second World War, during the Festival of Britain, that it became truly emancipated. Inaugurated in London in 1951, this event at the brand new South Bank complex on the banks of the

Thames was designed to mark the return of British creativity to the limelight in terms of design, industry, art and architecture. Here the Golden Lion winner of the 1948 Venice Biennial, Henry Moore, was hailed as the Crown's hero with his group entitled "The Family", which inevitably made a strong impression through its iconic character. And on 30 April 1951, the BBC broadcast John Read's documentary on the artist, while his first retrospective opened at the Tate Gallery the very next day.

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© Antony Gormley, Galerie Continua, San Gimignano/Beijing/Le Moulin © Photo Ela Bialkowska, Okno Studio



Antony Gormley (born in 1950), "Drift", 2012, 3 mm square stainless steel bar, 362 x 507 x 445 cm.

Often described as "Oedipal", British sculpture laid down its roots in this original, parental image, of which Henry Moore and Barbara Hepworth would now embody the symbolic couple par excellence for a whole country. At the time, each of the two sculptors expressed in their own way the desire for reconstruction preoccupying Britain. By incorporating their works "in situ", they were also the first to occupy the public space through personal, specific projects. From the point of view of Henry Moore's horizontality and Barbara Hepworth's verticality, their works laid down the foundations of a language combining the power and maturity of a sculpture half-way between figuration and abstraction. As the high points of their respective careers, their masterpieces were given prominent locations – Henry Moore's "Reclining Figure" in front of the Paris UNESCO headquarters in 1957-1958, and Barbara Hepworth's "Single Form" (Memorial) on the United Nations Plaza in New York in 1961-1962. While Henry Moore used a bronze reclining nude to make outward play with the balance of the modernist architecture, Barbara Hepworth produced a subtle, modelled piece combining conceptual and applied art in relation to the organic presence of the building. In both cases, the protagonists gave British sculpture its letters patent, raising it to a level of international recognition as a universal form. Duly noted! As a fitting follow-up, the British Council fortunately decided to hold a travelling exhibition entirely devoted to British sculpture, which appeared at the Venice and Sao Paulo Biennials and also went to a number of international museums.

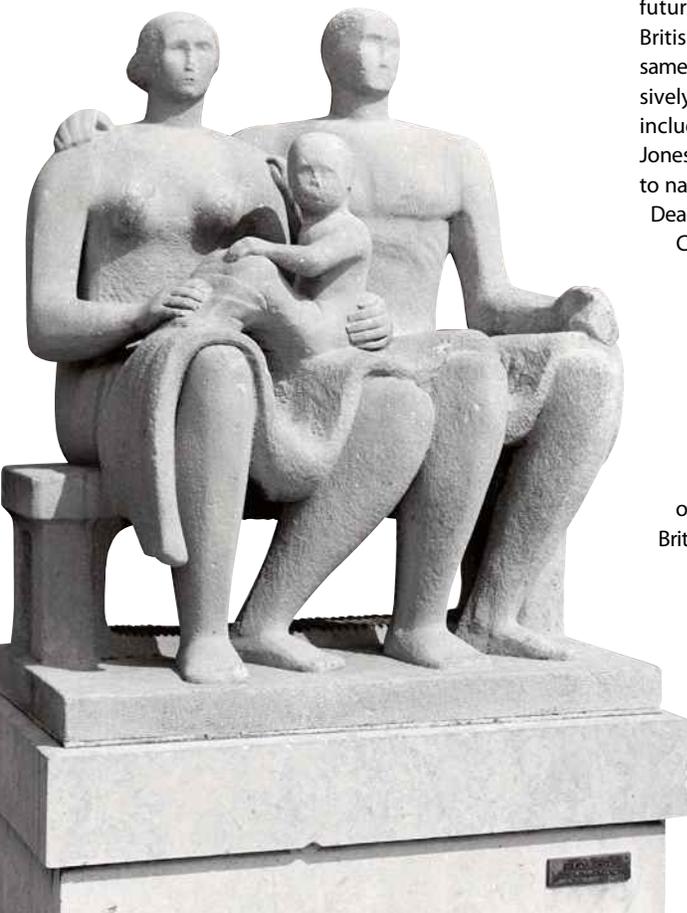
New forms

As for Britain, the first official exhibition on British sculpture only took place at the Royal Academy in 1972, spotlighting a new generation of British artists. Evidently, at that point, the cultural heritage expressed in sculpted art reflected all the changes that had come about after the war, in terms of both the materials used and the practices, now broadened to include action, object and image. Penelope Curtis, Director of the Tate Britain and curator of the "Modern British Sculpture" exhibition (Royal Academy, London 2011) puts it as follows: "While British sculpture became conceivable as a category after Henry Moore's success at the Venice Biennial in 1948, and firmly established itself between 1969 and 1980, at the same time a new imperialism moved in from the United States, providing an enduring inspiration. American painting and sculpture strongly influenced a generation embodied notably by Anthony Caro, and the American style became the standard for the future development of British know-how."

Tony Cragg (born in 1949), "Luke", 2008.



Single-handedly representing a link between these two geographical spheres and two generations of British artists, Anthony Caro provided the perfect illustration of the above views in his 1962 masterpiece "Early One Morning", which can now be seen in London at the Tate Britain. As though freshly painted and apparently new, the piece is nonetheless part of a permanent form while evoking the pictorial quality of an underlying landscape. Here, in a kind of synthesis between Henry Moore and Barbara Hepworth, the balance between vertical and horizontal is suggested in an almost "floating" manner. Iconic in more than one respect, "Early One Morning" challenges British sculpture rather than affirming its existence outside the traditional canons, which the artist seems to abandon.



With this work, Caro achieved a further step in the history of British sculpture in the Sixties. In the collective imagination of artists, the countryside constitutes a primordial element, making it easier to understand subsequent developments. While its place with Anthony Caro is incontestably American, the position it occupies with Richard Long is eminently British. In counterpoint to Caro's abstract minimalism, Long produced a more concrete type of sculpture, exploring the no less conceptual links of the outer world and the work of art, its extent and materiality, in relation to the inner space of the exhibition and the possible circuit taken by visitors. Recently exhibited at the Tate Britain, Barry Flanagan likewise produced an environmental-type sculpture in a close relationship with the public. While still a student at the Royal College of Art, Tony Cragg combined scrap materials which he piled up in skilfully arranged cubes, confirming on his side the future revolutionary effect of object on form in the British sculpture of the Eighties and Nineties. At the same time, other names continued to impose it impressively on the modern and contemporary art market, including William Turnbull, Anthony Gormley, Allen Jones, Lynn Chadwick, Liam Gillick and Anish Kapoor, to name but a few. Successor to the sculptor Richard Deacon, the winner of the Turner Prize in 1987, Tony Cragg won the coveted award himself in 1988.

Today, the two world-famous artists have shows in London: Deacon in the Lisson Gallery until 23 June; Cragg, with support from the Cass Foundation, in the open air on Exhibition Road: a brand new space dedicated to contemporary art, due to open in the London Festival taking place from September to November 2012. Apart from current events, it is interesting to look back over the late Eighties and the turning point in British sculpture. Coincidentally, the exhibition "New

Henry Moore (1898-1986), "Family Group", 1954, in Harlow Town Centre, Harlow Art Trust/Photograph by Henk Snoek/RIBA Library photographs collections, reproduced by permission of the Moore Foundation.



© Richard Deacon Courtesy Lisson Gallery, London

Richard Deacon (born in 1949),
"Blind Deaf and Dumb (A)", 1985,
laminated wood and glue.

York Art Now" staged by the Saatchi Gallery had introduced sculptures by Jeff Koons to London in 1987-1988. Ten years later, another exhibition laid on by the Saatchi Gallery confirmed the hold of American art on British creativity. Somewhere between social imagery and a narrative impact, Sensation was held in 1997 at the Royal Academy, marking the end of British sculpture as a coherent whole. Two years earlier, Damien Hirst, shortly after winning the Turner Prize in 1995, caused a splash with a number of sculptures that were both provocative and original. Let's Eat Outdoors Today (1990-1991), where the artist presented garden furniture and a picnic devoured by flies inside a hermetically sealed Perspex box, started the Young British Artists movement with Charles Saatchi. This was followed by installations of animals cut up and/or

immersed in aquariums of formaldehyde, such as the famous white shark in *The Physical Impossibility of Death in the Mind of Someone Living* (1991), and shop-sized displays like *Pharmacy* (1992), now on show in his first retrospective at the Tate Modern in London until 9 September.

Renaud Siegmann

Richard Deacon, Association, Lisson Gallery, London, until 23 June, www.lissongallery.com

Anthony Gormley, Vessel, Continua Gallery, San Gimignano, until 20 August, www.galleriacontinua.com

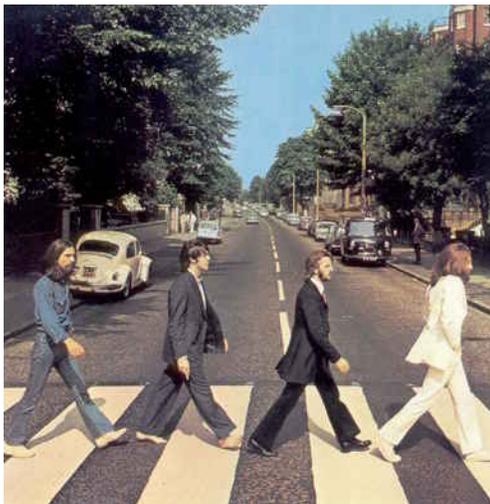
Damien Hirst, Tate Modern, London, until 9 September, www.tate.org.uk

Tony Cragg, Cass Foundation, Exhibition Road, London, September - November, www.exhibitionroad.com

MUSIC

The iconic rock neighbourhoods !

A thousand times pronounced dead, a thousand times resuscitated, Rock 'n' Roll in London is decidedly hardy. Closely linked with Rock, Pop and Punk, the city seems to be constantly hooked up to its amps. Scenes emerge, move around, die down then reappear; generations may age but the records of their youth revolve eternally on their gramophones. And although specialists are still arguing over the exact Year 1 of Rock in London, our visit begins precisely fifty years ago.



Sleeve of "Abbey Road" released in 1969. From then on, the road would belong to the Beatles and Rock mythology.

Soho, the cradle of British Rock

At the Marquee, a club that had opened four years earlier at 165 Oxford Street in Soho, a young group went on stage for the first time: The Rollin' Stones. It was the 10th July 1962. The "g" was still absent from their name, and those present that night were surely unaware that they were looking at a future monument of Rock. One year earlier, the Beatle mania that had travelled down from Liverpool was in full swing. London riposted with the Rolling Stones, The Who, the Yardbirds and the Kinks – whose song "You Really Got Me", with its riff carved from rock and the arrogant singing of Ray Davis, symbolised all the aggression of British Rock 'n' Roll. Naturally, the media disdained such music of savages – at least, in the beginning. But luckily, the young subjects of Her Majesty could rely on Radio Caroline, one of the many pirate radio stations broadcasting from ships in the international waters of the North Sea. The eyes of the world were now riveted on London, or more precisely one neighbourhood, Soho, whose nerve centre, Carnaby Street, a street haunted by musicians, fashion designers, club owners and avant-garde artists, came to symbolise a new lifestyle: "Swinging London". Soho has long lost its spontaneity since then, but its numerous bars and clubs still form an epicentre for London nights out.

Punk urgency

While London crowned Rock with success, it was also the birth place of one of its finest regicides: Punk. Malcolm MacLaren, the owner of a clothes store on King's Road, returned in 1975 from a trip to New York, where he was very impressed by an eccentric glam

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The Who in 1979. Detail of the sleeve of the original recording of "The Kids Are Alright", a documentary on the group, who had shot to the top of the Rock scene fourteen years earlier with their hit "My Generation".



rock group called the New York Dolls. He then gathered together a few dropouts hanging around his boutique and shut them up in a studio with some instruments and probably some illicit substances. The Sex Pistols were born. They gave Punk a sound, a look and a whiff of scandal. The younger generation, avid for urgency and freshness, immediately soaked up this

new movement. With "do it yourself" as its only watchword, British Punk abolished the privileges of the Rock nobility. Phil Collins, as a good family man, declared that "Punk was an insult to morality". But Punk's great triumph lay in doing exactly the same thing as Rock had done in its time: "bugging the parents". Today, if there is a district in the capital where the Punk spirit is



still alive, it is North London's Camden Town. Not so much for the number of pink crests hanging around in the street as for its façades with their gaudy colours, its quirky boutiques with their shop windows full of bits and pieces, and its crazy flea market. Lovers of vinyl rarities are sure to find their heart's desire at Out On The Floor Records on Inverness Street, one of the area's numerous record sellers.

Brixton the rebellious

From the Fifties onwards, London was marked by a wave of immigrants from the Caribbean, particularly from Jamaica, which congregated in Brixton, a district in the south of the city. They arrived with a particular type of music: Reggae. During the Seventies, the young people of London began to move to the rhythms of this new musical genre, which Rock assimilated quite naturally. In 1978, a still unknown group channelled its Reggae influences into a composition

with syncopated riffs. The song was "Roxanne". The Police had created a classic. In 1979, making a bridge between Rock, Punk and Reggae, The Clash released "London Calling". The album featured the song "Guns of Brixton", composed by Paul Simonon, the group's bass guitar player and himself from the district. The words depict the sombre climate of the district: the gangs, the violence, the tensions between police and immigrants. "Guns of Brixton" had a particular resonance, because two years after it came out, the first Brixton riots took place. Brixton is no longer the neighbourhood that caused such fear thirty years ago, but it is still fizzing with life. In daytime, its market lines up stands of exotic food, inexpensive takeaways and old records. All to a background of Bob Marley and Eddie Grant. And when the week-end comes, the club known as The Jamm is always full to bursting.

Rock as a museum exhibit

Certain places in London stay frozen in time, associated with a Rock that transcends everything else: Abbey Road belonged to the Beatles, and for fans,



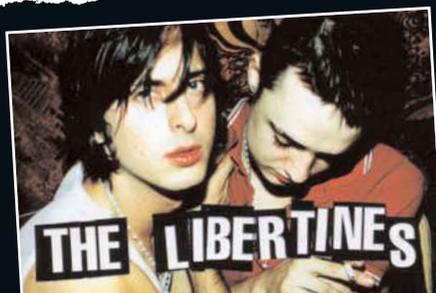
Savile Row will always be the street that housed Apple Corps, their record company. The Beatles gave their last public performance on the roof of the building on 30 January 1969, which John Lennon concluded with his famous quip: "I'd like to say thank you on behalf of the group and ourselves, and I hope we passed the audition!" For those wishing to make a Rock pilgrimage, an essential stopover is the British Music Experience in Greenwich, which retraces fifty years of British hits. Some 500 souvenir objects are on show – cult instruments, scores, photos, historical albums – David Bowie's Ziggy Stardust costume, the "Union Jack" guitar belonging to Noel Gallagher (Oasis), the outfit worn by Roger Daltrey (The Who) at Woodstock, and the vintage dresses of Amy Winehouse. And Rock would be no religion without its Bible. In Britain, it is the "NME", standing for "New Musical Express", launched in 1952. Decade after decade, this weekly magazine has covered every movement spawned by Rock, like Britpop (for "British pop"), a musical movement in the second half of the Nineties. Oasis, Blur, Supergrass, Pulp and Suede have largely benefited from the magazine's favours.

The East London rush

In 2012, London remains a powerful centre for Pop/Rock. Bulldozers in the record industry, Coldplay, Lily Allen and Adele monopolise the charts. But in their wake, Indie music (independent music) is doing well, thanks to artists like The XX, Florence + The Machine, Jamie T, Razorlight, Unkle and Breton. And if the

Garage Rock group The Libertines is no more, their former leaders Pete Doherty and Carl Barat continue to draw the crowds with their solo projects. As for the alternative scene, this has now moved to East London, to Shoreditch and Brick Lane, with their joyous mixture of Indian restaurants, second-hand clothes stores, trendy clubs, young party-goers and street musicians. The record dealer and label Rough Trade, which opened in Brick Lane in 2007, is still a mecca for Indie music: its showcases provide top quality stages for young groups, who may become famous in six months, a year or three years – or stay forever known only to a few. However, galloping gentrification is pushing alternative scenes ever further east to places like Dalston, where Le Moustache Bar and the Dalston Superstore have now become a must for nights out in East London. It comes as no surprise that Rock has a firm role in the summer Olympics. The organising committee chose the song "London Calling" by The Clash to accompany the launch of the Games. While everyone is agreed on the qualities of this Punk Rock anthem, its choice is still astonishing. "Now war is declared", "The ice age is coming", "Zombies of death": the death-and-destruction tone of its words sit strangely with the warm welcome proffered by London. Confusion on the part of ill-informed organisers? Total disregard? Let's just assume that it was a thorough-going act of rock 'n' roll.

Camille Larbey



Imaginary

MEETING

Curiosity can be **an agreeable fault...**

August 1954, in the gardens of Buckingham Palace. At that time manservant to Elizabeth II, I was party to an extraordinary conversation, which I have kept secret ever since... Her Majesty had been on the throne for two and a half years, and I had been in her service for barely a year. As every morning, she was about to receive Sir Winston Churchill for an update on the political matters of the day. For the first time, the old Prime Minister, hero of the war years, asked the young Queen to join him in the gardens of Buckingham Palace. In blazing sunshine, the man with the cigar had placed a canvas on an easel. A little table set up for the occasion was overflowing with his brushes, tubes of paint and other accessories.

Elizabeth II: Mr Churchill, decidedly you will never do anything like other people! As eccentric as ever!

Sir Winston Churchill: Your Majesty, why do "as everyone else does" just because other people already do it? I have made many errors of judgement and you will perhaps make some yourself. But early on I realised that apart from all the difficult decisions we have to make, the main thing is to stick to your guns, in political as well as private life.

Elizabeth II: Ah, there I recognise the splendid soldier you used to be.

Sir Winston Churchill: Indeed. But there again, I never sought to be a conventional soldier. Your Majesty knows better than anyone: more important than what you are is what you choose to show. Throughout your life as Queen – which I hope will be even longer than that of Victoria (who reigned for 63 years, 7 months and 2 days

– Ed.), you will constantly have to get the measure of things, resolving the problems of the present time while building up the image you will leave in people's memories. As an old man, I can say this with no fear of seeming obsequious: you will be a great queen. As far as I am concerned, the best years of my life are now behind me. And like you, but much more humbly, I am now working to linger in people's memories. That's very arrogant, you may say. But I'm always ready to learn. Although I do not always like being taught!

Elizabeth II: It's true that you make a living by what you get.

Sir Winston Churchill: Yes, but above all you make a life by what you give. Myself through politics, you through your reign (Squeezing some paint onto his palette from a tube). You will have counsellors, but it is for you to decide what you do or don't want (Mixing two colours with his brush.). One's tastes change, but one's dislikes stay the same. So if you know what you don't like, the way will be clear to obtain what you want. "As you like it", as Shakespeare might say!

Elizabeth II: (teasingly) Might Mr. Churchill be making his political testament to me?

Sir Winston Churchill: Ma'am, given my age, I am prepared to meet my Maker. Whether my Maker is prepared for the great ordeal of meeting me is another matter!

Elizabeth II: So why have we met here, not in the Palace, as usual?

Sir Winston Churchill: I won't say because the air is good and the sun is warm. No, I'm a materialist



"Queen Elizabeth II" by Dorothy Wilding (Hand-coloured by Beatrice Johnson), 1952.

© William Hustler and Georgina Hustler/National Portrait Gallery, London

€6,418 Yousuf Karsh (1908-2002), "Sir Winston Churchill", 1941, silver halide print of 1960, 60.3 x 48.3 cm. New York, 2 May 2011. Heritage Auction.



through and through, as you know (Tenderly). But sometimes I find I am more contemplative. And if Your Majesty would give me two or three minutes of her attention, I could share a few impressions about the task awaiting her.

Elizabeth II: (Sitting on a chair) I shall listen to you with great pleasure, Mr. Churchill.

Sir Winston Churchill: (Beginning to paint) Your Majesty knows that I have devoted most of my life to serving the kingdom. Oh, I was never what you would call a model pupil. As witness the fact that it took three attempts to get into Sandhurst. I always hated mathematics, and it hated me. And once I had graduated, I chose the cavalry rather than the infantry, because the requirements to join were less demanding.

Elizabeth II: So it seems that value does have something to do with age...

Sir Winston Churchill: (Amused) True. After the war, I had two choices: to end my days as a Member of Parliament, or as an alcoholic. I thank the God who guided my decision: I'm no longer an MP (Laughs). So I have asked you to come here because since my stroke last year, I have to admit that I've been forced to curb my physical and intellectual activities. But there's one I could never give up entirely. Can you guess what it is?

Elizabeth II: Writing, without a doubt - as proved by the Nobel Prize for Literature awarded to you last year
Sir Winston Churchill: In fact, no, Ma'am. It's painting: a pleasure that is even more intense. And yet you had some pretty strong clues!

Elizabeth II: (Laughs) And I've been caught out all the same!

Sir Winston Churchill: (continuing his picture) And yet I think I have always painted, as far back as I can remember. Did you know that after the First World War, I seriously thought of becoming an artist?

Elizabeth II: I had absolutely no idea – is that possible?

Sir Winston Churchill: Yes, of course! Your Majesty must also be unaware that the almost gaga Prime

Minister in front of her signed his name "Charles Morin" at the time. And that he exhibited in Paris in the early Twenties. (Continuing to paint) And "Charles Morin" became the "Charles Winter", more British and thus more "à propos". (Reflectively) "Winter"... Ah, during all these years I have known nothing but winters! But it's only at night that the stars shine. I hope your route will be an easier one, though I must admit to Your Majesty that I feel pessimistic as to the future of the British Empire. There are rumblings from the separatists. You will need to listen in order to understand, and understand in order to make decisions. Rather like an old painter like me takes time to observe this thicket to understand it, and to understand it in order to draw it (pulling himself together). I have always thought it healthy to lead ten lives, not just one. And you as well, Your Majesty, you will need to find a balance between the public life you present to the world, and the life you wish to keep private. My own secret garden is all those landscapes in Flanders and the Côte d'Azur that I painted at leisure for so many years. Yes, I liked Impressionism, and it shows. Who knows, maybe my works will one day be appreciated by art lovers...

Elizabeth II: (Getting up to admire his work) It's a really beautiful painting – classical, but very skilful and full of light.

Sir Winston Churchill: (with a twinkle) You do me too much honour: Your Majesty overwhelms me (Becoming serious again). Your action, like my painting, will come in for criticism. Preserve the lofty position that is yours, but be on the watch. Because criticism may be disagreeable, but it is necessary. It is like pain for the human body: it attracts attention to things that are not going well.

Elizabeth II: And if criticism is unjust, how should one react?

Sir Winston Churchill: You need to carry on and act as though it were impossible to fail. And even if you are paralysed by fear, never forget that success consists in going from failure to failure without loss of enthusiasm. (Then turning to me) Young man, a glass of whisky, if you please.

Interview by Dimitris Joannidis

DESIGN

British **vision of design**

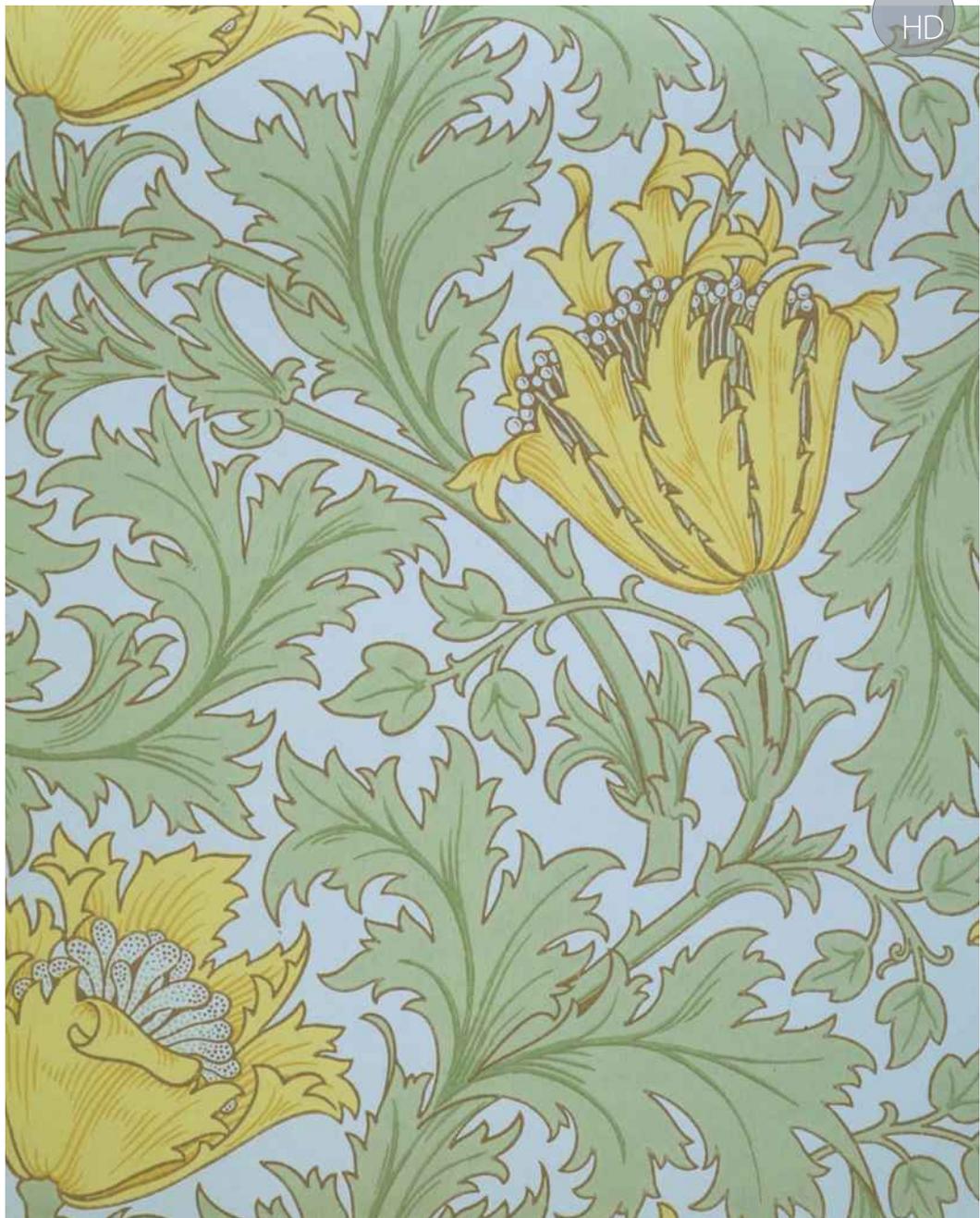
In his book published in 1956 "The Englishness of English Art", art historian Nikolaus Pevsner wrote as follows: "England dislikes and mistrusts revolutions. They provide it with an opportunity for political development, but enfeeble it where art is concerned." A sentence that partly explains British withdrawal during the inter-war years, especially compared with the pioneering period from the 1860s

William Morris, specimen of 'Anemone' wallpaper, stems of green scalloped leaves and yellow anemone flowers, on a pale background, colour machine print, on paper, published by Morris & Co., printed by Jeffrey & Co, England; Late 19th century. Given by Mr Allan F. Vigers.

to the early 1900s. This was when the "Arts & Crafts" movement – which arose from the meeting of John Ruskin's aesthetic theories and the commitment of an artist-entrepreneur, William Morris – had been the first to point out the alternative path of triumphant eclecticism for the decorative arts, thus defining a new aesthetic. Marked by a rejection of industry and the human aspect of every creation, and thus even imbued with a social and moral dimension, Arts & Crafts paradoxically gave life to taut-lined furniture that was totally suited to machine production. A dazzling success that exported well to the United States, and pushed the German government to order Hermann Muthesius, Cultural Attaché at the German Embassy in London, to make a report analysing the reasons for this success. This approach gave rise in 1907 to the first German art studios which, after the First World War, were the basis for founding the Bauhaus – as we know, the cornerstone of Functionalism. The force of inertia of traditional Arts & Crafts slowed down the emergence of a modernist school in Britain. The architect W.R. Lethaby even played Judas to the movement, acknowledging the advantages of industrial production, and enjoining Ernest Gimson to work for



One of a pair of candlesticks, copper, designed by Philip Webb, made 1861.



© Victoria and Albert Museum

the firm Ambrose Heal. Created in 1915, the Design and Industry Association became a platform for debates that found a place on the BBC's airwaves from 1932 to 1944. However, this intense polemic activity did not further the emergence of figures like Breuer and Le Corbusier, now making their appearance on the continent.

Marked by shortages, the post-war period was one of utilitarian furniture governed by the strict standards imposed on national production during the conflict. Under the leadership of Charles and Ray Eames, "good design" revealed America's dominance in the decorative arts on the world scene, and Albion followed in the wake of its former colony by creating in 1951 the Council of Industrial Design, a governmental body for

promoting this new trend. The Labour government developed a realistic reconstruction plan with rational and economical foundations. Aimed at the middle and working classes, new towns and modern lodgings started to appear, for which simple, functional furniture was designed, but without a trace of vernacular imaginativeness. Ernest Race and Robin Day then came out with their elegantly British vision of Good Design. As everywhere, the Sixties were anti-establishment years. From the second half of the Fifties onwards, Pop Art had taken its first steps in Britain, diverting the commercial codes of the consumer society in order to criticise it more incisively. Whatever Nikolaus Pevsner may have thought, Swinging London then carried out its own revolution through synthetic

Ernest Race,
Antelope outdoor
bench, realised for
the Festival of
Britain,
manufactured by
Race Furniture,
1951.



materials and psychedelic motifs, while "Flower Power" went hand in hand with a craft revival: an LSD-influenced tribute to William Morris. On the architectural side, in 1964, Archigram under Peter Cook dreamed up connectable cities and triggered controversy by challenging the meaning of urban planning and design. The same year, a young designer and furniture restorer called Terence Conran opened his first Habitat store. Two years later, the brand catalogue became a reference for trendy interior decoration. Meanwhile in 1962, Robin Day created his monopoly "Polyprop Chair" in injection moulded polypropylene, which became a best-seller – with 14 million produced! The Seventies, marked by the economic crisis, questioned the social and environmental responsibility of design. In America in 1971, Viktor Papanek published "Design for the Real World: Human Ecology and Social Change", a work that called on the discipline to take account of the environment and human beings, particularly the vulnerable and marginalised. In 1976 the International Council of Societies of Industrial Design took up the torch by organising the "Design for Need" conference, memorable for its idealistic social concerns. A distinct echo of Arts & Crafts! As elsewhere in the West, a plethora of ideas appeared, heralding the wealth of styles that characterises our times. The ultraliberal Thatcher years saw the excesses of the yuppies emerge against the background of a tougher society embodied by Post-Modern styles, simultaneously critical, ironic and free from hang-ups. Memphis, Italy dominated the debate, but the English-speaking world also held the floor with Frank Gehry in the USA and Ron Arad in London in his first small-scale, anti-establishment version. In 1986, the exhibition "The Green Designer" at the Design Centre of London made a splash. In 1988, the British scene took advantage of the fact that Memphis was running out of steam to push in at the Milan Furniture trade show. Jasper Morrison imposed the Neo-Minimalist aesthetic of his refined, simple wooden furniture, while using more technical materials, Ross Lovegrove whipped further life into the organic trend. Arad distanced himself from the Post-Punk movement, adopting a more sculptural style where welding joints disappeared in favour of smooth, sparkling surfaces. His "Bookworm" was



© Victoria and Albert Museum

Sample of Brussels carpet, designed by David Hicks, made by John Crossley & Sons Ltd., Great Britain, 1870. Given by Mr Paul Longmire.

produced by the kilometre by Kartell. Tom Dixon, having turned away from the Brutalist school, Arad-style, developed more organic forms before starting to focus in 1992 on a more expressionistic and structural definition of furniture, embodied in his "Pylon" chair. Design historian Peter Dormer said that Dixon freed the chair "from the Bauhaus's moralising attitude of functionality, or worse still, the tendentious authority of utilitarian furniture encouraged by the British Government after the war along the lines of 'We know what's best for you!'" As we see, Anglo-English debate dies hard! In the Eighties, with Dixon and Nick Jones, Mark Brazier-Jones created the Creative Salvage group, whose name clearly evoked its baroque vein tinged with a spirit of fantasy. And where would Britain be without its Royal Family? For his part, the Queen's nephew, David Liley, who studied with the well-named John Makepeace, expresses a sterling Neo-Classicism. There's certainly something for everyone in Her Majesty's kingdom...
 Sylvain Alliod

TRENDS

The Olympic Games

Long before enthralling the whole world, the first Games were dedicated to the Greek gods, and took place in the plains of Olympia. The original Olympiads go back to the 8th century BC. Sacred moments synonymous with peace for the entire Greek world, the Games were celebrated for four centuries before being abandoned, then revived in 1896 through the efforts of Pierre de Coubertin.

The descendants of Hercules

According to Greek mythology the origin of the Olympic Games goes back to the triumph of Zeus (god of the sky) over Chronos (the master of Time) in a wrestling match, then that of Apollo (the god of harmony) over Ares (the god of war) in boxing. But legend also attributes the creation of the Olympic Games to Heracles (Hercules), in honour of his father Zeus after the fifth of his celebrated labours, the cleaning of the Augean stables. In both versions, the symbol conveyed is very powerful. With the former, we shall leave you to meditate on the symbolism of Heaven's domination of Time, and Harmony's of War. In the second version, we see a bold hero driven to surpass himself through the accomplishment of a thankless and laborious task. Don't forget, that the stables of King Augeas hadn't been cleaned for thirty years! Ah, what people will do to gain immortality! ... So it was after this labour that Heracles created the sacred games and crowned the victor with the branch of a wild olive, which he had planted himself at Olympia. The city rapidly became an inviolable sanctuary, a characteristic that has come down

through the ages to the Olympiads of today. In Antiquity a truce - ekecheiria in Greek, etymologically meaning the "holding of hands" or "laying down of arms" - was proclaimed for a month between the Greek cities. The Games of the 20th century always sought to appease hostilities between states, often in vain. During the last century, everyone will remember the boycotts of the Moscow Games by the United States in 1980 and the Los Angeles Games by the USSR four years later; the hostage crisis of Munich in 1972, and Hitler's refusal to shake the hand of the black American and quadruple gold medalist, Jesse Owens, in Berlin 1936. The Olympic truce was officially re-established in 1992 by the International Olympic Committee, and formalised the following year by the United Nations. With the approach of the Games in Britain, let us hope that these measures will really count for something. Unless it involves Hercules' thirteenth labour...?

A globalised event

In 1892, Pierre de Coubertin, then aged 29, put forward the idea of reviving the Olympic Games. During a visit to England (!), the young man discovered how important sport was in education and the training of elite troops. Coubertin was a visionary, because at this period, the idea of a healthy mind in

€3,683 Jean Droit (1884-1961), "Affiche officielle des VIII^e jeux Olympiques d'été de Paris", 1924, 80 x 120 cm.
Paris, Drouot-Richelieu, 2 February 2010.
Coutau-Bégarie auction house. Mr. Leynet.

HD

PARIS 1924



HACHARD & CIE
PARIS

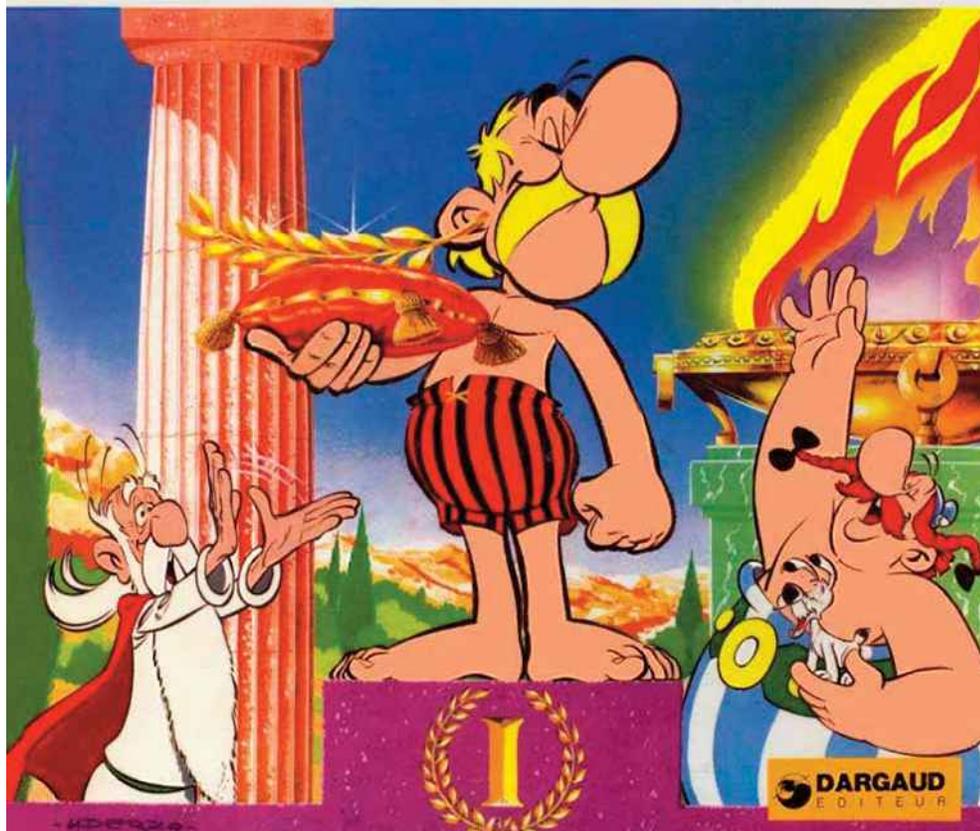
JEUX OLYMPIQUES

UNE AVENTURE D' **Astérix** LE GAVLOIS

Astérix AUX JEUX OLYMPIQUES

Dessins de UDERZO

Texte de GOSCINNY



€264 Goscinny & Uderzo, "Astérix aux Jeux Olympiques" (album no. 12), Dargaud, 3rd quarter of 1968, first edition. Paris, Drouot-Richelieu, 9 May 2011. Néret-Minet & Tessier auction house. Mr. Buret.

a healthy body was hardly widespread! Quite the contrary: many doctors and schoolmasters opposed it in the name of health and discipline. In 1894, the International Olympic Committee was founded, leading to the revival of the Games two years later. At the time, it was a small-scale event. But what a legacy, when one thinks of the modest profile of those first Olympiads compared with the budget of billions of pounds devoted to them by London this year! The 1896 Olympics in Athens consisted of 43 competitions; the 2012 London Games, 302. For one hundred and sixteen years, the Games have been officially celebrated every four years, apart from the interruption of the two World Wars. As a tribute to Greece, the Greek delegation always marches at the head of the opening parade.

THE FLAME

Before each Games, the flame is carried all the way from Olympia to the host city. After the great success of the summer Games, 1924 saw the creation of the Winter Games at Chamonix. Initially organised during the same year, the Winter and Summer Olympics now alternate every two years. In Antiquity, all free Greek citizens were allowed to participate in the Games: generals, shepherds, kings and philosophers alike. As for women, only virgins could attend, and only as spectators. Married women could neither compete nor admire the men's performances. For them, the Heraen Games, dedicated to Zeus's wife Hera, took place every four years to enable female athletes to compete against each other. Today's athletes are mixed, even if the competitions separate the two sexes. To date, only three countries have never entered women athletes: Bahrain, Saudi Arabia and Qatar, under the pretext of complying with the Sharia. "The important thing is to take part," said

Pierre de Coubertin, but you have to have the possibility of doing so... Even handicapped athletes are accommodated through the Paralympics, tried out for the first time at the Olympic Games in London (yet again!) of 1948. A British doctor decided to organise an archery competition with soldiers wounded during the Second World War. Sportsmen in wheelchairs from several British hospitals pitted their skills against each other, joined four years later by the Dutch. And thus was born the International Paralympic Movement. As we have seen, the Olympic Games are above all an ideal of universal peace. In participating, athletes promote effort and determination. In theory, they receive no payment, even if certain stars adroitly monetise their image. For some, it is an undesirable opportunity to bring life and attention to disciplines sometimes unfamiliar to the general public. For other nations, the event also provides a chance to shine, such as Kenya and Ethiopia in athletics, Ukraine and Belarus in gymnastics, Turkey in weight lifting, and the Caucasian Republics in wrestling. Obviously, despite all the fine declarations of principle, more caustic readers will remark that total disappeared long ago. And can we say they are entirely wrong, in view of a modern society where entertainment is king? Pace, Baron de Coubertin: although winning may not be the important thing, we tot up the points all the same!

Dimitri Joannidès

Key figure

5,365: the number of gold medals awarded since the 1896 Olympiads, in both Summer and Winter Olympics.

HAVE A DRINK

Bars, DJs and fun places to go in the evening

Fluid

Fluid hasn't changed its style for some years, but it still remains one of the trendiest places in the city. It is a comfortable spot decked out in a retro Japanese theme, where they serve great cocktails ... To be consumed in moderation!

40-42 Charterhouse Street, Farringdon City of London, EC1M 6JN, Londres, tel : 020 7253 3444, www.fluidbar.com

The Big Chill Bar

The award-winning Big Chill Bar is a short walk from Brick Lane in the heart of the East End. Created by the organisers of the Big Chill music festival, the bar recreates the relaxed and vibrant festival atmosphere.

Dray Walk (off Brick Lane), London, E1 6QL, tel: 020 7392 9180.



Ice Bar.

The Social

The Heavenly Records label created The Social in 1999. The record company wanted a venue where they could sell their music, as well as a place where people could sit and relax while listening to some good tunes. There are two floors, and even a small dance floor.

5 Little Portland Street London W1W 7JD, Londres, tel: 020 7636 4992, www.thesocial.com

Cherry Jam

Always appreciated by West London socialites, Cherry Jam is a basement bar with subdued lighting which has showcased a huge number of famous DJs and musicians. You can go there any night of the week to listen to some great music and enjoy a delicious cocktail – always in moderation, of course.

58 Porchester Road London, City, Greater London W26ET, Londres, tel: 020 7727 9950, www.cherryjamlondon.com

Ice Bar

Reserve a table, wear warm, water-proof clothes and settle down for a delicious chilled vodka cocktail at the Ice Bar. Everything here is made from ice imported from Sweden, including the stools, tables and glasses. So hot!

31-33 Heddon Street, Londres, W1B 4BN, tel : +44 (0)20 7478 8910, www.belowzerolondon.com

Loungeover.

Loungeover

Loungeover is decorated with unique pieces of antique furniture, and you will be blown away by the colours – until you see the cocktail menu, which is equally amazing. So cool!

1 Whitby Street Shadwell, Londres E1 6JU,
tel: 0207 0121 234,
www.loungeover.co.uk
or www.loungeover.uk.com

W

Volupte Lounge

This sexy cabaret club will certainly spice up your evening. Enjoy a few Japanese Slippers and French Martinis, then flop comfortably into an armchair to enjoy some great cabaret numbers. The Volupte Lounge also serves afternoon tea from 4 o'clock with apricot scones, iced butter and lemon cakes, mini custard and raspberry tarts and double chocolate and hazelnut brownies.

7-9 Norwich Street Greater London EC4A 1EJ,
tel: 020 7831 1622, www.volupte-lounge.com

Lucky Voice

It's best to go to Lucky Voice with friends to enjoy its private cabins, where you can choose from 5,000 classic tracks and belt them out at the top of your voice. It is by far the most appealing karaoke bar in London. It has nine individual rooms, each with an "I'm thirsty" button, to call for a waiter.

Lucky Voice, Soho, 52 Poland Street, London, W1F 7NQ,
tel: 020 7439 3660 ou Lucky Voice Islington 173-174
Upper Street, Londres, N1 1RG tel. : 020 7354 6280 ,
www.luckyvoice.com



Sketch

Cool and elegant, this is an oval shaped bar with a retro twist. The venue is host to numerous different bars and restaurants. So, from opulent luxury to a nice, relaxed ambiance, everyone will find something to make them happy and to suit their mood.

9 Conduit Street Mayfair, London W1S 2XG,
tel: 020 7659 4500, www.sketch.uk.com

Shochu Lounge

The Shochu Lounge is really exceptional. You can order your own shochu cocktail, choosing your favourite fruits, flavours and colours. You can even ask for instructions at the bar, but only if you've got something in mind.

37 Charlotte Street London W1T 1RR, Londres,
tel: 020 7580 6464, www.shochulounge.com

Marie C. Aubert

SHOPPING

Shopping is **an art in itself!**



Whether you're looking for clothes, jewellery or unique gifts, you can satisfy all your shopping needs in London. Brick Lane is a paradise for retro clothes with shops like Absolute Vintage. Fancy something completely new from independent designers? Then go to The Laden Showroom. If you are around on a Sunday, go and enjoy the UpMarket at The Old Truman Brewery: sheer heaven, with clothes, craftwork and even cakes for sale. Carnaby Street in Soho is the place to go for a vast range of clothes. Here you can find exclusive trademark shops like Levi's and Boss Orange, as well as places run by up-and-coming designers. Make sure you visit Dover Street Market too, which includes six levels of shops, all magnificently laid out. An absolute must for fashionistas. And while you're in the area, have a look at the Haunch of Venison Gallery.

- Absolute Vintage, Brick Lane, 15 Hanbury Street London E1 6QR, Londres, tel: 020 7247 3883, www.absolutevintage.co.uk
- The Laden Showroom, 103 Brick Lane City of London, Greater London E1 6SE, Londres, tel : 020 7247 2431, laden.co.uk
- The Old Truman Brewery, UpMarket, www.trumanbrewery.com
- Haunch of Venison Gallery, 103 New Bond Street, Londres, W1S 1ST, tel: 020 7495 5050, www.haunchofvenison.com
- Verandah, 116 College Road, Kensal Rise, north of Notting Hill and west of Queen's Park, tel:+44 (0) 20 8968 5536, to find refined gifts, clocks, candles, cake moulds, toys and a whole range of other interesting objects...

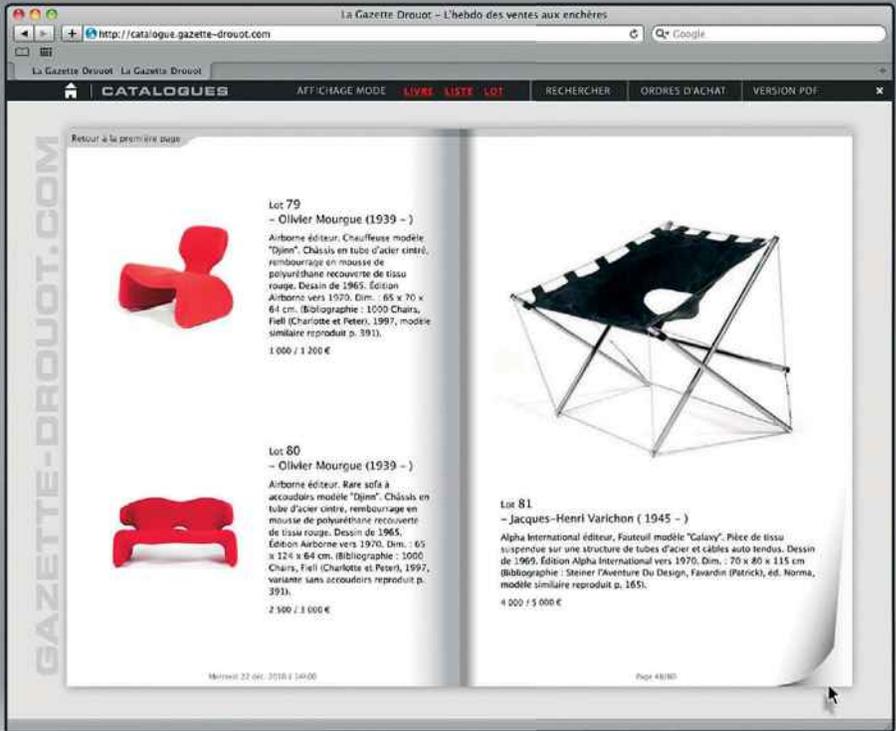
Marie C. Aubert



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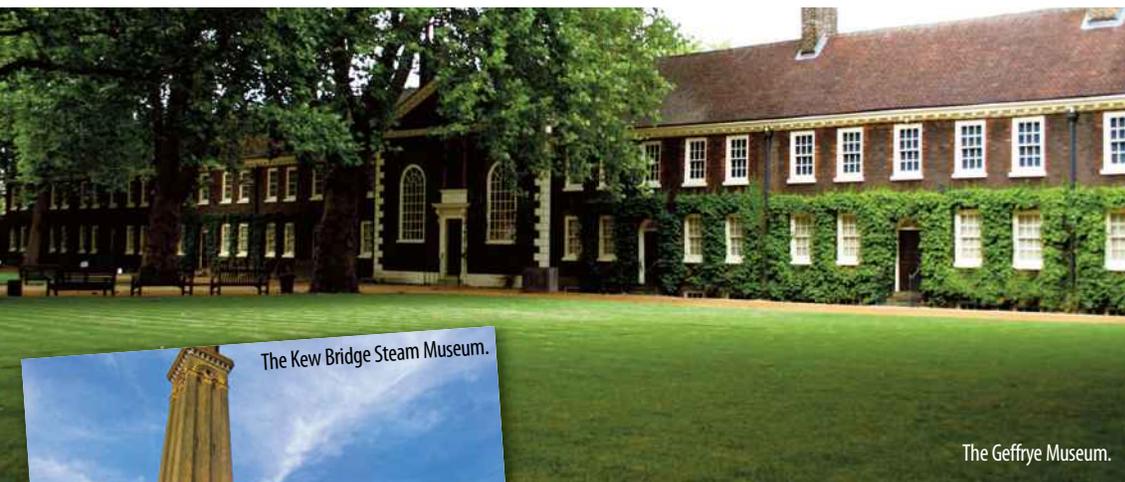
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LEAVE

London's **hidden treasures**



The Geffrye Museum.



The Kew Bridge Steam Museum.

The Kew Bridge

A visit to the interactive Kew Bridge Steam Museum is a great idea for a family trip.

Kew Bridge Steam Museum, Green Dragon Lane Brentford, Middlesex TW8 0EN, tel: 020 8568 4757, www.kbsm.org

The Geffrye Museum

At the Geffrye Museum, you can wander around and explore some fabulous exhibitions. With rooms decorated in styles of different periods, the museum illustrates changing lifestyles and interiors through the ages.

Geffrye Museum, 136 Kingsland Road London E2 8EA, tel: 020 7739 9893, www.geffrye-museum.org.uk

Famous London residences

A large number of historical figures have lived in London and many of their houses are still true reminders of the past. To celebrate the 200th anniversary of the birth of Charles Dickens, the Museum of London is staging an exhibition dedicated to the author. The installations and tableaux, combined with photographs and video projections, plunge the visitor into



Charles Dickens Museum.



the heart of Victorian London. Through objects from the period, either owned by Dickens himself or typical of the period and society he lived in, you are immersed in the writer's imaginative world, and learn more about his life.

Until 10th June, every day, from 10 am to 6 pm,
Museum of London, 150 London Wall, London EC2Y 5HN.
tel: +44(0) 20 7001 9844, tube stations: Barbican,
St Paul's or Moorgate.

Great Exhibition of 1851. Two museums, the Museum of Garden History and the Gunnersbury Park Museum, offer delightful spots for a picnic. Meanwhile, the London Canal Museum deals with London's trading history right up to the present day.

Museum of London Docklands, 1 Warehouse, West India Quay,
London E14 4AL. tel: +44(0) 20 7001 9844,
www.museumoflondon.org.uk/docklands

Crystal Palace Museum, Anerley Hill, Crystal Palace, London
SE19 2BA. tel: +44(0) 20 8676 0700,
www.crystalpalacemuseum.org.uk

Museum of Garden History, 5 Lambeth Palace Road, London
SE1 7LB. tel: +44(0) 20 7401 8865,
www.gardenmuseum.org.uk

Gunnersbury Park Museum, Popes Lane, London W3 8LQ.
tel: +44(0) 20 8992 1612,
www.hounslow.info/arts/gunnersburyparkmuseum

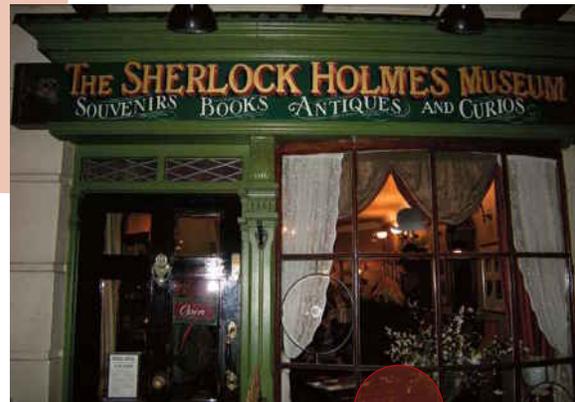
London Canal Museum, 12-13 New Wharf Road, London N1
9RT. tel: +44(0) 20 7713 0836, www.canalmuseum.org.uk

Other places to see include

Florence Nightingale Museum, Freud Museum, the London residence of the famous composer Handel, the residence of the famous poet John Keats, the house of 18th century lexicographer Samuel Johnson (who wrote the first English Dictionary) and Sherlock Holmes' Victorian house in Baker Street.

Local history in London

Several charming museums in London are dedicated to local history and provide information on their particular areas of expertise. The Museum of London Docklands, for example, specialises in the history of the river, port and people of London. The Crystal Palace Museum, open at weekends, enables you to relive the



Sherlock Holmes' house, 221 Baker Street.



God save the art !

Since its foundation in 1768 by George III, the Royal Academy of Arts has been collecting British works of art, mainly from the 18th century. It proudly offers visitors masterpieces by major artists like Gainsborough, Turner, Leighton, Waterhouse, Reynolds and Spencer. Far from being a stuffy institution, the Academy provides a showcase for creation by regularly staging exhibitions of contemporary art.

Until 31st December 2012, Sundays to Thursdays 10 am to 6 pm, Fridays 10 am to 10 pm, and Saturdays 10 am to 9 pm, London Royal Academy of Art, Burlington House, Piccadilly, London W1J 0BD. tel: +44(0) 20 7300 8000, tube stations: Green Park or Piccadilly Circus.



Art and treasures

A genuine institution in the UK, the British Museum is also one of the most prestigious in the world. Presenting over seven million objects, including the Rosetta Stone, which holds the key to the meaning of hieroglyphs, and the Lewis chessmen – the most famous chess set in the world. The mummy of Katebet, sculptures from the Parthenon, a royal plate from Ur and pieces from the Oxus Treasure are just a tiny part of the priceless rarities at the British Museum in London, which contains some genuine gems of world cultural heritage. The history of man is also covered, from its origins to the present day, through every continent and culture, as the museum has ten research and collection departments. The “Ancient Egyptian art” section is considered one of the most important in the world.

Until 31st December, Saturdays to Thursdays 10 am to 5.30 pm, Fridays from 10 am to 8.20 pm. British Museum, Great Russell Street, London, WC1B 3DG. tel: +44(0) 20 7323 8000.

Masterpiece London

Collectors of classical art and antique objects really should not miss the new Masterpiece London fair. For a week, the British capital will be promoting art and design, with collections of rare and unique pieces. Art is represented here in every form, including paintings, sculptures, antique furniture and collectors' decorative objects. Keep a good look out, because a wealth of treasures will be lurking in every part of this huge fair.

28th June to 4th July. 28th June from 11 am to 10 pm, 29th June from 11 am to 9 pm, 30th June and 1st July from 11 am to 7 pm and 2nd to 4th July from 11 am to 9 pm. Masterpiece London, 142 New Bond Street, London W1S 2BS. tel: +44 (0) 20 7499 7470, www.masterpiecefair.com

Marie C. Aubert



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