

Gazette Drouot

INTERNATIONAL

WHAT'S UP?

WHAT'S UP?
WHAT'S UP
WHAT'S UP

NUMBER 3

MAY 2011



FINE ART AND EUROPEAN FURNITURE
FRIDAY 6 MAY 3 PM - CLARIDGE'S - LONDON



RARE TABLE DE SALON in dark wood
and black lacquer,
of serpentine form, japanese lacquer.
Fine ornamentation of engraved gilt
bronzes
Stamped B.V.R.B., Bernard II Van
Risen Burgh (? – 1765)
Louis XV period
H 26.8, W 21.7, D 14 inches



Bid online



DROUOTLIVE

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EDITORIAL



Stéphanie Perris-Delmas
EDITORIAL MANAGER

What's an ideal world ? A world where the future looks as promising as the past has been opulent, and the present delightful... Well, take the art market. These past months have been particularly rich in million-plus bids, with results to make the most astute investors green with envy, in spite of the recession. Examples include the sale of the Château de Gourdon collections at the Palais de Tokyo. These Art Deco and UAM masterpieces had been freshly acquired by Laurent Negro for his château in the South of France, and not for trifling sums either! The overall result may not have attained the wildest dreams of the auction house, but it was still a resounding success. As for the dispersion of Commandant Jean-Paul Weiller's collections, a real high point of the Drouot sales, this literally pulverised the high estimates, with results swelled by the explosion of Asian art and the fervour of booklovers. We can also cite the fine result for the Provençal collection of the Chirée couple. The past has been flourishing unquestionably. And the months to come look set to be just as glorious with the sale of key works, like a seascape by Feininger painted in 1915, not to mention the season of highlights at Drouot-Montaigne, from 17 to 22 May, culminating in a Rodin marble and paintings by Tapiès, Manzoni and Soulages... We know there is no such thing as an ideal world – but even so !

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PRICES INCLUDE BUYER'S PREMIUM

VIDEOS

Reports from inside the sales



AUCTION HOUSE **EUROP AUCTION**
 Friday 6 May 2011
 Claridge's Brook Street Mayfair - LONDON
www.drouotlive.com

DROUOTLIVE
ENCHERES SUR INTERNET

PAUL-LOUIS WEILLER COLLECTION



AUCTION HOUSE **GROS & DELETTREZ**
 5 to 8 April 2011 - Drouot Richelieu - Paris - France

Mssrs. Achdjian, Froissart, Lescop de Moÿ
 and Raindre; Cabinets Turquin and Vallériaux.

VIDEOS ON THE INTERNET

W

NEWS IN BRIEF



© Adagp, Paris 2011

€1,452,500 Fernand Léger (1881-1955),
 "Nature morte sur fond jaune" (Still life on yellow background), 1939, oil on
 canvas, 92 x 65 cm. Paris, Drouot-Richelieu, 19 March 2010. Piasa auction
 house. Mr. Th. Picard.

2.18 BILLION EUROS IN 2010

The French Auction Market Authority (Le Conseil des ventes volontaires de meubles aux enchères publiques) released the first figures today of an economic survey of auction sales in France, which will be published in June in its annual report.

The total amount of sales in France came to €2.18 billion in 2010, down 2.8% compared with 2009. However, this figure showed a rebound from the low point of 2008 (+ 6.5%) and a 12% increase compared with the total sum for 2009 without the Saint Laurent/Bergé collection sale.

The "Arts and Collectibles" sector is still the largest segment of the auction market, with 52.5% market share, down 6.4% compared to 2009, which was marked by the outstanding results of the Saint Laurent/Bergé collection sale. Excluding this sale, there was a 24% rise in sales in the sector during 2010. (...) The French second-hand vehicle and industrial machinery auction market remained stable. With a total amount sold of €935 million in 2010, it represents 43% of the French auction market and still has considerable potential for development.

Of the twenty largest French auction houses, across all industries, twelve specialise in selling second-hand vehicles and industrial machinery. (...) The sector is characterised by its distribution throughout the territory. Finally, the French horse auction market represented €98 million in 2010: slightly down, by 4.2%.

The summary of the survey results
 is available on the website
www.conseildesventes.fr

W

Calendar of Sales - June 2011

Empire in Fontainebleau - June 5



The Spirit of the 19th Century - June 12



Collection Cars - June 19



Fine Arts - June 26



NEWS IN BRIEF

11,500

The 20th edition of the Salon du Dessin in Paris ended successfully on 4 April. 11,500 fans and collectors came especially to the Palais Brongniart to admire the works selected by the best galleries of the speciality. On this occasion, the Daniel and Florence Guerlain Foundation Contemporary Drawing Prize was awarded to the Dutch artist Marcel van Eeden.



Marcel van Eeden, "Série Corrections" (Corrections series), 2010.

André Morin © Marcel van Eeden. Florence and Daniel Guerlain Courtesy Collection.

26,637,951

Attendance at national museums of the Ministry of Culture and Communication came to 26,637,951 visits in 2010. Significant increases have been noted in "human-scale" museums like the Musée Delacroix (+44%), L'Orangerie (+22%) and Nissim de Camondo (+22%).



At the fifth edition of Drawing Now Paris, which finished on 28 March, the prize for contemporary drawing went to the artist Catherine Melin, represented by the Isabelle Gounod Gallery.

117,600



"La Tétralogie du monstre" (The Monster Tetralogy), was sold for €174,481 (source: Artnet).

This drawing by Enki Bilal for the cover album, 32 décembre (32 December) was sold on 2 April in Paris for €117,600 (Artcurial – Briest – Poulain – F. Tajan auction house. Mr. Leroy). This acrylic and coloured pencil on cardboard from 2002 recorded the third highest price for Enki Bilal, whose world record in March 2008 for a drawing of

NEWS IN BRIEF

World records

During the sale at Drouot-Montaigne, organised on 4 April by the Cornette de Saint-Cyr auction house, several world records were recorded (source: Artnet). These celebrated the French scene, with €150,000 for a 1980 montage on a wooden panel by **Gil Joseph Wolman** entitled "Ich Libede". This Letterist poet and film director produced resolutely pictorial works as from 1959. The work here was exhibited in a group presentation at the Galerie Weiller in Paris during 1980 under the title "La Décomposition" (Decomposition).



Also noteworthy: **Gustave Singier's** world record for an oil painting from 1958, sold for €75,000, where an arrangement of coloured quadrilateral shapes, typical of the artist, is deployed on a modulated blue background.



This parfum bottle with lizard-decoration "ears" designed by **René Lalique** registered a world record for this model, created in 1911: €23,316. Made of white blown moulded glass, it comes from the Serge Albisetti perfume bottle collection, sold in Paris on 8 April (Néret-Minet - Tessier auction house. Mr. Gangler).



TEMPS FORTS

HIGHLIGHTS

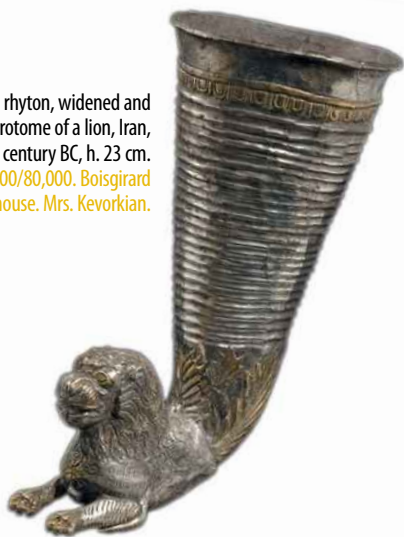
of the season at Drouot-Montaigne

From 17 to 22 May

Drouot will exhibit the best of the upcoming sales in Paris: Auguste Rodin's marble statue, Tàpies' painting, Jean Dunand's black lacquer panels . . . An unmissable event of the art market, set to attract the whole of Paris. For this spring edition, new figures from the art and culture, including India Mahddavi, Olivia Putman, Jean-Michel Othoniel, Frédéric Tadeï, will share their favourites . . . Here are some selected pieces.

Silver horn-shaped rhyton, widened and extended by a protome of a lion, Iran, around 6th century BC, h. 23 cm.

Estimate: €60,000/80,000. Boisgirard & Associés auction house. Mrs. Kevorkian.




Jean Dunand (1877-1942), "Baigneuse" (Bather), Chinese lacquer panel and "laque arrachée" on golden leaves background, signed on bottom left, original frame, 66 x 47.5 cm.

Estimate: €25,000/30,000. Beaussant – Lefèvre auction house. Mr. Maury.



HD

A marble sculpture of a kneeling faun, shown from the back and slightly to the side. The figure is nude, with highly detailed musculature and a head bowed in a gesture of prayer or submission. The arms are raised, with hands clasped behind the head. The sculpture is set against a dark, neutral background.

Auguste Rodin (1840-1917), "Faunesse à genoux" (Kneeling Faun), marble, signed and dedicated to "Master Puvis de Chavannes", h. 52 cm. Designed in 1887, this marble version was executed in 1890 and given by Rodin to Puvis de Chavannes, around 1891. Estimate: €600,000/800,000. Cornette de Saint Cyr auction house.



Henri Laurens (1885-1954), "Héraclès et le lion de Némée, étude pour les Idylles, Théocrite" (Hercules and the Nemean Lion, study for the Idylls, Theocritus), 1945, gouache, monogrammed bottom right, 24 x 17.5 cm.

Estimate: €40,000/45,000. Audap and Mirabaud auction house. Cabinet Perrazone – Brun.



Iznik, plate, Turkey, around 1570. Diam. 29 cm.

Estimate: €15,000/20,000.

Millon & Associés auction house. Mr. Arcache.



Gold pendant, set in the centre of an old-cut diamond, approximately 3.50 carats, enclosed setting at the centre of a decoration of basket lined with small old-cut size 8/8 diamonds, hanging five pear-shaped pendants, work by the Maison Fontana brothers, 7, rue de la Paix, late 19th-early 20th century.

Estimate: €22,000/25,000.

Coutau-Bégarie auction house. Mr. Flandrin.

Set of Saint Alexandre Nevski decorations, decorated with diamonds with its sash, his diploma signed by Emperor Nicolas II of Russia, in its original box, 9 x 8.5 cm.

Estimate: €100,000/150,000.

Kapandji – Morhange auction house. Mr. Louot.



Chu Teh-chun (born in 1920), "Atmosphère hivernale" (Winter atmosphere), canvas, 60 x 73 cm.

Estimate: €40,000/50,000. EVE auction house. Cabinet Perazzone – Brun.

Silver sugar shaker in pleated moulding, checker-work or flowery pattern, leafy branches and arms of alliance, surmounted on a French heraldic crown, hallmark of goldsmith master (incomplete) attributed to Nicolas Bertin, received in 1699, Paris, 1731. h. 23,5 cm, weight: 506 g.

Estimate: €18,000/22,000.

Jean-Marc Delvaux auction house. Cabinet Dechaut - Stetten.



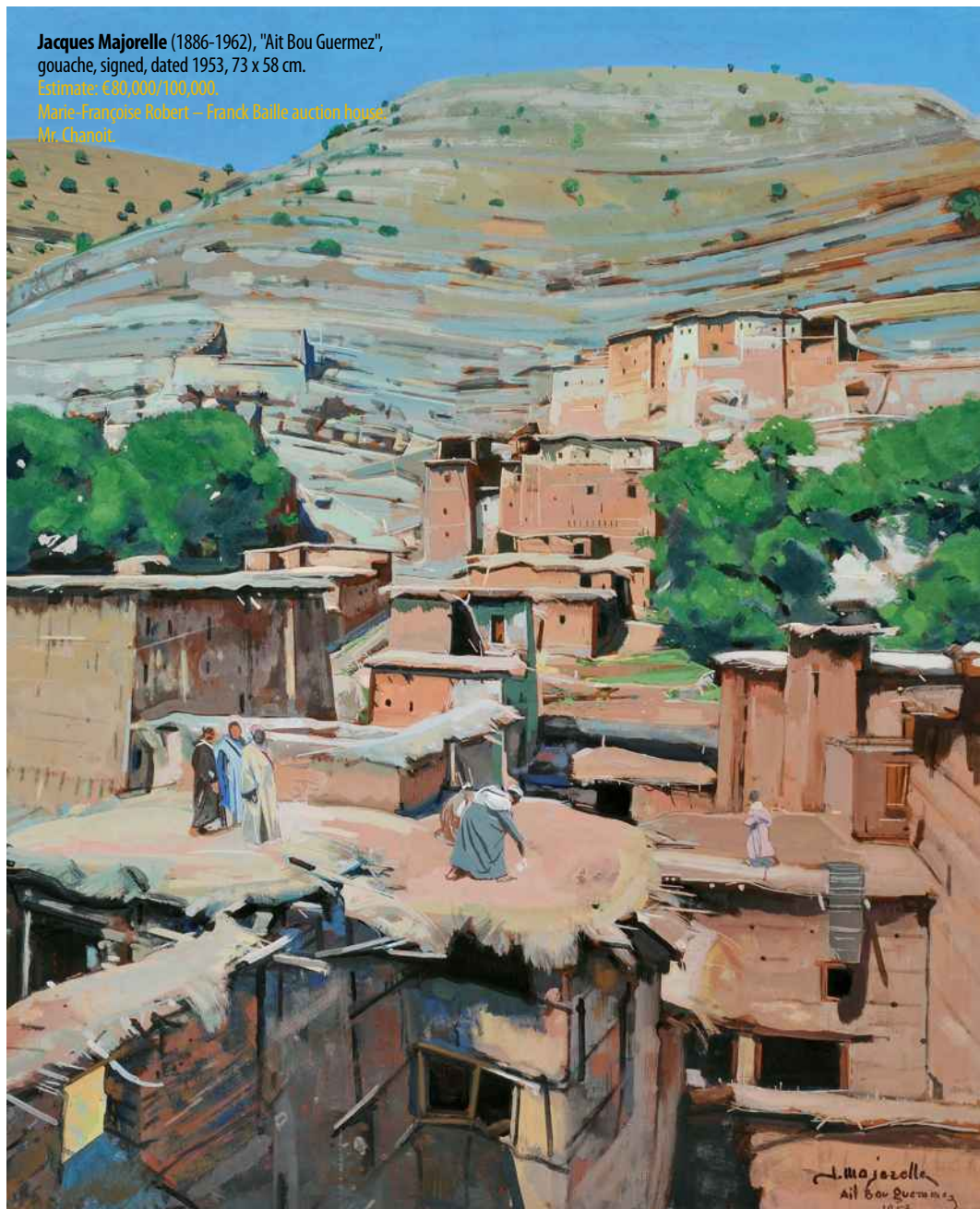
Oscar Dominguez (1906-1957), "Tauromachie" (Bullfighting), around 1950, oil on canvas, signed bottom right, 64.5 x 99.5 cm.

Estimate: €200,000/300,000.
Cornette de Saint Cyr auction house.

Jacques Majorelle (1886-1962), "Ait Bou Guermez",
gouache, signed, dated 1953, 73 x 58 cm.

Estimate: €80,000/160,000.

Marie-Françoise Robert – Francis Balle auction house
Mr. Chénou.





Enrico Prampolini (1894-1956), "Composition", 1940, mixed technique on masonite, signed and dated, 12 x 15.5 cm.

Estimate: €3,000/5,000. Kalk et Associés auction house.
Cabinet Perazzone – Brun.



Pierre Bonnard (1867-1947), "Portrait de femme au grand chapeau" (Portrait of woman wearing large hat), around 1917, oil on canvas, signed on bottom left, 34 x 27 cm.

Estimate: €50,000/60,000. Bondu – L'Huillier auction house.
Cabinet Perazzone – Brun.

Jean-Laurent Mosnier (1743/44-1806), "Portrait présumé de Roman legorovitch Renni" (Presumed portrait of Roman legorovitch Renni) (Riga 1768-1832), canvas, signed "J L Mosnier 1805", 128 x 97 cm.

Estimate: €10,000/15,000.
Lucien auction house. Cabinet Turquin.



Otto Wols (1913-1951), "Scorpion", Champigny, 1951, oil on canvas, signed Wols, annotation "Peint avec les doigts" (Painted with fingers), Estimate: €150,000/200,000. Set of works by artist, including "La Blème" (The pale one), Paris, oil on canvas from 1949.

Estimate: €200,000/250,000. Aponem auction house, in collaboration with Sophie Renard auction house.



Set of Italian tin-glazed pottery, including pleated plates with a centre-boss decorated with a putto. Sienne, around 1505.

Estimate: €7,500/9,000. And armorial plate in istoriato style, portraying the Abduction of Europe, Urbino, Fontana workshop, around 1550.

Estimate: €6,000/7,500. Chayette & Cheval auction house. Mr. Lefebvre.



Alain Jacquet (1939-2008), "Camouflage Matisse Luxury, Calm et Volupté" (Camouflage Matisse Luxury, Calm and Voluptuousness), 1963, oil on canvas, 203 x 144 cm.

Estimate: €40,000/60,000.

Christophe Joron-Derem auction house. Mr. Vidal.

Piero Manzoni (1933-1963), "Achrome", 1960, kaolin on canvas, 30 x 30 cm.

Estimate: €180,000/200,000 €.

Ferri auction house. Brame-Lorenceanu.





Fabius Brest (1823-1900), "Village de Bebec sur les bords du Bosphore", (Turkish village, Bebec on Bosphore banks), oil on canvas, 38 x 55 cm.
Estimate: €120 000/150 000. Gros & Delettrez auction house. Mr. Chanoit.



Cornelisz Van Haarlem (1562-1638), "Diane" (Diana), oil on oak panel, monogrammed and dated 1607, 66.5 x 49 cm.
Estimate: €80,000. Beaussant – Lefèvre auction house. Mr. Auguier.



Hendrick De Clerck (1570-1629), "Apollon et Diane" (Apollo and Diana), oil on panel, 48 x 37.5 cm.
Estimate: €30,000/40,000.
Tajan auction house.
Cabinet Turquin.



Jacques Majorelle (1886-1962), "Jeunes Filles récoltantes des dattes" (Young girls harvesting dates), mixed media with inclusion of metal oxides, signed and situated in Marrakech on bottom right, 68 x 51 cm.
Estimate: €80,000/ 100,000.
Gros & Delettrez auction house. Mr. Chanoit.



Jean Dunand (1877-1942), coffee table made out of wood and black Chinese lacquer, decorated with square geometric designs with fragments of inlaying eggshell, original Jean Dunand Laqueur signed stamp, 37.5 x 53.5 x 35 cm.

Estimate: €50,000/60,000. Thierry de Maigret auction house. Mr. Marcilhac.



"Héros, porteur de coupe" (Hero, bearing cup),
Elam civilisation, late 3rd millenium BC. H. 40 cm.

Estimate: €250,000/300,000. Pierre Bergé
& Associés auction house. Mr. Kunicki.

Cup with Bacchus decoration, oblong, silver lobed, champlevé
(enamelling technique), embossed and engraved on mercury gold
background, Sassanid art, 6th-7th century, l. 22.8 cm.

Estimate: €140,000/160,000. Boisgirard & Associés auction house.
Mrs. Kevorkian.



"Fu Chun Lou" seal in celadon jade, Qing dynasty,
Jiaqing period (1796-1820), 5.7 x 3.9 x 2.6 cm.
Estimate: €200,000. Piasa auction house.
Cabinet T. Portier.



Jacques-Émile Blanche (1861-1942),
 "Princess Lucien Murat in Goya costume",
 oil on cardboard, signed J.E. Blanche on
 bottom right, 73 x 97 cm.
 Estimate: €30,000/40,000.
 Delorme & Collin du Bocage auction house.

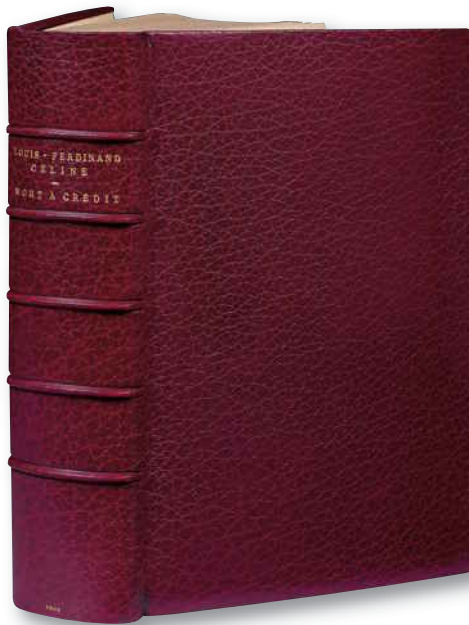


Georges Valmier (1885-1937), "Les Tulipes" (The Tulips),
 oil on canvas, dated 1928, 92 x 65 cm.
 Estimate: €120,000/180,000. Piasa auction house.
 Cabinet Maréchaux.



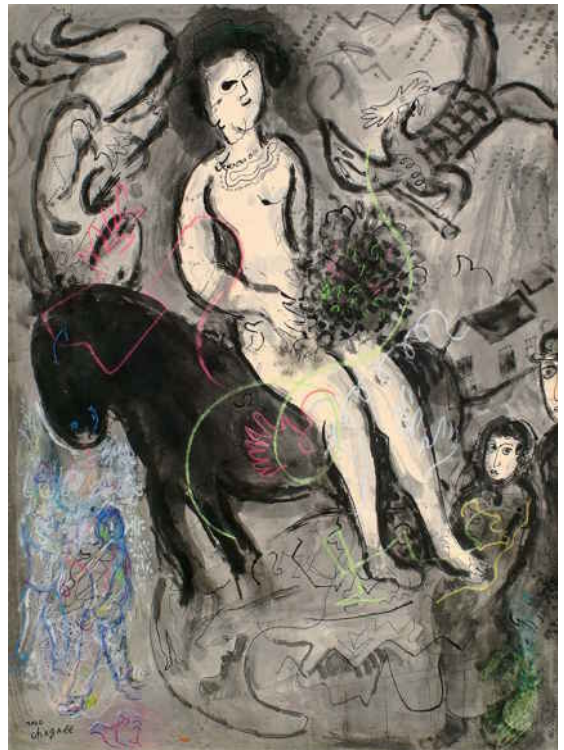
Antoni Tàpies (born in 1923), "Composition noire,
 T renversé" (Black composition,
 T upside down), 1961,
 mixed technique on canvas remounted on wood, 195 x 130 cm.
 Estimate: €200,000/300,000. Ferri auction house. Brame-Lorenceau.





Louis-Ferdinand Céline, "Mort à crédit" (Death on credit), Editions Denoël et Steele, Paris, 1936. E. O, on Imperial Japan H.C., binding in-8° full dark brown morocco, five bands on spine, three gilded edges, preserved book covers, case, binding signed Huser.

Estimate : € 60,000/80,000. Nérét-Minet & Tessier auction house.
M. Fosse.



Marc Chagall (1887-1985), "L'Écuyère au double profil" (Double profile of horseman), 1969, Chinese ink, wash tint and coloured pencils, stamp from the Marc Chagall succession on bottom left, 66.5 x 50 cm.

Estimate: € 300,000/350,000. Kapandji – Morhange auction house.
Cabinet Perazzone-Brun.



Autograph manuscript from the 8th century, attributed to the greatest Andalusian polygraph, Ali ibn Musa Ibn Saïd al-Maghribi (died in 1286). The manuscript is part of A'l Saïd's monumental work, "Kitab al Mughrib", talking about Andalusia.

Estimate on request.
Gros & Delettrez auction house.
M. Ghozzi.

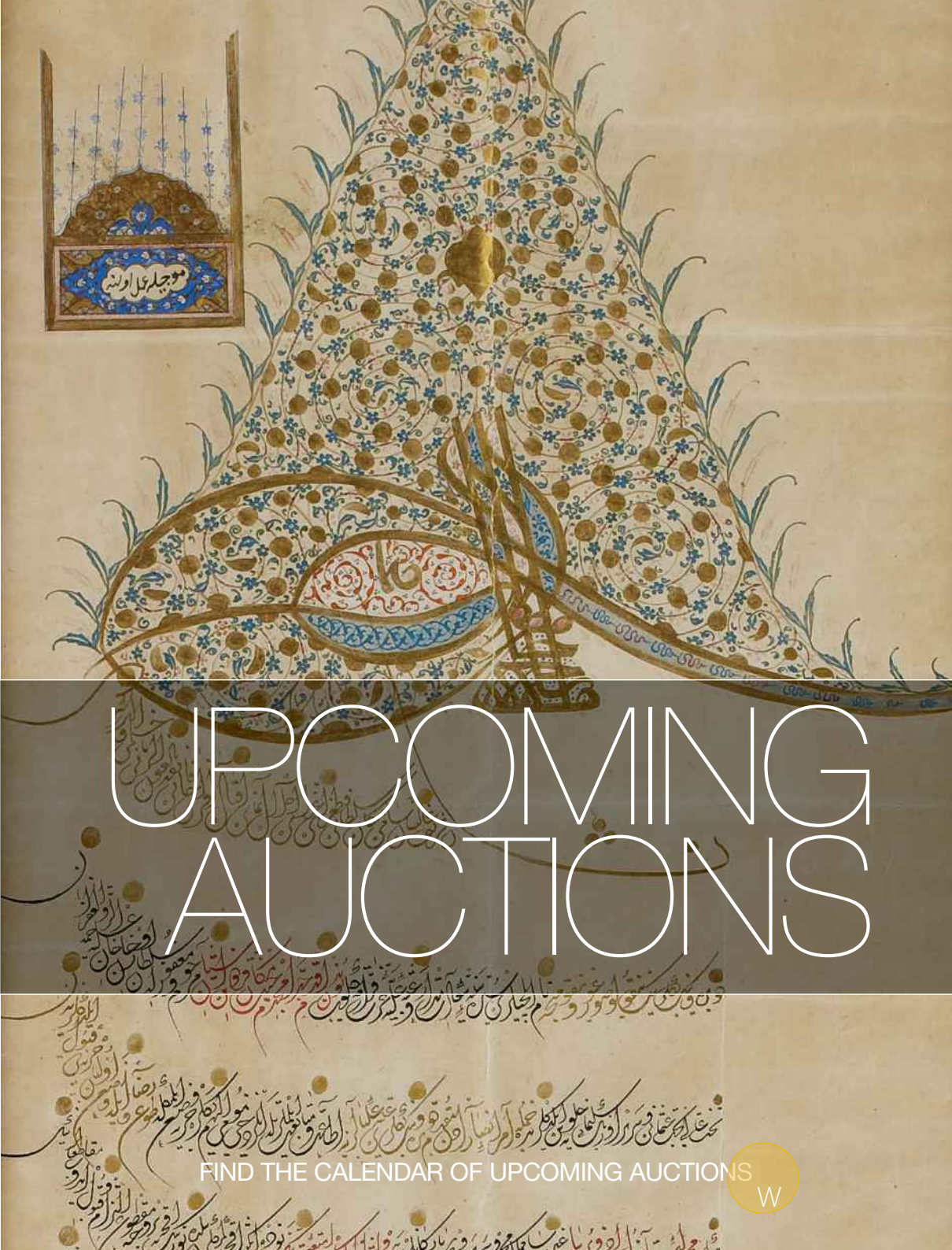
Gustave Loiseau (1875-1935), "Impression de gelée le matin au soleil levant" (Tournedos-sur-Seine) (Impression of frost in the morning at sunrise), oil on canvas, signed bottom right, 55 x 65 cm.

Estimate: €60,000/70,000. J.J. Matthias, Baron-Ribeyre & Associés, Farrando-Lemoine auction house.
Cabinet Schoeller.



Jacques-Émile Edouard Brandon (1831-1897), "La Prière de Kippour dans la synagogue portugaise d'Amsterdam" (The Prayer of Yom Kippur in the Portuguese Synagogue in Amsterdam), oil on panel, around 1880 (?), 30.5 x 55 cm.

Estimate: €40,000. Ader auction house – Nordmann. Mr. Szapiro.



UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS

W

UPCOMING

Heugel archives and mementos at auction

The Heugels were to music what Hetzel was to the stories of Jules Verne: inseparable! The publishing house had the greatest composers in its catalogue, ranging from Verdi, Massenet and Offenbach to Boulez.

Founded in 1839 by Jacques-Léopold Heugel, the little company grew rapidly, and in only a few years had become one of the biggest opera publishers, mainly thanks to the acquisition of major collections by the son, Henri Heugel: not only that of the Escudier brothers but also those of Gérard and Hartmann, thus bringing Orpheus in the Underworld, The Barber of Seville and A Masked Ball into the repertory of the famous house. The sale of the family's archives and mementos opens up 140 years of music history, notably through their copious correspondence – some 4,000 letters from Proust, Gounod, Musset and a host of others –, a large number of posters, and many rare manuscripts, including "Le Jongleur de Notre Dame" (The Juggler of Notre Dame) by Jules Massenet



Jules Massenet (1842-1912), "Le Jongleur de Notre-Dame" (The Juggler of Notre Dame), complete manuscript, 194 pp.
Estimate: €25,000/30,000.


USEFUL INFO

| | |
|-------------------|--|
| Where ? | Paris - Drouot - Richelieu |
| When ? | 26 May |
| Who ? | Ader Norman auction house. Mssrs. Bodin, Weil and Izarn |
| How much ? | €200,000 |

See the catalogue : www.gazette-drouot.com

(€25,000/30,000), and "Le Dieu Bleu" (The Blue God) by Reynaldo Hahn on a libretto by Jean Cocteau (€10,000/15,000). The Pleyel piano caressed by the fingers of many a fine musician will evoke the memorable festivities laid on by the Heugels in the Avenue des Bois in Paris; this "autograph" piano bears twenty-one signatures engraved on the soundboard, including those of Léo Delibes, Marie Roger-Miclos and Ignacy Paderewski... Allegro!

Stéphanie Perris-Delmas



Baby grand piano by Pleyel, series no. 68176, signatures on the soundboard of Elie-Miriam Delaborde, Théodore Ritter, Léo Delibes, Marie Van Zandt, Jean-Baptiste Faure, Francis Planté and many others. Estimate: €8,000/10,000.

UPCOMING

A Feininger drops anchor in Paris

Lyonel Feininger painted the port of Swinemünde in 1915, a turning point in the work of the German-born artist. This was the time when he was fine-tuning his language, nourished by Avant-Grade movements like Cubism, Orphism and Futurism. Feininger occupied a singular position in the history of modern art, both as a player in the revolutions that turned painting upside down in the early part of the century, and as an independent figure who, without straying from the paths of the Modern, opted for a figurative art enhanced by the dynamic of colour when others were focusing on the purely abstract. A major artist who produced first-rate work: plenty to whet the appetites of the finest connoisseurs. And a rare artist, as well, as Feininger's pictures are not exactly two a penny on the market. However, recent news somewhat proves the contrary, because only in London last month, Sotheby's sold a seascape by the artist dated 1913 – one that was

greeted by a splendid bid of €3.6 million, well above the estimate. So we will permit ourselves a touch of chauvinism in saying that the qualities of the seascape on offer in Paris are superior to those of the London picture: first of all through its size, but above all for the richness of the composition, which mingles the boats in the foreground with the sea and then the town in a subtle play of vertical and horizontal lines. Forms and spaces interpenetrate each other and dissolve. Let's be honest, here: this work is sublime. It marries deep blue admirably with the brown-black of the boats, and unrestrainedly expresses the language skillfully perfected by Feininger, on the margin of everything being produced at the time. In his exploration of space and light, Feininger ceaselessly questions what is real. The immensity of the ocean and the plastic quality of the boats provide him with two themes completely in line with his approach and response to painting. We know that he spent long periods on the northern coasts of Germany seeking material for his work, as witness his numerous drawings. But back to the painting itself. In 1928, "Hafen Von Swinemünde" was shown in the famous exhibition at the Berlin National Gallery, alongside works by Oskar Kokoschka, Willem Lehmbruck and Franz Marc: thirteen paintings lent by the collector Hugo Simon, an ardent promoter of the art of his time. Sold during the Thirties to film director Roger-Jean Spiri, a major figure in the cinema industry between the two world wars, the painting was bequeathed on the latter's death in 2007 to three institutions officially recognised as beneficial to the public at large. We wager that collectors, as expert connoisseurs, will turn out to be philanthropists.

Stéphanie Perris-Delmas

USEFUL INFO

| | |
|-------------------|-------------------------------------|
| Where ? | Paris - Hôtel Marcel-Dassault |
| When ? | 29 May |
| Who ? | Artcurial and Millon auction houses |
| How much ? | €1.5/2M |

See the catalogue : www.gazette-drouot.com



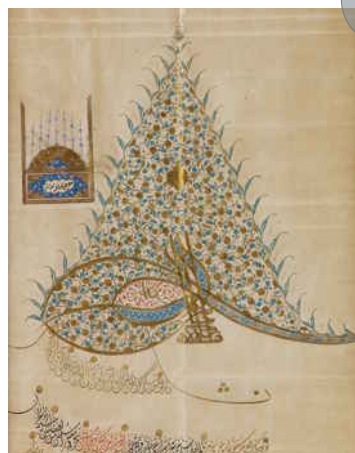
Lyonel Feininger (1871-1956), "Hafen von Swinemünde", 1915,
oil on canvas, signed and dated, 75 x 101 cm.

UPCOMING

Ottoman **firman**s

Hidden for two centuries among the treasures of the house of Baron Alexandre Forth-Rouen (1806-1886), eight Ottoman firmans from the 17th and 18th centuries will soon be creating a buzz at Le Mans.

If the heirs of the illustrious ambassador were in the dark about the precious documents they had in their possession, they will soon be enlightened. Clients from all walks of life look set to battle for these eight decrees, each estimated at between €60,000 and €80,000. They deal with the renewal of treaties or trading privileges granted between 1604 and 1790 to the Republic of Ragusa by the Ottoman sultans. This state, formerly under Venetian domination before gaining its independence in 1358, corresponds to the present-day Dubrovnik region in Croatia. At the time of the Ottoman conquest, Ragusa negotiated some customs privileges with the Empire in exchange for an annual tribute. The little Republic recovered its freedom in 1699 but not for long: Napoleon's armies took it over in



Sultan Ahmed I (1603-1617), Ottoman firman, document on paper, drafted between 4 and 13 September 1604, 215 x 47 cm. Estimate: €60,000/80,000.

USEFUL INFO

| | |
|-------------------|--|
| Where ? | Le Mans |
| When ? | 14 May |
| Who ? | Isabelle Aufaivre auction house Annie Kevorkian |
| How much ? | €480,000/640,000 |

1806, before eventually yielding power to the Austro-Hungarian Empire. Apart from their historical interest, these Turkish firmans are genuine works of art. Their specific script, the "divâni" in "sefine" form, features a highly curved silhouette and varied colours combining black, blue, red and gold. The firmans are surmounted by the "tughra", the monogram of the reigning Sultan, executed by the greatest artists in the Empire. The seals of six sovereigns appear on the collection: Ahmed I, Murad IV, Ibrahim, Ahmed III, Mahmud I and Abdul Hamid I. Inestimable documents from a culture where calligraphy is considered a major art. **Caroline Legrand**

A detailed landscape painting, likely a reproduction of a 19th-century work. The scene is viewed from inside a cave, looking out through a large, irregular opening. In the foreground, the cave's interior is dark, with some roots and foliage hanging down. The landscape beyond is a vast, mountainous valley. A large, prominent mountain peak dominates the center background, with other smaller peaks and ridges visible in the distance. The sky is filled with soft, white and yellow clouds, suggesting a bright, hazy day. In the lower left foreground, a figure in a long, light-colored robe stands near a small stream or pool. In the lower center, two figures are seated on the ground, one appearing to be writing or drawing. The overall style is characteristic of the Hudson River School or similar 19th-century landscape painting.

AUCTION RESULTS

FIND AUCTION RESULTS ON THE INTERNET



RESULTS

Bid worth over a million for **Chinese furniture**

Chinese furniture was until then the poor relation of the Asian art market, which everyone knows is currently recording resounding bids. This 19th century cabinet proves that furniture is now entering the big league! The art of the carpenter and the sculptor are highlighted here. We can see the five-clawed imperial dragons pursuing the sacred pearl. In Chinese homes, the cabinets were often the centre-pieces and were traditionally surmounted on a chest designed for headwear storage. The study of Chinese furniture is however, not easy, since sources on the Middle Kingdom are virtually non-existent. The great "San cai tu hui" encyclopaedia from 1607 devotes no more than a few pages. However, during the Ming dynasty, furniture went through a golden age, helped especially by the lifting of the ban on importation of exotic woods, decided by Emperor Longqing. These tropical species, more resistant than vernacular woods,

€ 1,902,315 China, 19th century, szu Chien Kuei cabinet with its upper case in natural wood, 234 x 178 x 81 cm.



would allow the blossoming of woodwork. Until then, furniture was essentially lacquered, the resin acting as a protection against climatic and xylophagous attacks. In 2003, the Musée Guimet exhibited the Lu Ming Shi collection of Ming furniture. Its first recognition...

Sylvain Alliod

USEFUL INFO

Where ? Paris - Drouot - Richelieu - Room 9

When ? 29 March

Who ? Jean-Marc Delvaux auction house
Cabinet Buhlmann and Portier

How much ? €1,902,315

RESULTS

The **Chirée Collection** made in Provence

The two-day sale devoted to the dispersion of Christine and Thierry de Chirée's collections, preserved in their Avignon home, the Couvent de la Visitation, totalled €3,353,940. The buyers for this classic collection were mainly from France and Europe. The highest bid, at €151,721 just above the estimate, went to a French Regency set of furniture which, apart from the six armchairs shown in the picture, included an eight-legged sofa. This set was notably inspired by the plates in the collection of ornament drawings by René Charpentier (1680-1723), engraved by Jean-Nicolas Baillon. Before reaching the main drawing room of our collectors in Provence, it occupied the Château de Prye in Burgundy, owned by the Marquis du Bourg de Bozas. A High Renaissance item inspired some fierce bidding, finally going for ➔ €114,006. This was the so-called "horsemen" cupboard from Avignon; the quality and exuberance of the carving, which covers the entire cupboard, are comparable to the model of 1617 in the Musée du Louvre. The four doors are carved with men

€151,721 French Regency, set of six chairs and sofa in carved walnut, upholstery in Saint-Cyr petit and gros point embroidery, showing allegorical scenes with figures and La Fontaine fables.



on horses, giving it its name, based on an engraving by Goltzius. The second day of the sale was dedicated to paintings and drawings. The prize, at ➔ €99,674, went to a painting by Nicolas de Largillière, "Portrait de Madame Claude-Joseph Geoffroy sur fond de paysage" (Portrait of Madame Claude-Joseph Geoffroy on landscape background). The other half of the pair, the portrait of her husband – a pharmacist, distinguished chemist and municipal magistrate of Paris –, has not been located to date. The Chirée couple made a point of collecting works by Constantin d'Aix (1756-1844), which went for a total of €232,315; the highest bid of ➔ €29,740 went to "Vue de la Sainte-Victoire depuis la Sainte-Beaume" (View of Sainte-Victoire from Sainte-Beaume).

S. A.

USEFUL INFO

Where ? Paris - Drouot – Richelieu - Rooms 5 and 6

When ? 29 and 30 March

Who ? Claude Aguttes auction house

How much ? €3,353,940

RESULTS

Trompe-l'œil ceramics and their hunters

This boar's head, previously estimated at €80,000, was chased right up to the sum of €278,820. Only one other similar model with a display stand is known today, and is now in the collections of the Favorite Castle in Rastatt, built between 1710 and 1712 for the Margrave Sybilla Augusta. This ensemble is attributed to Jean Guillaume Lanz, hired away from the Meissen porcelain factory by Paul Hannong to design the trompe-l'œil objects produced by his workshops. Their collaboration lasted for five years, from 1750 to 1754. Two other pairs of trompe-l'œil objects aroused lively competition. A pair of covered terrines with a more stylised version of the boar's head, made in around 1760-1770 by the East India Company, went for ➔ **€198,272**, at triple their estimate. The decoration is in natural polychrome and gold, with Famille Rose enamel in places. The beast's mouth is open with its tongue visible, and prominent tusks. Commissions

€278,820 Strasbourg, Paul Hannong, c. 1750-1754, Model attributed to Jean Guillaume Lanz, terrine and display stand in natural polychrome earthenware, 46 x 41.5 x 29.5 cm (terrine), 59 x 50 cm (display stand).



in China for this type of animal object arose from the fashion launched by Strasbourg, then Hoechst. The archives of the Dutch East India Company show a commission for twenty-five terrines in the form of boar's heads in 1763, with nineteen being sent to Holland the following year.

Sylvain Alliod

USEFUL INFO

Where ? Paris - Drouot - Richelieu - Room 10

When ? 30 March

Who ? Fraysse & Associés auction house.
Mr. Vandermeersch.

How much ? €278,820

See the catalogue : www.gazette-drouot.com



RESULTS

Boilly, Degas studies for paintings

"THE LITTLE SISTER" BY BOILLY

This drawing by Louis-Léopold Boilly whetted the appetites of the large number of collectors who gathered in Paris for the *Semaine du Dessin* ("Drawing Week"). Finely executed between 1803 and 1806, this drawing was the preparatory study for a painting described by Henry Harrisse, the artist's biographer. During this event entirely dedicated to drawings, a sale that garnered a total of €1,521,448, a landscape by Victor Hugo, "Château fantastique", dedicated by the poet's grandson Georges Hugo and Georges Payelle, a politician and friend of the family, went for €138,000. This was the first time the drawing had come on the market.

Paris, Hôtel Marcel-Dassault, 30 March.

Artcurial - Briest - Poulain - F. Tajan auction house. Mr. de Bayser.



€186,400 Louis-Léopold Boilly (1761-1845), "La petite sœur" (The Little Sister), stump drawing with white gouache highlights on pencil, 47 x 33.7 cm.



DEGAS ARMCHAIR

An armchair – and what's more, viewed from behind! Did Degas ever lack for a subject? Far from it. This chair is very simply a study for the famous picture in the Musée d'Orsay of "La Famille Bellelli", the painter's relatives. In this painting, you can see Laure, his aunt on his father's side, together with her daughters Giovanna and Giulia. In the armchair sits Signor Bellelli, seen from behind. The painting owes much to the tradition of Flemish painters, past masters in family portraits. And yet it was in Italy, where a branch of his family lived, that Degas completed his artistic training between the ages of 22 and 26.

Paris, Drouot, Room 13, 1 April. Piasa auction house. Mr. Lorenceau.

€64,977 Edgar Degas (1834-1917), "Le Fauteuil", 1860, pencil and watercolour on paper, 33.3 x 21.4 cm.

RESULTS

Gourdon €42 M, with Ruhlmann the superstar

Eagerly awaited for many reasons, the sale of the collections of decorative arts from the first half of the 20th century brought together by Laurent Negro at the Château de Gourdon totalled €42 M including commission (84% in lots and value alike), which lay within the overall estimates. A real feat for the 880 lots in this collection acquired over the past fifteen years, when the market's preference for virgin goods is well known! Often reaching top prices, a large number of the items were by Avant-garde artists of the inter-war period, whose creations are not always rated at the level of their artistic interest... The buyers, from some thirty different countries (75% from Europe, 21% from America, 2% from Asia and 1% from the Middle East) nevertheless fought hard: the result was eight bids over a million euros, thirteen world records and no fewer than ten pre-emptions. The most brilliant star was not a member of the UAM (Union des Artistes Modernes) but the king of Art Deco, Jacques-Émile Ruhlmann. His thirty-five works

€2,865,000 Jacques-Émile Ruhlmann (1879-1933), 'Maharaja' adjustable chaise longue 'Aux Skis', 1929, lacquered wood and chromium-plated metal, 78.5 x 143 x 62 cm. World record for the designer.



up for sale raised a total of more than €13 M including costs, and attracted four bids over the million-euro mark, including €2,865,000 for the chaise longue 'Aux Skis' – a world record for Ruhlmann – purchased by a European collector. The chair's classification as a national treasure probably prevented it from soaring higher. It is the only extant copy of this model, exhibited in 1929 at the Salon des Artistes Décorateurs in the "Studio-Chambre du prince héritier d'un vice-roi des Indes" (Studio-bedroom of the Crown Prince of a Viceroy of India). Art Deco specialist Cheska Vallois paid out €2.3M for the impressive Tardieu desk and armchair: the originals bought by André Tardieu himself at the SAD of 1929. The two last million-plus bids for Ruhlmann were €1.8M for a Lasalle chest of drawers of around 1925, in Macassar ebony veneer and ivory, and €1,498,600 for an item known as the "Nicolle liquor cabinet" of c. 1926, in Macassar ebony veneer, tortoiseshell and ivory.

Sylvain Alliod

USEFUL INFO

| | |
|-------------------|---------------------------------|
| Where ? | Paris - Palais de Tokyo |
| When ? | 29, 30 and 31 March |
| Who ? | Christie's France auction house |
| How much ? | €42 M |

RESULTS

China hits the jackpot

Alongside the dispersion of the former Paul-Louis Weiller collection, Chinese art took bids up to heights of over a million, underpinning the overall result of these four days of sales. Of the €29 million, €1,375,000 went to a large rhinoceros horn libation cup from the 18th/19th century, showing a Ba Xian among maples and large Lingzhi longevity mushrooms. A round white porcelain plate with blue underglaze decoration went for nearly €3 million, adding to the long list of Chinese porcelain items sold for a fortune. If the phenomenon is hardly surprising – we are now familiar with the remarkable quality of these porcelains produced under the Yuan dynasty – a point was made with a purchase by a Chinese collector from the continent, not from Hong Kong or Taiwan, as it is generally the case. It will be remembered that the Blue and White technique appeared under the reign of these Emperors of Mongol origin, who took power in 1279 with Kublai Khan. Under this dynasty,

€2,875,000 Chinese round plate, white porcelain decorated with blue underglaze, dating from the Yuan dynasty, 14th century (1279-1368), design of banana tree on a rock, border decorated with peonies; diam. 48 cm, h. 8.5 cm.



the ceramic centre Jingdezhen became the capital of porcelain, and the famous Blue and White reached an apogee of perfection, making beautiful play with colours ranging from deep blue to creamy, radiant white. The motifs were inspired by a variety of plants, as in the model here, which are of high quality, notably in the shaded tones. It is decorated with banana leaves laid on rocks; the inner and outer borders are decorated with delicate leaves and stylised waves, comparable to the Yuan dragon plate from the Musée National Adrien Dubouché in Limoges. Rare decoration in excellent condition... Its provenance also goes back a long way, as it belonged to the Duke of Elchingen and Prince of the Moskowa, Michel Ney, nicknamed "the bravest of the brave" after the Prussian and Polish campaigns.

Stéphanie Perris-Delmas

USEFUL INFO

| | |
|-------------------|---|
| Where ? | Paris - Drouot – Richelieu |
| When ? | From 5 to 8 April |
| Who ? | Gros & Delettrez auction house. Mr. Froissard |
| How much ? | €29,062,532 |

See the catalogue : www.gazette-drouot.com

RESULTS

Former **Weiller collection** €23.7 million

HD

The first week in April was radiant in every respect. The weather was warm, the sky was blue, and it was good to be in Paris: decidedly the view of the collectors who gathered for the dispersion of the former Paul-Louis Weiller collection. This flying ace and war hero, who died in 1993, made himself a reputation in the aeronautical industry before earning himself a nickname in the world of art: it was not without good reason that Greta Garbo dubbed him "Paul Louis XIV". Patron and collector, he developed first Snecma, then Cidna, the future Air France. He entered the Académie des Beaux-Arts in 1965, and was part of the smart, wealthy and whimsical "café society". In short, during this week of April, everything worked towards making this sale an event, including the quality of the pieces, and their provenance - by which collectors set much store, as we know. Expert connoisseurs thus had the privilege of being able to acquire some 750 lots from three of Weiller's former residences, including the



USEFUL INFO

| | |
|------------|-------------------------------|
| Where ? | Drouot-Richelieu |
| When ? | 5 to 8 April |
| Who ? | Gros & Delettret action house |
| How much ? | €23,773,469 |

See the catalogue : www.gazette-drouot.com

Hôtel des Ambassadeurs de Hollande; he owned up to ninety residences! The whole collection raised the grand sum of €23,773,469: a long, long way above the low estimate. As we said, the barometer was set fair... Seven bids topped the million-euro mark; thirty-four the €150,000 mark, and 93% of the lots were sold. So much for the figures... The highly cosmopolitan collection had a few splendid surprises up its sleeve, particularly in the realm of Asian art. For example, a pale green nephrite jade Chinese cup with a spout from the Qian-long period soared up to ➡ **over €1M**. Jade pieces are extremely popular, particularly those coloured pale

green or almost white. The twenty-two objects in the collection thus aroused competition that took them well over the estimates, like the large square jade bowl from the Jiaqing period, formerly part of the S. Bulgari collection, which ➔ **fetched €375,000**. Meanwhile, the battle for the Long Wei Gong vase, carved from a green jade pebble and decorated with a poem by Qian-long, took the price up to ➔ **€2M**. The manuscripts provided another high point of the collection. The successful sale of part of the Weiller library at Drouot in November 1998 presaged some fine bids. Here again, forecasts were shattered. Two lots were all it took to smash the result of the previous sale (€4,277,180 at today's figures). The precious Book of Hours of Queen Claude of France, wife of Francis I, went for ➔ **€2,610,000**. Every major collector was involved in the battles between enthusiasts. There was also fierce bidding for the Rome Rite Book of Hours known as the "Heures de Petau", composed between 1500 and 1510. For the first time, this manuscript was presented as attributed to Jean Poyer, one of the most important artists of his generation, and heir to one Jean Fouquet. The composition of the miniatures, in finely worked

€650,000 Jean-Henri Riesener (1734-1806), Transition period, delivered to Versailles on 23 June 1775 for the Count of Noailles, chest of drawers with projecting upper part in amaranthine and blond mahogany veneering inlaid with leaves, with chased gilt bronze ornamentation, grey Breche marble top, 92 x 152 x 62 cm.



€2,610,000 Atelier du Maître de Claude de France, between 1515 and 1517, Claude de France's Book of Hours (1499-1525), Paris Rite (detail). Manuscript on vellum of 121 pages (8.4 x 5.5 cm) illustrated with 15 full-page miniatures and 12 miniatures accompanying the calendar. Dark blue English morocco binding.



architectures, is remarkable. They bear witness to a keen knowledge of perspective, and a staging that is bold in every way. The buyer made this pious acquisition by laying out ➔ **€2,349,000**. In a more profane register, the Paris illuminated vellum manuscript of Froissart's Chronicles was knocked down for ➔ **€562,500**, and Christine de Pisan's Book of Peace, produced in Flanders, for ➔ **€262,500**. The collection was made even more cosmopolitan by a large number of items of furniture and objets d'art from Russia.

€1,012,500 Pale green nephrite jade Chinese cup with spout, Qianlong period (1736-1795).



However, there was one disappointment here: no takers were found for a chest of drawers with marquetry in delicate woods bearing Catherine the Great's flowery monogram, with silver decorations engraved with the arms of the city of Novgorod. The "Portrait du comte Grigori Grigorievich Orloff" (Portrait of Count Grigory Grigoryevich Orlov) (1734-1783) attributed to Fyodor Rotokov, was sold for €350,000. The Empress spared no expense for her lover in commissioning a silver service for the trifling sum of 1.2 million livres, now known as the Orlov service. Among the 3,000 pieces making up this service, a pair of dish covers by Jacques-Nicolas Roettiers went for ➔ **€156,250**. Meanwhile, the covered terrine dish from the Duke of Teschen's second service by Ignaz Joseph Würth fetched ➔ **€362,500**. We now return to the furniture, which also registered some high bids. For example, the chest of drawers by Jean-Henri Riesener, delivered to Versailles on 23 June 1775 for the Count of Noailles, went for €650,000, and the Louis XV chest of drawers known as "à la Harenc", attributed to Jacques Dubois, for €430,650. Now to the paintings, where the star was lot 23, announced as a painting by the Antoine Watteau school, with a high estimate of €60,000. Enthusiasts snapped their fingers at its confused history – the picture showing five characters from the Commedia dell' Arte had formerly been presented as a work by Pater – recognising in it the hand of the master

who created Pierrot and The Embarkation for Cythera ("Pélerinages à l'île de Cythère"). Verdict: €1,305,000. Paul-Louis Weiller had acquired it in 1976 in Paris for €65,200 (at today's figures). A practised connoisseur, he was also eclectic in his choices. In contrast to Watteau was also a delightful "Portrait d'un Homme" (Portrait of a Man) by Corneille de Lyon, sold for ➔ **€612,500**, and a landscape by Albert Cuyp. The latter is more original than it seems. In "Femme trayant une vache" (Woman Milking a Cow), Albert Cuyp shows a country scene, but decides to open out the perspective of the landscape between the animal's legs. A veiled message that took the picture up to a tidy sum: ➔ **€975,000**, a new French record for the painter. As we said, these were sunny times, this week in April...

Stéphanie Perris-Delmas

€1,305,000 Antoine Watteau (1684-1721) and a close follower, "Five characters from the Commedia dell' Arte" ("Cinq personnages de la comédie italienne"), canvas, 128 x 92 cm.



€362,500 Ignaz Joseph Würth (1742-1792), Vienna 1779-1781,
Covered terrine dish with liner and display stand in silver alloy
from the second service of the Duke of Teschen
Weight: 7.74 kg, 31.6 x 49 x 26.5 cm.



RESULTS

Zao Wou-ki Basquiat, Calder

ZAO WOU-KI AND BASQUIAT ON TOP FORM

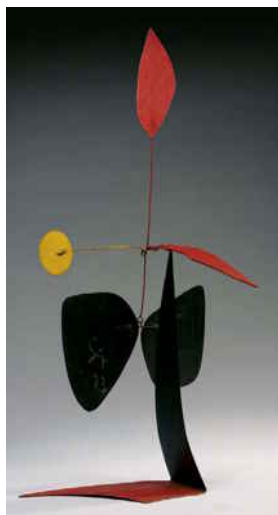
Contemporary art had the wind in its sails when it totted up the fine sum of €3,779,250. Five six-figure bids were made. We start with Zao Wou-ki, who dominated the proceedings with the €892,000 fetched by this oil on canvas of 1968. The artist continued to score with €256,250 for a 1965 oil on canvas, "Composition", while at €70,000, a watercolour on paper of 1968, "Composition", took the leading position in the sale's works on paper. The Chinese school of Paris was also represented at €43,750 by "Composition", a mounted oil on paper of 1961 by Chu Teh-Chun. Meanwhile, the enfant terrible of the Eighties, Jean-Michel Basquiat, entered the scene with an acrylic and Xerox on canvas at €724,000 – within the low estimate.

Paris - Drouot-Montaigne, 4 April.

Cornette de Saint Cyr auction house. Ms Grinfeder, Ms Tubiana.



€892,000 Zao Wou-ki (born 1921),
"Composition", 1968, oil on canvas, 80 x 100 cm.



THE FLUTTERINGS OF CALDER

Preserved in a Parisian collection, this stabile was bought directly from Calder. One of its metal petals bears the date 1973, and it was produced in the artist's French studio in Saché, south of Tours. This stabile is also slightly mobile, merging the two types of sculpture devised by the artist during the Thirties. During a visit to the studio of a famous colleague, he was seized with the desire to "make Mondrians that move". He began by experiments on paper that led to the stabile, named thus by Arp, i.e. a fixed form suggesting movement. This was followed by the mobile, a term invented by Marcel Duchamp, where this time the movement was real. The title of the work here, "Papillon" (Butterfly), is a direct reference to the airy play of flat surfaces moving around in the atmosphere. Jean-Paul Sartre considered that Calder's art did not suggest movement but harnessed it. "His mobiles mean nothing, refer to nothing but themselves; they are there – that's all." Now there's a philosophical viewpoint!

Paris - Drouot - Room 10, 8 April. Piasa auction house.

€312,815 Alexander Calder (1898-1976), "Papillon", 1973, red, yellow and black stabile in steel on a base, painted and welded 70.3 x 40.5 x 30.5 cm.

RESULTS

The **Gauls** in Rome

We know how rare plates by Albert Uderzo are – enough to trigger a positive storm of bids, as witness the €285,016 garnered (for an estimate of €60,000) by this plate executed for the fourth adventure of the most famous of all the Gauls, "Asterix the Gladiator". This was pre-published in Pilote between 22 March 1962 and 10 January 1963, and the album came out in 1964. In this story, the kidnapping of the bard Caco-fonix by the Romans forces Asterix and Obelix to travel to Rome for the first time. Offered as a gift to Julius Caesar, the ode-writing bard is fated to serve as a meal for the lions in the Circus Maximus, and so our two heroes become gladiators to rescue their friend. This drawing shows a high point in the adventure which, in comical mode, is a worthy rival to William Wyler's film Ben-Hur, released in 1959. Thanks to their celebrated magic potion, the Gauls cause mayhem in the chariot race, with an unfortunate

€285,016 Albert Uderzo (born 1927), texts by René Goscinny (1926-1977), "Asterix Gladiateur", Indian ink, for plate no. 36, 47.5 x 39 cm.



track assistant losing his sandals, and a chariot driver catapulted directly into Julius Caesar's arms after the forceful intervention of Obelix. This is the first story where the Roman leader is directly involved. Enough to attract a kingly bid!

Sylvain Alliod

USEFUL INFO

Where ? Paris - Room V.V.

When ? 10 April

Who ? Kahn – Dumousset auction house. Mr. Meyniel

How much ? €285,016

RESULTS

The height of **the Renaissance**

FOR THE ENLIGHTENED TRAVELLER

A further illustration, with bids to prove it, that the Middle Ages were not a dark and barbarous period. A demonstration that nevertheless cost the winner of this joust €247,906, a sum that could not have been guessed from the high estimate of €12,000. These two candlesticks from Limoges proved that even if travel was not easy at the time, it could still take place in a refined atmosphere. The difference in the size of these objects is explained by the fact that they fitted into each other for easier transport. These ingenious items are the work of Limoges from the late 13th century or early 14th, and are fine examples of the chased enamel tradition particular to the city.

Paris- Drouot, Room 1 - 7, 8 April.

Mathias auction house, Baron-Ribeyre & Associés auction house, Farrando-Lemoine auction house. Mr. Roudillon.



€247,906 Limoges, late 13th century or early 14th, two travelling candlesticks in chased copper and enamel, h. 26.5 and 22.5 cm.



€106,571 17th century crucifix in gilded silver and rock crystal; the silver Christ is surmounted by the inscription INRI engraved on lapis lazuli, h. 27 cm, l. 18.5 cm.

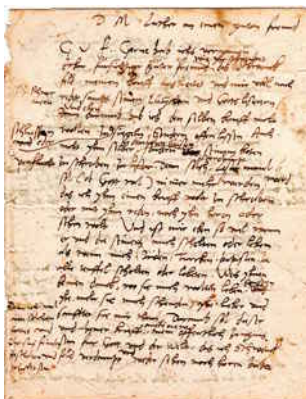
A PRECIOUS CRUCIFIX

This 17th century crucifix inspired bidding that rose to the heavens. The estimate for this small-scale, singularly polished work was actually €1,500. The statuette of Christ displays a moving expressiveness; the hair carries traces of gilding, although the gold on the perizonium drapes is far better preserved. The rock crystal plaques are bevelled and those at the four ends of the cross are each engraved with the figure of an evangelist. On the crosspieces, they are represented in profile sitting at their desks, and on the vertical pieces they are shown full face. This layout, like the arrangement of the quatrefoil medallions, makes notable reference to the design of a processional cross of c. 1425 attributed to Lorenzo Ghiberti, now found in the treasure of the church of Santa Maria d'Impruneta near Florence. It will be remembered that Ghiberti, who was simultaneously a sculptor, silversmith and bronze worker, created the doors of the Florence Duomo Baptistery, a work that paved the way to the Renaissance. The artist who made this crucifix has clearly learned much from Ghiberti.

Paris - Drouot - Room 9, 8 April. Jean-Marc Delvaux auction house. Mr. Lepic.

RESULTS

Letters autographs...



€392,935 FOR A REFORMATION

As we all know, faith can move mountains and turn the world order upside down. As witness the Protestant Reformation in the 16th century, which gave rise to Protestant Christianity, and, closer to our times, some thunderous bidding in the auction house. In five lots, letters from Martin Luther, John Calvin and Philipp Melancthon raised a total of €392,935. The main winner of these battles with their powerful religious echoes was, the Father of the Reformation himself, Martin Luther. Estimated at €25,000, the two pages of the manuscript eventually garnered the grand sum of €205,000. It consists of an unpublished, highly corrected draft of one of his last writings.

Paris - Drouot - Richelieu - Room 6, 13 April. Piasa auction house. Mr. Bodin.

€254,575 Martin Luther (1483 - 1546),

"D M Luther an einen guten Freund", [1544], signed autograph manuscript, 2 in-quarto pages.



The 122 lots in the catalogue, consisting of autographs, letters, personal documents and a collection of manuscripts by Emil Cioran (1911-1995), author of *L'Inconvénient d'être né* (The Inconvenience of Being Born), raised a total of €507,500 on 7 April at Drouot (Binoche and

Giquello auction house). The entire collection was acquired by the KDF Energy Company, owned by Romanian-born American businessman George Brailoiu. He intends to donate it to the Romanian state.



€16,450

This bid was awarded to Newton's only signature, fortunately intact! It is found on a receipt for the sum of 50 pounds, an annuity given to Isaac Newton at the order of the Honourable James Vernon, His Majesty's Secretary of State. Paris - Drouot - Richelieu - Room 6, 13 April. Piasa auction house. Mr. Bodin.

Sunday 8 May
Ancient and Modern Paintings
Objets d'art and furniture



HERBETTE
Commissaire - priseur
Doullens



BALTHUS, (1908-2001)
"Portrait d'Hedwig MULLER, 1928" (Portrait of Hedwig MULLER, 1928), Oil on canvas, 81 x 65.7 cm
Signed on bottom left "Baltus"
Signed, registered, dated and signed on the back "Le Dr Hedwig MULLER peint à Zurich en 1924 Balthus"
(Dr Hedwig MULLER painted in Zurich in 1924 Balthus).
Private collection PARIS.

Bibliography:

Catalogue MNAM PARIS 1983
p.342 N° 16
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CLAIR. Flammarion 2001 n° 16, p. 190
Pierre Gianadda Foundation 2008
100th anniversary, p.70-71 n° 12.

Literature:

In 1928-1929, the artist went to Zurich where the MULLER and THOMANN families welcomed him successively.

In a letter to his father, the young Balthus mentioned with pride "I am going to take on portraits". It was an important step for him.

The painting that we are presenting at the sale represents HEDWIG MULLER a doctor of his state and who was for a long time the Kurt Tschody's companion, poet and "essayiste engagé", who committed suicide in 1935 after his writings were destroyed by the Nazis. According to known photos of the model, the artist painted a physically and psychologically loyal portrait of her.
"It gives the impression of self-control and control of balance."

Conditions:

The painting is in perfect state of conservation.

DENIS HERBETTE

19, rue André Tempez - 80600 DOULLENS
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Société de ventes volontaires de meubles aux enchères publiques - Agrément n° 2002-081

Sunday 8 May at 14:30

Objets d'art and collectibles objects



18. **GÉRICAUT Théodore** (1791-1824)
"Léda et le cygne" (Leda and the swan)
Oil on cardboard
around 1817-1818
Height. 39 cm - Width. 38 cm

Mr. Bruno Chenique will include this work in the catalogue raisonné of paintings by Théodore Géricault, currently in preparation.

The study for this painting, by Mr. Bruno Chenique, can be requested on demand.

Sale conducted by Jean-François PILLET

Public exhibitions

Saturday 7 May from 14:30-18:00 and the morning of the sale from 10:30-12:00

Catalogue available by sending €15 by cheque, postage included.

Catalogue on www.pillet.auction.fr



RUSSIAN SEASONS

www.auction-ruseasons.ru

Аукцион «Русские Сезоны» №2

Состоится 15 мая 2011 года в 12:00

Санкт-Петербург, Невский проспект д. 47

Palkin Restaurant de Luxe

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Our collaborators will reply to your questions about the auction sale,
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1. "CONTE DE FÉES"
ORLOV, SERGEY MIKHAILOVICH (1911-1973).

Dmitrov manufacture de porcelaine, Russie,
1944. cm 44x29x36. Porcelaine, sculpture,
peinture, dorure, argenture.

1. КОМПОЗИЦИЯ «СКАЗКА» - СЕРГЕЙ МИХАЙЛОВИЧ ОРЛОВ (1911-1973). Дмитровский фарфоровый завод, Россия. 1944 г.
44x29x36 см
Фарфор, лепка, роспись, позолота, серебрение.

53 000 - 60 000 €



2. «MÉPHISTOPHÈLES» ANTOKOLSKI,
MARK MATVEYEVICH (1843-1902).

Fin du 19 e siècle. H 52 cm. Bronze,
fonte, patine.

2. «МЕФИСТОФЕЛЬ» - АНТОКОЛЬСКИЙ МАРК МАТВЕЕВИЧ
(1843-1902).
Концы 19 в. в-52 см. Бронза, литье, патинирование.

53 000 - 60 000 €

3. AIVAZOVSKY, IVAN KONSTANTINOVICH (1817-1900) "VUE DE VENISE".

Huile sur toile, signée et datée: "Aivazovsky 1861", 37x50 cm.

3. АЙВАЗОВСКИЙ ИВАН КОНСТАНТИНОВИЧ (1817-1900) «ВИД ВЕНЕЦИИ».
Жанр, море, пейзаж и доре «Айвазовский 1861», 37x50 см.

190 000 - 218 000 €



4. RIZNICHENKO, FEODOR PETROVICH (1865-1922) "PROMENADE DE NICOLAS II
ET ALEXANDRA FEODOROVNA DANS LIVADIYA".

Huile sur toile, signée et datée: "F. Ryzhichenko 1909", 58,5x88,5 cm.

4. РИЗНИЧЕНКО ФЕОДОР ПЕТРОВИЧ (1865-1922) «ПРОГУЛКА НИКОЛАЯ II И АЛЕКСАНДРЫ ФЕОДОРОВНЫ В ЛИВАДИИ».
Жанр, море, пейзаж и доре «Р. Ризниченко 1909», 58,5x88,5 см.

42 000 - 53 000 €



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TROUBETKOY Paul Petrovich (1866-1938)
Auguste Rodin (1840-1917), green patina bronze



Travel triptych icon in vermeil,
7th Artel, Moscow, 1908-1917



LANCERAY Eugene Alexandrovich (1848-886)
Cossack horseman, brown patina bronze

Friday 20 May 2011

Hôtel Drouot Room 6

Russia Art

Fabergé, Icons, Militaria



ZACK Leon (1891-1980)
Street scene
Oil on canvas signed on bottom left, circa 1937/1938



Expert:
Cyrille BOULAY
MEMBRE AGRÉÉ DE LA F.N.E.P.S.A.
Tél. : 06 12 92 40 74



POMAPOFF Michael
Fishermen on the shore
Oil on canvas signed at bottom and dated 1892



Nicolas Alexandrovich, Grand Duke heir of Russia
(1898-1918). Dessert plate from the table service of
the future Nicolas II, circa 1938



Alexander II, Tsar of Russia (1818-1881)
Miniature on enamel mounted as a brooch, circa 1850

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Wednesday 25 May 2011

Hôtel Drouot Room 5 & 6

Succession of Monsieur X. and others

Jean-Baptiste PATER
Le campement (The camp)
Oil on canvas, 45 x 57 cm
Provenance: col. Le Loir 18 May 1874



Théodore ROUSSEAU
Etang dans la forêt (Pond in the forest)
Oil on panel, 33 x 45 cm
Provenance: col. F. Petit Mustard 1875



Felix ZIEM
Venise (Venice)
Oil on panel, 42 x 62 cm
Provenance: col. Musard 1879

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ORIENTALISM

20 & 21 June 2011

HÔTEL DROUOT – ROOMS 1, 7 and 9

Jean BESANCENOT (1902-1992)
Hartania de la vallée du Ziz (Hartania from the Ziz valley)
Oil on panel, signed on bottom right and dated (19)37.
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PATEK PHILIPPE
Pagoda. Ref. 5500 R.
Watch-bracelet in pink gold. Around 1997.
Limited edition (500 copies) case and certificate.



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Yellow and platinum gold representing wings.
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FINE ART AND EUROPEAN FURNITURE
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EXCEPTIONAL BUREAU PLAT of serpentine form decorated with 18th century Chinese lacquer painted with polychrome flowers, birds and butterflies against a black ground, within European varnish surrounds.

Stamps of Jacques Dubois (1694-1763), master cabinet-maker 5 September 1742

Louis XV period

H 30, W 63, D 32 inches

PUBLIC PRE-SALE EXHIBITIONS :

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FINE ART AND EUROPEAN FURNITURE
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COMMODE DE MARINE inlaid with brass, pewter, stained horn, tortoiseshell, ivory and mother of pearl inlaid on an ebony background.

Attributed to Auburtin Gaudron.

Louis XIV period.

H 32.28, L 51.18, D 25 inches

Provenance: According to previous owner: Comte de Brancourt, at the Château de Chateaurenard.



PAIR OF ARMCHAIRS in richly moulded, carved and gilded wood.

Louis XIV period.

H 55.12, L 26.77, D 33.07 inches

Bid online



DROUOTLIVE

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Maître Nathalie Vermot

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Maître Nathalie Vermot



Camille Bürgi, expert

FINE ART AND EUROPEAN FURNITURE FRIDAY 6 MAY 3 PM - CLARIDGE'S - LONDON



IMPORTANT MAHOGANY AND MAHOGANY VENEER
BUREAU PLAT. Exceptional ornamentation of engraved gilt bronzes.
Stamped by Jacob D. / Rue Meslée
Empire period
H 31.5, W 66.9, D 85 inches
Provenance : Collection of a descendant of Jerome and Victor Napoléon



RARE PAIR OF CONSOLE TABLES, rectangular in moulded, carved giltwood. The apron is decorated with a frieze of flowers and a frieze of waves, each leg with a naturalistic eagle on a mound with its wings spread.

White moulded marble top.

English, Early Georgian, 18th century.

H 33.46, L 51.18, D 16.53 inches

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FINE ART AND EUROPEAN FURNITURE
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LARGE CABINET veneered in ebony, tortoiseshell and ivory fillets with architectural decoration.

The main body is decorated with moulded arcading, alternating with Corinthian capitals on high bases "en ressaut". The two doors open to reveal thirteen drawers, six on each side of two doors with small columns and arcading, that open to reveal a theatre - the whole, between the two Corinthian capitals en ressaut, conceals numerous mechanical secret compartments.

The drawers and the secrets are all numbered.

It is raised on a base with twelve tapered legs joined by traverses.

17th century

H 77.16, L 74.41, D 24.21 inches

Provenance: Former collection of the Duke of Cumberland

Bid online



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FRIDAY 6 MAY 3 PM - CLARIDGE'S - LONDON

COMMODE ARBALETE in Boulle «première partie» marquetry with engraved brass, engraved silver-plated metal, tortoiseshell, engraved copper and mother-of-pearl.

Attributed to Nicolas Sageot (1666-1731) received as Master in 1706

Louis XIV period.

H 33.86, L 47.24, D 24.80 inches



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ENGLAND, Soho workshops, RARE FINE TAPESTRY,
Bacchanalian children.
Late 17th, early 18th century.
85.43 x 153.54 inches
(some earlier restoration)

LARGE COMMODE WITH CENTRAL BREAKFRONT and
concave sides in tulipwood and cardinalwood veneer
with a marquetry decoration of flower vases on the
sides.

Stamped FEURSTEIN, Joseph Feurstein (1733-1809).
Transition Louis XV Louis XVI period.
H 37, L 66.14, D 21.65 inches



DROP-FRONT SECRETAIRE IN JAPANESE LACQUER,
with one leaf concealing a façade veneered in waved
sycamore and fitted with fourteen drawers in solid
lemonwood veneered in waved lemonwood and one
compartment, highlighted with amaranth fillets and
ebony mouldings.

Red onyx top surrounded by a lattice work frieze.

Marks: The lock on the door bears the mark FICHET A
PARIS stamped twice HURET ING. DU ROI A PARIS

Attributed to Bernard Molitor, (1755-1833) received as
Master on 26 October 1787

End of the 18th, beginning of the 19th century.

H 58.86, L 37.40, D 16.53 inches



Bid online



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LADY'S WRITING DESK, curved, with kingwood and tulipwood veneer, floral end-grain marquetry framed with light wood fillets. The upper section opens with sliding doors, revealing four drawers.

Stamped RVLC, Roger Vandercruse known as Lacroix (1727-1799).

Louis XV period.

H 47.24, L 33.07, D 15.35 inches



SLOPE-FRONT DESK ALL SIDES, with mechanism, marquetry in end grain wood, with a decoration of bouquets of flowers in kingwood with a tulipwood ground.

It opens with drop leaf upholstered in red leather with gilt vignettes and French coat of arms, to reveal a movable writing box, frieze drawer, slide and a steel screen upholstered in green silk, and operated mechanically.

Stamped CAREL, Jacques Philippe Carel.

Louis XV period, around 1730.

H 31.10, L 26.18, D 17.32 inches.

RARE COMMODORE EN CABINET in ebonised wood, vernis Martin and black and gold Chinese lacquer, decorated with landscapes, birds and battle scenes. The upper drawer forms a drop leaf revealing six drawers with lacquer veneer around a castin.

Stamped R. DUBOIS, René Dubois (1737-1799).

Transition Louis XV Louis XVI period.

H 38.97, L 39.37, D 21.26 inches



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FINE ART AND EUROPEAN FURNITURE
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MIRROR in ebonised wood with gold lacquer Chinoiserie decoration. Bevelled mercury glass.

English, late 17th – early 18th century.
H 49.61, L 35.04 inches



PAIR OF PERFUME BURNERS,
bronze and lacquered sheet
metal.

Louis XVI period
H 16.53 inches
(Some paint loss)



SIDEBOARD ALL SIDES in solid, mahogany with moulding. It consists of two shelves in white marble, one above the other, and is raised on chamfered, tapered, collared legs, and ending with gilt-bronze shoes.

Stamped J H RIESENER, Jean-Henri Riesener with JME stamp.

Louis XVI period.

H 36.41, L 38.38, D 14.17 inches

Bid online



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FINE ART AND EUROPEAN FURNITURE
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EXCEPTIONAL PAIR OF LARGE CONSOLES in grey lacquered wood, gold rechappi, rectangular.

The top is decorated with a fine mosaic of hard stones with antique vases and geometric motifs.

Italian 18th century

H 39.76, L 52.84, D 22.83 inches

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FINE ART AND EUROPEAN FURNITURE
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EXCEPTIONAL BUREAU PLAT in
Bouille marquetry opening to reveal
three drawers, the centre one is re-
cessed and there are three dummy
drawers on the opposite side.
Stamped BEFORT PERE,
Jean Baptiste Befort (1783-1840).
First half of the 19th century.
H 33.06, L 74.01, D 37.79 inches



MEUBLE A HAUTEUR D'APPUI, in ebonised wood, inlaid
with brass fillets and Bouille marquetry on a breakfront. It
has three doors one of which has a spring mechanism.
The central door decorated with a chased, gilt-bronze low
relief depicting Socrates and Aspasia under a lambrequin
with trophies symbolising the Arts and Sciences, the
two others are decorated with a mask of Bacchus in the
centre of frames of waterleaf friezes. Chamfered stiles
with tapering male figures in chased, gilt-bronze, and the
sides adorned with masks of young bearded satyrs also
in chased, gilt-bronze.

It is raised on chased, gilt-bronze legs decorated with
acanthus leaves and leaves.

Black Pyrenees marble top.

Stamped BEFORT PERE on a rear panel, Jean Baptiste
Befort (1783-1840)

First half of the 19th century.

H 46.06, L 64.17, D 20.47 inches



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FINE ART AND EUROPEAN FURNITURE
FRIDAY 6 MAY 3 PM - CLARIDGE'S - LONDON



Jan Van KESSEL and Willem ORMEA, Fish on the shore and marine background,

Copper, 8.27 x 11.81 inches

Signed (signature reinforced) and dated bottom left J V Kessel. Fecit 1660

LARGE MEUBLE À HAUTEUR D'APPUI from a model by Jean-Henri Riesener, wood veneer inlaid with leaves with a "butterfly wing" motif, with a breakfront and convex sides.

It has one frieze drawer simulating three, and three doors on the front. Large medallion on the central door representing an Allegory of Astronomy in classical drapery, surrounded by putti.

Signed François Linke (1855-1946).

Late 19th century.

H 38.19, L 78.74, D 22.44 inches



PAIR OF PORCELAIN BALUSTER VASES, tall neck, famille verte enamels.

China, marked with six characters.

Daoguang Period (1820-1851)

H 23.42 inches



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FINE ART AND EUROPEAN FURNITURE
FRIDAY 6 MAY 3 PM - CLARIDGE'S - LONDON



MANTELPIECE ORNAMENT in chased gilt-bronze and porcelain imitating cloisonné enamelling, decorated with Japanese-style landscape scenes, birds and flowers. It comprises 2 five-light candelabra and one clock surmounted by a polychrome porcelain figure of a dragon in the round, on a base.

19th century,

H 20.87 inches (clock), H 21.46 inches (candelabra)

This vogue for Oriental style developed in France through companies like Christofle, Escalier de Cristal, Duvinage, and Pannier Frères.

RARE CLOCK in gilt-bronze and silver in a ball-shaped case. The case in gilt-bronze open-work is decorated with bees, silver foliage and topped with a flamed urn finial decorated with a hardstone cabochon. The face is enamelled.

The mechanism, signed by Stephen Rimbault (1744-1788), is a chain fusee movement, with three sets of cogwheels and lever escapement, chiming the quarters on four gongs.

The case is attributed to Johan Zoffany English, 18th century, around 1760-1770.

H 12.20 inches



Enquiries:

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FINE ART AND EUROPEAN FURNITURE
FRIDAY 6 MAY 3 PM - CLARIDGE'S - LONDON



LARGE ALTARPIECE in ebonised wood, moulded, carved, with inlays and ivory figures. The upper section is in the shape of a Gothic church with arrows and portico. It presents a rich, carved decoration with small columns, turrets, figures of saints, angels, angel musicians and winged figures; God the father is shown under the portico on which is a dove representing the Holy Ghost.

It opens with two panels decorated with winged figures around Saint Peter holding the keys to Paradise. Once open, the panels reveal a central scene, in a medallion, representing the assumption of the Virgin Mary with halo, surrounded by angels and a female saint. At her feet are two holy figures, lying down and holding manuscripts. The backs of the panels are decorated with kings, queens, female saints and angels in a frame of scrolls and flowers.

It is raised on a base, also carved, with two angels in the clouds on the upper part, the twelve apostles in the arches and, in the lower section, acanthus leaves and a book. It has two doors that open revealing scenes from the New Testament: the Annunciation, the Nativity and the Adoration of the Magi.

End of the 19th century

H 133.86, L 51.18, D 20.47 inches

(Some damage and missing elements)

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FINE WINES AUCTION

Wednesday May 11 2011 - Hôtel Drouot - Room 2 - 2 pm



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Claire Bertrand



Arnaud Fatôme, expert

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ORIENTALISM PAINTINGS AUCTION
DRAWINGS - PASTELS - WATERCOLOURS

Friday May 20 2011 - Hôtel Drouot - Room 15 - 2:30 pm



WASHINGTON, Georges (1827-1910)

Cavaliers à l'abreuvoir

Oil on canvas, signed on right corner

7,5 x 9,6 inches

Expert: Mme Elisabeth Maréchaux Laurentin

ALSINA - BARBERIS - BERCHERE - BERT - BIESBROECK - BISMOUTH - BISSCHOPS - BLUM - BONNIER - BOUVILLE - BREMONTIER - BROCA de - BROWN- BUZON de - BUZZI
CABANZON CHARPENTIER - CHATAUD - CIROU - CLOIX - CORMON - CROS - CUVELIER - DESMETTRE - DINET - DRAMARD - DURAND BRAGER - FONT - FORTUNEY - GIRARDOT
GOMEZ GRAUD GUMERY - INDONI - JOUCLARD - KOSZKOL - LAPOQUE - LAZERGES - LE MARE - LE ROY - LELLOUCHE - LISSAC - MAGNE - MARZO - METEREAU - MILLARD
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Nathalie Vermot



Camille Bürgi

ASIAN ART UPCOMING AUCTION
Monday June 27 2011 - Hôtel Drouot - Room 4 - 2:30 pm



For any piece of information or to include lots in this sale, please contact: Nathalie Vermot : +33 (0) 1 42 46 43 94
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**PRESTIGIOUS SALE – DROUOT RICHELIEU ROOM 7
FRIDAY 20 MAY 2011 AT 14:00**

FURNITURE - ART OBJECTS FROM 18th CENTURY

COMMODE
BY PIERRE DENIZOT (AROUND 1715-1782)
RECEIVED MAÎTRE ON 1 AUGUST 1740
MATERIALS
BUILT FROM OAK, CHINESE LACQUER,
GILDED BRONZE, RED GRIOTTE MARBLE.
STAMPED DENIZOT TWICE
H. 89 CM, L. 99 CM, D. 49 CM
350,000 - 400,000



EXHIBITIONS

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from 9:30
for lot numbers 1, 12, 16, 25, 33, 38,
39, 40, 43 and 44

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Thursday 19 May 2011 from 11:00 to 18:00
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Drouot Richelieu Room 7

SALE: Friday 20 May 2011 at 14:00



WRITING TABLE

ATTRIBUTED TO NOËL GERARD (1690-1736)

PARIS, FRENCH REGENCY ERA

MATERIALS

**BUILT FROM OAK, POPLAR AND FIR, EBONY VENEER,
COPPER FILLETS, BRONZE VARNISH AND GOLD LEATHER.**

H. 81 CM, L. 178 CM, P. 89 CM

500,000 - 600,000

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SARCOPHAGUS TOMB COMMODE

ATTRIBUTED TO JOSEPH POITOU AND CHARLES CRESSENT

END OF LOUIS XIV ERA, AROUND 1710-1715.

MATERIALS

BUILT FROM OAK AND FIR, BRAZILIAN WOOD VENEER AND GILDED BRONZE

L. 130 CM, P. 60 CM, H. 80 CM

350,000 - 500,000



TRENDS

Dasson, Linke . . . back in favour

The 19th century market is booming as far as its Neo-styles are concerned. But this eclecticism is also elitist... When the daughter of the first Duke of Bassano, Lady Ashburton, acquired a copy of a Louis XV desk by Henry Dasson at the Universal Exhibitions of 1878, she laid out the trifling sum of 90,000 francs: €2 M at today's prices! At that time, there was already boundless enthusiasm for furniture inspired by styles of the past. And the situation has not changed much today. For a number of years now, eclectic furniture and decorative objects have been attracting the limelight, imbued with a fresh commercial value, as is proved time and again, every season. Recently in Paris, a flat desk with floral marquetry by Linke went for €256,514 (see photo). Other items by the great cabinetmaker have also gone for high prices, such as the €443,778 in June 2007 in Paris for a chest of drawers, a copy of the famous piece by Gaudreaux, and the signed lady's desk that went for €235,880 in December 2005 in Nice. Enthusiasm for his work has travelled across the Atlantic as well, as witnessed in the memorable sale in New York in October 2006 and April 2007 (Sotheby's) for a collection of Linke furniture: \$1.58 M for a large cupboard presented in 1900 at the Universal Exhibitions in Paris, acquired by Bolivian millionaire Simón Iturri Patiño. Could the 19th century be stealing the show from the 18th?

The Napoleon III label

Historically, the production labelled "Nap III" began well before the Second Empire. For example, the Duchesse de Berry began to demonstrate her taste

for the Gothic style from 1820 onwards. During her legendary gatherings, the beauty society had the famous "Mary Stuart quadrille" danced by her guests (princely ones, obviously), disguised as Renaissance gentlemen. In turn, King Louis-Philippe furnished the Château d'Eu in the style of the Middle Ages and the 17th century. A subtle politician, he encouraged this nostalgia in order to unite the country around its national heritage. This continued throughout the



HD



€105,332 Joseph-Emmanuel Zwiener. Empire-style salon furniture, comprising four armchairs, two bergères and a sofa, elbow rest supports in gilt bronze, last quarter of 19th century. Paris, Drouot, 15 December 2010. Camard & Associés auction house. Mr. Lescop de Moÿ.



€125,398 Henry Dasson & Cie, 1890, Louis XIV in the style of Weisweiler, pair of consoles in ebony veneering and brass, gilt bronze ornamentation, shelves and top in brocatelle marble, 87 x 84 x 38 cm. Paris, Drouot, 15 December 2010. Camard & Associés auction house. Mr. Lescop de Moij.

century, with several Neo-styles succeeding each other in turn, starting with the national industrial product exhibition in 1839, one of the finest examples being the lavish commode secrétaire by the Frères Grohé, now in the Musée du Louvre. Around 1845, the Neo-Louis XV style became popular. The furniture produced by Michel-Victor Cruchet for the apartments of the Duc de Nemours at the Tuileries is a marvellous illustration of the return of Rococo gracefulness. Eugénie's passion for Queen Marie-Antoinette is well-known, together with the resulting fashion: the Imperial Louis XVI style. Eclecticism, the embodiment of the national style, continued in this way right up to the First World War. But as Stendhal observed, "what seemed delightful to the cream of good society in one century seems the height of ridicule to the good society replacing it a hundred

years later". After being fashionable with kings, emperors, princes and the wealthy bourgeoisie, historicism fell into disfavour, considered too kitsch and pompous. It was even considered that these interpretations were pale imitations – and wrongly so. Because while this century drew on the vocabulary of past styles, it also produced some highly original work under the aegis of its finest cabinetmakers. These artists must be given credit not only for the splendour but also the excellence of their creations. As demonstrated by Juliette Dugot-Hibou in her doctoral thesis, "cabinetmakers showed proof of extraordinary ingenuity and erudition". Dasson and Beurdeley, like Linke, were total masters of 18th century techniques, and even managed to surpass their illustrious predecessors. In 1867, at the Universal Exhibitions, the copy of the regulator by Guillaume

Grohé was considered "superior" to the creations "of Riesener and Gouthière", notes the specialist Christopher Payne.

Original copies

At the time, Universal Exhibitions were an occasion to shine and present the very best pieces. Our cabinet-makers made the most of the opportunity, especially given that French-style eclecticism exported admirably. The clientele was international – King Fouad I of Egypt, New York millionaire Raphaël de Lamar, Comte Devoto, to name but a few –, and capable of laying out colossal sums (like those 90,000 francs paid out in 1878 for the Louis XV desk by Dasson). Business was

thus flourishing for these artists, who became genuine company managers and worked to commission. Between 1875 and 1876, the turnover for the Henry Dasson company was an impressive 1,004,000 francs. Today, only excellent work attracts high bids, as witnessed by the sale of the estate of Eugène Kucharski, Marquis of La Madelena and Ayre, a collection built up during the Thirties uniting all the trademarks of the speciality. For although the market was still offering signature items for less than €15,000 – a gueridon with a lapis-lazuli top after a design by Weisweiler, signed by Dasson, sold for €12,400 in Paris on 16 June 2010 –, the finest pieces raised a string of six-figure prices. And then, as expert and antique dealer Michel-Guy Chadelaud says, "there



€443,778 François Linke (1855-1946), chest of drawers with dragons in violet wood veneer after a model by Antoine-Robert Gaudreaus c. 1735-1740, 19th century. Paris, Drouot, 1 June 2007. Coutau-Bégarie auction house.

€132,240 Henry Dasson (1825-1896), side cabinet with panel decorated with a woman in a long dress holding a trumpet to her mouth in vernis Martin, pressed, 19th century, 120 x 147 x 50 cm. Paris, Drouot, 8 December 2006. Thierry de Maigret auction house. Mr. Dillée.



€102,853 Attributed to Henri Dasson (1825-1896), Louis XVI style flat desk, European lacquerwork, chased gilt bronzes, late 19th century, 81 x 188 x 102 cm. Paris, Drouot, 25 May 2009. Marc-Arthur Kohn auction house. M. Kalfon.



Other prices



€235,880 François Linke, So called "bonheur-du-jour" kidney-shaped desk; model created for the Universal Exhibition of Paris in 1900, signed c. 1900. Nice, 3 December 2005. Nice Riviera auction house.



€150,410 François Linke, so-called "sun" chest of drawers. Neuilly-sur-Seine, 15 June 2004. Claude Aguttes auction house.



€139,920 François Linke, potbelly display cabinet decorated with love scenes in enamel. Paris, 14 October 2005. Tajan auction house.



€286,138 Charles Guillaume Diehl, Louis XVI style salon furniture. Paris, Cannes, 21 March 2007. Marc-Arthur Kohn auction house.



€93,400 Grohé, high table in gilt bronze and amaranthine veneering decorated with cherubs and Athenian women, late 19th century. Paris, Drouot, 18 May 2005. Lombrail-Teuquum auction house.



€84,265 Dining room dresser with corner pieces, rich chased gilt bronze ornamentation, marked on the back "Henry DASSON 1880", Louis XVI style in the style of Weisweiler, Paris, Drouot, 15 December 2010. Camard & Associés auction house.



€81,266 Henri Dasson, Louis XVI style flat desk, rosewood veneering and violet wood marquetry. Paris, 24 June 2010. Tajan auction house.



€34,697 Marquetry secretary, inlaid wood veneer, ploughing and musical instruments on the panel, stamped twice on the back "Henry Dasson 1888", Louis XVI style in the style of Weisweiler, 137 x 85,5 x 41,5 cm. Paris, 15 december 2010. Camard & Associés auction house.



€256,514 François Linke (1855-1946), flat desk decorated on all sides in floral marquetry on an amaranthine background signed F. Linke on the ingot mould, 79 x 180.5 x 95.6 cm. Paris, Drouot, 30 March 2011. Fraysse & Associés auction house. M. Fabre.

is 19th century and 19th century: cheap "Nap III", with which the market is flooded, and then the eclecticism of Universal Exhibitions and prestigious commissions. Two worlds; two markets." But a word of warning: the trademark alone is not enough. A piece of furniture, even by Sormani, may not find any takers... "Original works are prized by enthusiasts," says expert Guy Kalfon. The latter are still found today in the ranks of the very wealthy. The Indian-born millionaire Lakshmi Mittal is often cited, but the clientele is mainly American, Chinese, Middle Eastern and Russian. Collectors are also keen on famous copies of royal furniture. "This is just the beginning," predicts Michel-Guy Chadelaud. "The advance of the 19th century has not halted yet, and the offer will become more rarefied, even if there are still major works that have not yet come to light." It's all a matter of time...

Stéphanie Perris-Delmas

READING

"Le Goût pour le XVIII^e siècle dans l'ébénisterie française du XIX^e (1839-1900)", Juliette Dugat-Hibou, doctoral thesis, Paris Sorbonne-IV, submitted in May 2005.

"François Linke: The Belle Epoque of French Furniture", Christopher Payne, 2003.

"Henry Dasson, célèbre bronzier et ébéniste du XIX^e siècle", Camille Mestdagh, L'Estampille-L'Objet d'art, October 2006, n° 417.

DECIPHERING

Dasson in the 18th-century fashion

Henri Dasson, luxury furniture-maker, attests not only to the 19th-century craze for "neo" styles but also to the spirit of enterprise of his time, a period of revolutions and progress. The century marched towards modernity but based its models in architecture and the decorative arts on the past. The paradox only looks like one. The monarchy, which had been restored in 1814, tried to revive the lustre of the Ancien Régime, while the grand bourgeoisie of bankers and industrialists, the new princes of the Second Empire and Third Republic, consolidated their social position by making the aristocracy's tastes their own. Meanwhile, Mérimée and Viollet-le-Duc tried to stop the post-Revolutionary destruction and save France's heritage. Between romanticism and historicism, the period celebrated the neo-Gothic, neo-Renaissance and, encouraged by Empress Eugénie, neo-18th century. Copies were made to match originals in collections or as objects of inspiration. The latter, whose exuberance marked the end of the century, created the Napoleon III style. As the abolition of guilds diluted know-how in bigger workshops, which now had machines that could increase production, the challenge was quality. In one of history's ironies, traditional methods were used to make luxury items, with the new demand that the result be perfect—too perfect for some. Like the compagnons' masterpieces, the best manufacturers met the challenge of copying old masterworks in order to show off their skill. Dasson could not have chosen a stronger symbol than a Louis XV desk. He put himself against Oeben and Riesner for the cabinetry, Duplessis and Hervieux for the bronzes.

His boldness paid off. The desk, whose delicacy and finish were reputed to have equalled those of the original, was displayed at the 1878 Universal Exhibition in Paris and helped Dasson win the gold medal. Lady Ashburton paid 90,000 Francs for it; her compatriots snatched up Dasson's other main pieces. The English were a choice clientele. Thanks to sales and the emigration of French aristocrats during the French Revolution, they owned the biggest collections of 18th-century works. Spanish and Russian nobles also liked Dasson's furniture, who took pride in numbering the Vanderbilts in the United States, the Rothschilds and Count de Camondo among his customers. Their acquisitions attest to his varied offer: "all that constitutes the great furnishings of art objects", from lighting fixtures to mantelpiece mirrors and ornaments like ours—a total décor revisiting the styles from Louis XIV to Louis XVI, as the 1889 Universal Exhibition illustrates. He then strayed from making exact copies in order to reinterpret his models, exaggerating their curves and bronze ornamentation. The jury rewarded the creations by "Mr. Dasson, whose universal credit defies all competition", with the Grand Prize for best artist. What a long way Dasson had come since being born into a humble family! We know he learned drawing from Justin-Marie Lequien before becoming a maker of bronzes for clocks in 1858. He climbed the rungs of his trade, opened his own bronze company in 1867 and acquired the workshop of bronze sculptor Charles Crozatier, whose successor Carl Dreschler had been the first to make a copy of the Louis XV desk. Then Dasson bought Charles-Guillaume Winckelsen's business and became a cabi-

READING

"L'Ameublement d'art français" (French art furniture), 1850-1900, by Camille Mestdagh, with the collaboration of Pierre Lécoules, Les Éditions de l'Amateur, 2010.



€ 105,332 Henri Dasson (1825-1896) clock, pair of bronze engraved candelabra, clock dated 1881, 98 x 53 x 40 cm and 103 x 38 x 24 cm. Paris - Drouot, 28 May 2010. Lafon Caslandet auction house. Mr. Dillée.

netmaker. In 1877 he moved into the Hôtel Mégret de Sérilly at 106 rue Vieille-du-Temple in the Marais, employing 54 permanent and 47 seasonal workers, not to mention the foundry workers and gilders.

His success was exemplary. The adventure ended in 1894 when an auction scattered the workshop's stock: Dasson had no successor, which made his counterparts very happy.

Sophie Reyssat

Engraving and precision mechanics



◀ A globe contains the mechanism of this clock, which chimes every hour and half-hour. A pointed arrow on its rotating double dial with enameled cartridges shows the time. The minutes are in Arab numerals, the hours in Roman numerals. This type of dial, which has the advantage of leaving much room for ornamentation, appeared during the Louis XIV period but remained exceptional until Louis XVI's reign. In addition to globes, urns were often used as supports.



Dasson, a bronze craftsman before anything else, is famous for his painstakingly detailed engraving. He would draw 18th-century motifs, known through exhibitions, publications and furniture circulating on the market, before making bronze "master-models". Some of them were "fondus sur l'ancien", in other words moulded over the original pieces. More than 1,000 models of copies Dasson created were sold with their copyrights when the workshop's contents were dispersed in 1894.



◀ The Louis XVI style had a fondness for charming subjects, with cupids, with or without wings, foremost among them; the sculptor Clodion provided delightful models. Associated with nature, the ones here evoke the changing seasons. Each has his own attribute: one squeezes autumn grapes, another protects himself from winter's chill with an animal skin and the other two wear spring flowers or ears of wheat in their hair, evoking summer.



▲ Atlas and Hercules were probably the first to hold up a sphere by clockmaker Isaac Thuret, during the Sun King's reign in the early 18th century. But valour yields to the charm of the Three Graces, usually supporting a light urn, as Lepaute and Vion showed in 1769, before holding up a globe in Dasson's model presented at the 1878 Universal Exhibition. The cupids here are a chubbier version chosen by Denière in the first half of the 19th century.



◀ The triumph of day over night crowns this clock, symbolised by a cock striking down a night bird with his claws and puffing up his crop to crow his victory. Rays of sunlight filter down through clouds beneath the group. The bronze craftsman Robert Osmond, who made many clocks with figurines in the Louis XVI period, may have designed this motif: a bird perching on a cloud, its song giving birth to the sun.

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THEME

Figures and HD images



THEME

Vuitton from suitcase to bookcase-trunk

€27,000

Louis Vuitton (1821-1892), desk-trunk in monogram canvas, lid reveals ten drawers on six rows, leather engraved handles and baize writing desk with eight racks, 78 x 98 x 60 cm. Cannes, 25 April 2009. Cannes Enchères auction house.



€24,000

Louis Vuitton (1821-1892), one of pair of door fittings from Gaston-Louis Vuitton's former office (1883-1970) in Asnières, 196 x 181 cm. Paris, Drouot-Richelieu, 26 June 2009. O. Dautreberte auction house.



€7,560

Louis Vuitton (1821-1892), mail-trunk 90 down, in «monogram L V» canvas, beech reinforcements, leather borders, gold initialled brass, leather initialled straps, beige linen interior, 56 x 90 x 52 cm. Vendôme, 16 January 2011. Rouillac, Vendôme auction house.



€26,400

Louis Vuitton (1821-1892), wardrobe-trunk, €11,040 jewel case trunk, €4,920 trunk. Paris, Drouot-Richelieu, 27 April 2007. Gros - Delettres auction house. Cabinet Chombert & Sternbach.



€25,000

Louis Vuitton (1821-1892), bookcase-trunk for table around 1920, in monogram canvas, light brown borders, beech reinforcements and gold brass clasps. Paris, Drouot-Richelieu, 15 December 2010. Cornette de Saint Cyr auction house. Cabinet Chombert & Sternbach.



THEME

Michel Boyer designer of the Seventies

€12,500

Michel Boyer (1935-2011), office desk and walnut armchair with veneer and aluminium, 1970, 74.9 x 199.9 x 89.9 cm. Paris, 28 May 2009. Christie's Paris auction house.



€3,700

Console table, brushed aluminum and glass. Paris, 24 novembre 2005. Artcurial – Briest - Le Fur - Poulain - F. Tajan auction house.

€10,838

Aluminium rectangular panels suite, black patina, 78 x 199.9 cm. Paris, 20 May 2010. Tajan auction house.



€1,638

Pair of desk lamps, chromed brass, around 1975, h. 65 cm. Paris, 25 novembre 2010. Millon & Associés auction house.

THEME

Miró the poetry of signs

€11,586,520

Joan Miró (1893-1983),
"Blue Star", 1927,
oil on canvas, 116 x 89 cm.
Paris, Drouot-Richelieu,
21 December 2007.
Claude Aguttes auction house.
Mr. Coissard.

€6,196,000

"L'Oiseau" (The Bird), 1926, oil on
canvas, 73 x 92 cm. Paris, Drouot-
Richelieu, 21 December 2007.
Claude Aguttes. Mr. Coissard.



€272,624

"Pour le salut international à J. Prévert"
(For the international greeting to J.
Prévert), gouache, Chinese ink and
pencil, 48 x 69 cm. Paris, Drouot-
Richelieu, 9 June 2010. Ader auction
house. Cabinet Perazzone - Brun.

€101,615

"Composition", 1930, black
pencil on paper doubled on card,
45.2 x 60.8 cm. Paris, Drouot-
Richelieu, 10 December 2010.
Drouot-Estimations auction
house. Cabinet Perazzone - Brun.



€297,408

Casted by Parellada,
"Roi guerrier" (Warrior
king) one of six tests
in bronze finish,
1981, h. 120 cm.
Paris, Drouot-Richelieu,
19 March 2010.
Piasa auction house.





DESIGN

Michel Boyer restrained, modern and elegant

Michel Boyer, decorator to the jet set and big corporations, passed away in early 2011. He took obvious delight in quoting the great lady of fashion, Jeanne Lanvin, to illustrate his place in

French design: "I'm part of Paris society but nobody knows it." His name does not ring a bell with the general public, but his designs are international and his clients straight out of the social register. But who was Michel Boyer? A designer? He rejected that label. A decorator? No, because he disliked the theatrical aspect. An artist? "Too pretentious," he would say. "I do not invent. I digest things to change them." The Brasília lamp illustrates that remark. In 1975 Boyer went to Brazil, where this country's foremost architect, Oscar Niemeyer, had designed a new capital city that sprang up out of nowhere in the central Planalto desert. Boyer, who had a passionate interest in architecture, was in charge of decorating the French embassy; the pure, crisp volumes of Niemeyer's buildings influenced his work. The twin towers of the National Congress (1958), a huge building housing the Senate and the National Assembly, give the keys to reading the lamp. The pair of immaculately white parallelepipeds are joined halfway up by footbridges, which a line of light replaces here.

The spirit of a builder

Boyer's spare, rational, precise and plain style is, in a word, functional: the legacy of the Bauhaus and the Union of Modern Artists (UAM) is apparent. But there is no reference to Jean Prouvé or Charlotte Perriand in his training. However, the leaders of the French decorative

current, André Arbus, Jacques Adnet and Gilbert Poillerat, all taught at the National School of Decorative Arts, where the young Boyer enrolled in 1954. Yet his

Brasilia Boyer lamp, 1974.



Photo Maxime Champion

'X' stools, 1968.

THEME

Photo Maxime Champion

designs bear no trace of that taste for decoration. On the contrary, he integrated iconic creations by Charles and Ray Eames, Harry Bertoia, Warren Platner and Eero Saarinen into his interiors. Boyer's only concession to the decorative spirit was his use of bright, flat colours. Red, black and white predominate at the 1972 Créteil city hall designed by Briaudet and Pierre Dufau. Boyer learned the ropes at Dufau's from 1960 to 1967 before opening his first agency. That may be where his preference for sharp, well-constructed forms came from.

Rothschild, Lanvin & Co

In 1968 Boyer opened the Rouve Gallery at 68 rue Bonaparte to exhibit his designs. The X coffee table and stool, which were to become his masterpieces, were born the same year. But things really took off in 1970, when Boyer decorated the Rothschild Bank's Paris headquarters and the Lanvin boutique on rue du Faubourg Saint-Honoré. The Rothschilds had been his clients since 1967. The imposing desk he designed for Barons Élie and Alain de Rothschild combines wood and steel. Boyer had already used postformed, laminated steel, which can be bent and shaped easily, for the X furniture and the Rothschild Bank restaurant. The Lanvin boutique commission came after Boyer met the pope of fashion, Didier Grumbach, whose rue d'Uzès offices he decorated with a stylist who later became a major designer, Andrée Putman, at his side. In the 1970s Boyer worked with Claude Pompidou, Karim Aga Khan (the horse-riding centres in Chantilly and Ireland, 1978; the Porto Cervo Yacht Club in Sardinia, 1983), Empress Farah Diba (a summer house in Nashar on the Caspian Sea, 1982, unbuilt because of the Iranian Revolution) and Liliane and André Bettencourt. In addition to France's Embassy in Brasilia, Boyer designed the decoration of the one in Washington (1985), as well as corporate headquarters and banks in France and abroad. The X furniture's steel curves, recalling those of Niemeyer's chairs, are further evidence of Boyer's restrained, classic modernity. But this time the influence went the other way: Niemeyer did not become interested in furniture until 1972, whereas Boyer's X line dates from 1968. Restrained perhaps, but a trailblazer nonetheless!

Sylvain Alliod

Elie Rothschild desk, 1965 Interior.



Interior photo: MB studio Rouve



EXHIBITIONS

The Caillebotte Brothers' Private World

In the Caillebotte family, Gustave needs no introduction as a painter, or as the friend and patron of the Impressionists who left a famous legacy to France in his collection of major works by Monet, Degas and Renoir, among others. His brother Martial, a composer, with whom he shared many passions like boating, stamp collecting and art, now emerges from his obscurity thanks to the exhibition at the Musée Jacquemart André. With "The Caillebotte Brothers' Private World, Painter and Photographer", the visitor is drawn with delight into the mid-19th century Paris of Baron Haussmann and modern times. The capital was being revolutionised at this point, and the Caillebotte brothers stood at the forefront, recording the city in its process of transformation. The latest means of transport, the car and the train, and the new gardens – the lungs of the modern city – inspired the two brothers to some remarkable works, which have been brought from private collections for this major show. One hundred and fifty photographs by Martial, taken from 1891 onwards, echo Gustave's paintings: hitherto known to only a few, these can now be studied for the first time in this exhibition. Under the surface, links begin to appear between the paintings and photographs: the relationship of the two brothers, their family joys, leisure time and the simple pleasures of the passing days in Paris during the 19th century, midway between the good life and technical progress. S.P.-D.



© Louis Deschamps

Gustave Caillebotte (1848-1894), "Les Périissoires" (The Canoes), 1878, oil on canvas, 157 x 113 cm. Musée des Beau-Arts, Rennes.

TO SEE

Until 11 July, Musée Jacquemart André,
158, Boulevard Haussmann, 75008 Paris
www.musee-jacquemart-andre.com



READING

"Dans l'intimité des frères Caillebotte, peintre et photographe"
(The Caillebotte Brothers' Private World, Painter and Photographer),
exhibition catalogue, 240 pages, Editions Skira Flammarion, €39.

CHARLOTTE PERRIAND A WIDE-ANGLE EYE

It's been five years since the Centre Georges Pompidou dedicated a major retrospective to "Madame Design". Today, the Petit Palais in Paris offers a new, more confidential, more original look on the artist and is focused on the role of photography in her work... In "Charlotte Perriand, from photography to design", the visitor can admire many pictures as well as the designer's furniture, of which certain belonged to her. Under the surface, a more intimate side of Charlotte Perriand emerges, revealing notably her taste for collected objects over the course of walks, her attentive look on things, nature and beings, which built the "Perriand language". All to discover in the classic collections, to perfect one's "eye".

Until 18 April, Petit Palais, Musée des Beaux-Arts de la Ville de Paris, Avenue Winston Churchill – 75008 Paris.

© ACHP - ADAGP 2011



EXHIBITION

MIRÓ IN 3D

From Miró, we know his dream-like paintings, where each sign, each colour compose a pictorial poem... His sculptures, on the other hand, remain more confidential, despite his works and exhibitions, including the one at the Musée National d'Art Moderne de la Ville de Paris, in 1974. This is a good reason to run this spring to the Musée Maillol, which hosts hundreds of sculptures by Joan Miró. The majority of them come from the Marguerite and Aimé Maeght Foundation, for which the artist had especially imagined in the Sixties a sculpture and monumental ceramics garden, known as his "Labryinth". Here you can judge how Miró's poetic prose lends itself admirably to the monumental...

Until 31 July, Musée Maillol – Fondation Dina Vierny
61, rue de Grenelle, 75007 Paris.

www.museemaillol.com

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© Archives Fondation Maeght, Saint Paul



THEME

MUSEUM

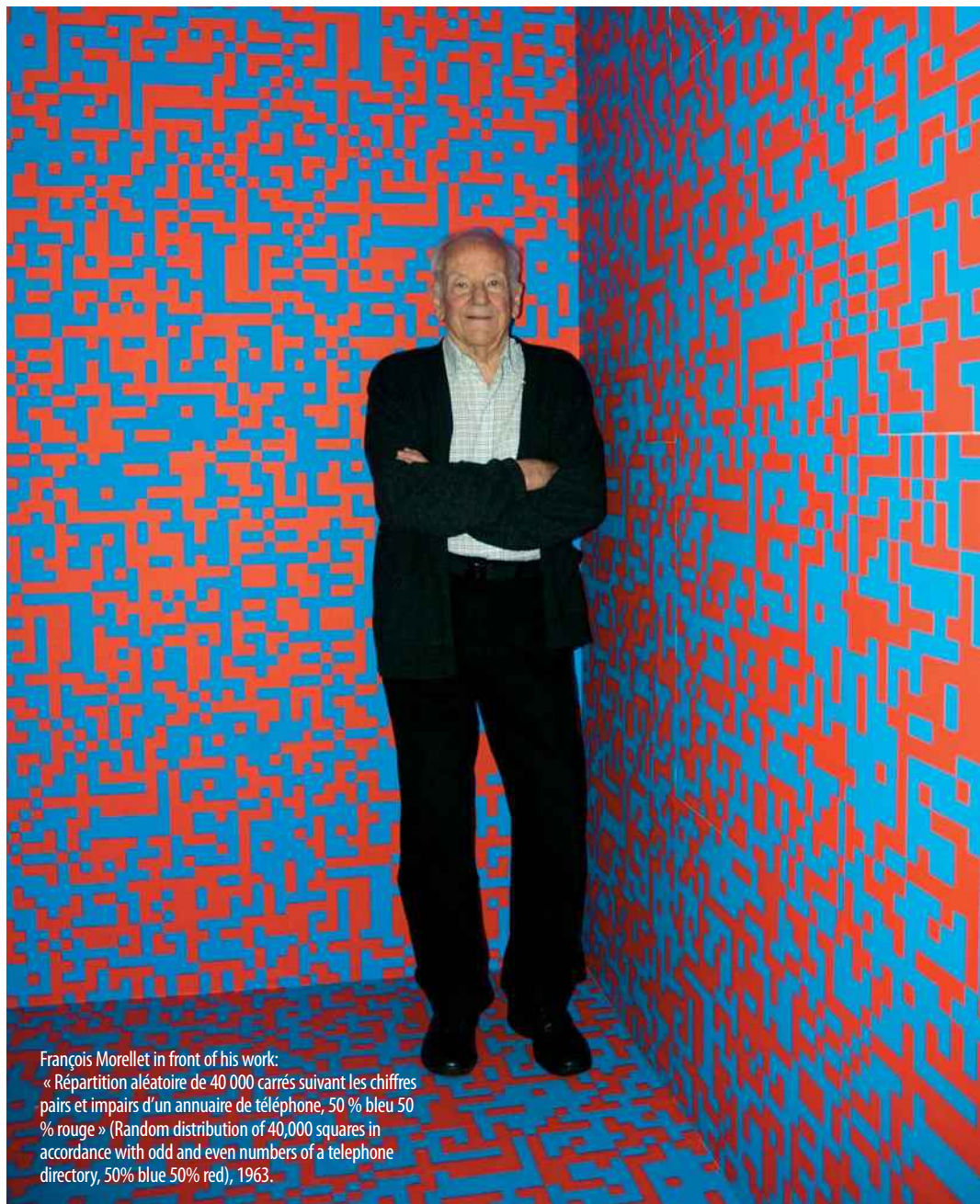
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François Morellet "Réinstallations"

For his 455th private exhibition (assuming he has counted correctly!), François Morellet suggested concentrating on his "installations", proposing to "reinstall" a number of them in the space at the Centre Pompidou. It is true that this was hardly a first attempt for Morellet in a place that had already hosted a broad overview of his work exactly twenty-five years ago, not to mention his numerous participations in group exhibitions. A new type of retrospective was thus born of this project, which Serge Lemoine and I welcomed with considerable enthusiasm, and whose chief merit lay in not passively repeating other exhibitions of the artist but in providing a completely new journey through his entire work. The first installations presented go back to the Sixties and the period of the Groupe de Recherche d'Art Visuel. This collective, made up of six artists, denounced the "mystifications" (1) of a certain type of individualistic creation, and called for the production of works where viewers would intervene physically, even if it meant losing their equilibrium as they wandered through the mazes designed by the Group, or being dazzled by violent lighting effects. The most recent works in our exhibition date from the years 2000 and bear witness to the continuity and endless variations of an approach where neon light, pencil lines or adhesive applied directly to walls, the wood of the beams or the branches of a tree are some of the materials of the abstract vocabulary dear to the artist. François Morellet has made a success of this paradoxical marriage of geometrical abstraction, known for its austerity and in any event always very rigorous, and the mischievous liberty of artists who, since Dada, and before him the joyous band of Arts Incohérents, have

turned established standards on their heads. From one avant-garde to another, as one might say. Admittedly, this combination of opposites is not entirely new. While modern artists have accustomed us to choosing sides – Abstract versus Figurative, Surrealist versus Abstract, etc. – the historical avant-gardists could live together perfectly well. Duchamp liked Mondrian; Picasso collected Balthus. It is true that the main subject of dissension seemed for a long time like a clash between Ancient and Modern, and as concerned France and its traditions, the power of the Institute versus the experiments of the Avant-garde. To think that, in the Sixties, even after the influence exercised by movements like New Realism, the Groupe de Recherche d'Art Visuel and Pop Art, artists had to take part in a competition with imposed subjects to reach the Villa Medici, and create a work as a result... François Morellet's great luck – though he also needed to appreciate it, prove his boldness and refuse all conformism – was to have escaped any kind of academic training. In writing this, I am thinking of both the highly traditional teaching that could be dispensed at the time by the École des Beaux-Arts, and of a modernist academicism, which we may fear is still present today, and coincided at that period with the power of the Salons. Morellet was not exactly self-taught, because his family milieu placed him in contact with a literary world where Alfred Jarry and Alphonse Allais were more present than Baudelaire and Stendhal. Nor was painting a negligible quantity. As recounted by his biographers, the young François was attracted to Chapelain-Midy and Dufy, among others. He began to paint at an early age, and entered into relation with artistic milieus without going through the Beaux-Arts.



François Morellet in front of his work:
« Répartition aléatoire de 40 000 carrés suivant les chiffres pairs et impairs d'un annuaire de téléphone, 50 % bleu 50 % rouge » (Random distribution of 40,000 squares in accordance with odd and even numbers of a telephone directory, 50% blue 50% red), 1963.

© François Morellet © Adagp, Paris 2011

READING

"François Morellet. Réinstallations", by Serge Lemoine and Alfred Pacquement, 286 pp., Éditions du Centre Pompidou, 2011. Price: €37.90.

© François Morellet © Adagp, Paris 2011



François Morellet, "L'Avalanche" (The Avalanche), 1996.

His visits to the Musée de l'Homme were what really brought art to life in him. The man who sought grids and systems, without yet knowing it, was to find them in the endlessly repeated geometrical shapes of fabrics from Oceania. A short while afterwards, in contact with the artists representative of his generation, Morellet was to encounter the Art Concret of Max Bill, and of course the work of Mondrian – though at first in reproductions. It was not until 1975 that a painting by Mondrian was finally hung in the Musée National d'Art Moderne. The singular character of his work here, what gives it its force and pulls it particularly towards an abstraction freed from all orthodoxy, is the extreme freedom it expresses, despite a number of rules. Morellet in fact forced himself to bow to certain constraints: "For around twenty years [this text dates from 1971], I produced, with great obstinacy, systematic works whose constant line of conduct was to reduce my arbitrary decisions to a minimum. To limit my "artistic" sensibility, I eliminated composition, aban-

doned all concerns as regards execution and rigorously applied simple, clear systems that could develop either through genuine chance or the viewer's participation." (2). A programme like that might well have led to tedious repetition in terms of form, as can sometimes be deplored in artists of the same vein. With Morellet, it is quite the reverse: the basic principles are deployed in every kind of configuration, material and format, and the result is a plastic diversity from which seriousness is always banished and where irony in the titles, associated with the most unlikely geometrical figures, is often present. Abstract artist he may be, but Morellet has nonetheless allowed himself to make bold play with figuration (with the "defacement" of celebrated paintings in the history of art) or deal with eroticism (with the "Géométries dans les spasms" Spastic geometry). He has put the Mona Lisa through agony, reinterpreted Monet's Rouen Cathedrals in neon lighting, included natural elements in his abstract/geometrical compositions with the "Geométrees", and made

allusion to landscapes with "L'Avalanche" (The Avalanche). This aspect of his explorations has often been emphasised, and rightly so. It enables other approaches than a formalist reading alone, and provides a kind of double trigger. It must be said that viewers of his works delight in these humoristic allusions, especially since Morellet accompanies them with mischievous, ironic comments full of play on words. But the reality of these free interpretations lies elsewhere: Morellet constantly seeks to invent new systems that enable his white squares and rectangles, his straight lines and his curves to establish themselves in the two- or three-dimensional space he takes over. Such an independent approach could not be content with the constrained space of paintings, even if he has never entirely abandoned the latter. Morellet's approach has thus rapidly extended to all sorts of space, and to the use of the most varied materials. In this many-faceted production with its fertile imagination spawning new geometrical figures, the "installations" occupy an important position. According to the definition given by the artist, it consists of "ephemeral stagings of light elements arranged differently according to the architecture of each exhibition venue". Ephemeral, and thus destined to disappear, but not forbidden to be given new life: that is the message of this selection of "reinstallations" brought together in our exhibition. Under this generic term, we find the many different formulas and materials favoured by Morellet. These include neon lighting, of course, present in the first works of the Sixties and those of the GRAV period, and whose elements, coloured red, white or blue, steadily lit up or flashing on and off, illuminate a good part of the exhibition. With some works, the viewer can turn them on at off at leisure, in accordance with the participatory act so dear to Morellet and other artists of his generation. Others establish their coloured lines in space, according to chance methods of division ("by accident") or through geometric frames. Adhesives applied directly to walls, aluminium tubes, frame-works, metal plates, drawings or collages structure other arrangements and systems of forms, either in space or directly inscribed on the walls of the exhibition. The whole exhibition makes up a huge, heterogeneous, playful maze, where visitors can settle down

and "unwrap their picnics" (3) if they fancy, or just relish these games of forms and their infinite resources.

(1) "Assez de mystifications", G.R.A.V. tract, 1961.

(2) In "Du spectateur au spectateur, ou l'art de déballer son pique-nique", in François Morellet, "Mais comment taire mes commentaires", Ensa, Paris, 1999.

(3) "Du spectateur au spectateur, ou l'art de déballer son pique-nique", op. cit.

Alfred Pacquement

Director of the Musée National d'Art Moderne
Co-Commissioner of the Exhibition

Excerpt from the catalogue for "François Morellet. Réinstallations"

TO SEE

"François Morellet. Réinstallations",
Centre Pompidou, Galerie 2. Until 4 July. www.centrepompidou.fr



© François Morellet © Adagp, Paris 2011

"La Joconde animée ou déformée"
(Mona Lisa animated or distorted), 1964.

MEETING

Discover **Restellini's** "museum without walls"

The director of the Pinacothèque de Paris has just opened a new permanent space where he revisits the notion of exhibiting. Meeting with a maverick of art. It does not displease him to always do as he pleases in a Parisian art world that he considers as being too straight-jacketed. Marc Restellini, around forty years old, carried off his gamble. The art historian, former lecturer at Paris-I university and grandson of a Moldovan painter made a name for himself by setting up major exhibitions in Japan and becoming the artistic director of the Musée du Luxembourg. In 2007 he created a place for private exhibitions in Fauchon's old warehouses on the Place de la Madeleine. After a series of successful events, from Man Ray to Munch, he has just inaugurated, almost opposite the museum, an additional space hosting permanent collections and exhibitions.

La Gazette Drouot: What led you to create the Pinacothèque?

Marc Restellini: The revelation came while I was working at the Musée du Luxembourg. I realized that the only way to be free to choose the programming, to be independent of any authority, administration or policy, was to have your own institution. My project seemed, it must be said, a bit crazy...I had to find collectors who would support us and lend works. Our establishment was a real driver: only very few art historians open their own museum. It is usually the jester, a banker or industrialist, who is responsible for setting up a museum. None of that here: a true revolution in artistic circles! I had a clear vision of what a museum should be, and I needed instruments. The actual



DR
Marc Restellini,
director of the Pinacothèque de Paris.

content is what interests me, more than the architecture of the places.

How do you organise the programming?

It's not about organising a flagship exhibition of the Directorate of French Museums! My goal is to bring art

to everyone, including those with highly specialised interests. We were able to do major exhibitions: "Pollock and Shamanism" remains a must-see; "Rouault or Soutine" were memorable, and the one on Valadon and Utrillo was interesting because it addressed the relationship between a mother and a son and the position of women as artists at the beginning of the 20th century. I like episodic exhibitions, in which one subject leads to another. The two new exhibitions this year address the history of taste of the European elites over two centuries, the role of collectors in relation to the museum... It is extremely rich.

How do you persuade people to lend you so many art objects?

We have taken out insurance, of course... But for example, we signed a five-year exchange contract with the Hermitage, which is interested in having a showcase in Paris, as it does in Amsterdam. We are the only

ones to offer it. The Louvre will not do it. And so we overcome this commercial war, which I personally find pathetic and harmful. In return, we bring exhibitions to the Hermitage, organised by our collectors. The one on Modigliani is scheduled next year in St. Petersburg. It works like an exchange of goods. With the "Esterházy" exhibition, Hungary's European Presidency is what came into play: their government wanted to have an influence throughout Europe, including Paris. I found it interesting to compare these two families of important collectors, who used to buy all over Europe, sometimes from the same sources...

How do you assess the situation after nearly four years of activity?

In such a short time, we gained a solid image thanks to a very strong programming. "L'âge d'or hollandaise" did great, "L'Or des Incas" worked very well. In financial terms, we are making profit. We are not in a system

AN ICONOCLASTIC EXHIBITION

"Forget everything you've learned, the confrontation speaks for itself," suggests Marc Restellini on a wall of the permanent exhibition. Upon entry, a still life by Barceló, "Rabbit and Chicken", can be seen next to a 17th-century Flemish painting of a fox attacking a henhouse. The tone is set and the rest of the exhibition brings together periods and styles without a priori. We love or hate what looks like a succession of mini-thematic exhibitions on the village event, landscape, etc. There are many lenders from Northern Europe, hence a strong Flemish presence. The important Mexican collector Pérez Simon is the biggest contributor. In association with the Museum of Fine Arts of Budapest, "The Esterházy's, Collector-Princes", brings together two beautiful Raphaels and 50 or so other paintings, including a portrait by Frans Hals with a very modern touch, a superb Tintoretto, "The Supper at Emmaus", or the appealing "Chess Players" by Conelis de Man, not to mention another exhibition on the Romanovs' collections.



© Fabrice Gousset - Pharotheque de Paris



of dividends, the money earned is reinvested in communication actions, exhibitions... We have just doubled their capacities.

Why open a new space for permanent collections?

The idea was to build a non-specialised place that cuts across barriers. I am convinced there is a serious problem in the way works are presented in museums. My aim is not to argue or attack... Nevertheless, there is a true paradox today in the museum. Throughout history, the work has been the outcome of the artist's global vision. In the 16th century, artists knew what was happening in other countries, with the circulation of engravings, Rembrandt's work known in Italy, chiaroscuro spreading in the North... An artistic globalisation, which became worldwide at the end of the 19th and 20th centuries, when artists became interested in Egypt, Oceania... Once in a museum, the works are

segmented, it prevents any reflection, which would allow you to understand its entirety. In view of the accumulation of works, and its nature, the museum has made an encyclopaedic classification, by date, place, and artist... At the collector's, it is rather about the style of the cabinet of curiosities, of the eclecticism. Once the latter hands works over to the museum, they become a crushing machine that eventually destroy this ensemble by breaking it up... It's dramatic. At the Louvre, you have to walk 6 kilometres to see Van Dyck and then reach Tintoretto in another department... in order to go to Max Ernst, which is similar to these two painters' landscapes, you have to change museums altogether... Today, if a donation is made, this eclecticism is shattering. Regardless of place or date, we face the artistic discourse tending to universality, each bringing its style and genius. No museum is aware of this universality. We have one of the world's



Pinacothèque. View of exhibition room.

richest heritages in France, with a claim to be at the centre of Europe, unlike countries like Italy, centred on its production, or Holland, where you will not find a single Leonardo da Vinci... The extent of the artistic heritage valued here is a hundred times wider than other countries with a similar national heritage. Schools do not teach and museums compartmentalize, addressing those expected to have prior knowledge. I hope to change that by juxtaposing works that explain one another. It is my vision of the history of art.

Are your permanent collections made up of loans?

Yes, entirely of long-term loans between one and fifteen years. MOMA operates on 30% of loans, the Kunststhaus in Zurich, 90%. The Van Goghs and the Monet do not belong to the Kunststhaus, but to the Merzbacher... The permanent collection is based on these loans from collectors: and so, if there are tempo-

rary exhibitions, they will focus on the latter. I care particularly about that axis, the historical collector, current or modern, which is not examined anywhere... So many typologies exist that we can preview several exhibitions on the basis of our trustees, to show things we never see. The programming is very complicated in a state museum: commissions, authorities, etc. I do without waiting, and I am "cushy". The dream of every curator!

Interview by Alexandre Crochet

"The Hermitage, the birth of the imperial museum: The Romanovs, Collector-Tsars" and "The birth of a museum: The Esterházy, Collector-Princes", Pinacothèque de Paris, 28, place de la Madeleine, Paris VIII^e, entrance to exhibitions at 8, rue Vignon, call: +33 1 42 68 02 01, www.pinacothèque.com - Until 29 May.



INTERVIEW

Diego Velázquez

Madrid, 1660. Weary of the festivities celebrating the Franco-Spanish peace treaty, the painter agreed to see us between two audiences.

La Gazette Drouot: Thanks for agreeing to see us despite your busy schedule.

Diego Velázquez (pacing): Believe it or not, despite my position at the court, I still spend whole days fighting to get the money I'm owed! The king appointed me grand marshal of the palace eight years ago, but I still get the same daily food as his barbers. I have a studio to finance and assistants to pay! Last year all my painters went on strike because I didn't have enough money to pay them. I could have died of shame. (Staring us straight in the eye.) Never be an artist! We're really badly off.

Yet the court has held you in high esteem for many years.

(Calming down.) Fiddlesticks! Take my word for it, esteem doesn't pay the rent. Plus, the aura I enjoy in Philip IV's entourage is due more to my functions than my importance as an artist. When I came to the court at the age of 24, one of my first jobs was to paint the portrait of the king, and later of Count-Duke of Olivares,

his almighty minister. I also immortalised major political events, like the surrender of Breda. Well, much to my regret, I am treated like an ordinary servant. But things could be worse: thank God Philip IV likes my painting. His predecessor preferred literature by far and supported Cervantes. Had I been born a generation earlier I wouldn't have had any success at all!

Unlike your friend Rubens, you took a long time to become famous outside your country.

That dear Pierre Paul... He represented all that was best in the southern Low Countries' Catholic provinces. If you like gaudiness, that is (laughs). I preferred renouncing everything that made Rubens glitter and impressed his patrons. Of course, that did not help me convince the great Italian, French and Flemish art lovers as easily as he did. Although I consider myself as good a colourist as Rubens, my works speak a quiet, ordinary language dominated by a deeper and more enigmatic poetry. In my paintings there's not a trace of uncontrolled or redundant gesticulations, like in his! Quite the contrary, my compositions are full of a very deep serenity.

How can a painter from Seville become the official painter at the court of Madrid?

At the age of 12 I was apprenticed to Francisco de Herrera, a terribly short-tempered man whom I left almost immediately for Francesco Pacheco, my future father-in-law. Pacheco was a mediocre painter but a good theorist and a patient teacher. He encouraged me to meditate on religious subjects, which have had a profound effect on me ever since. Seville is not, as you seem to imply, a backwater town in the middle of

DID YOU KNOW ?

In 2009 a Velázquez (reproduced on the right page) was discovered 60 years after being acquired by New York's Metropolitan Museum of Art. Until then, specialists were put off by a thick coat of yellow varnish covering the picture. After cleaning, everybody agreed that the Spanish master had painted it.

Diego Rodriguez de Silva y Velázquez (1599-1660),
"Portrait of a Man", ca. 1630, oil on canvas, 68.6 x 55.2 cm.

TO SEE

"Portraits de la Pensée" (Portraits of thought), Palais des
Beaux-arts de Lille, information at +33 (0)3 20 06 78 00,
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www.pba-lille.fr

W

nowhere! Quite the contrary, it is a city with open-minded buyers and wealthy traders from every background. When I first started out it was easier to paint secular subjects there than anywhere else. For example, people in Seville liked bodegones, those paintings of kitchens and greasy spoons that helped me launch my career. Remember that Zurbarán and Murillo are also from Seville, where I was admitted to Saint Luke's guild. I found my studio right away, at the age of 17. At 24 I was welcomed to the court in Madrid with the single goal of meeting the greatest patrons. Then, owing to talent and circumstances I entered the king's service almost immediately.

The situation as you describe it suggests that you did not come under any outside influence. Enlighten us!

The Spanish painters of my generation were in the grip of the formal repertory of Italian art. Personally, I quickly turned towards the use of Caravaggesque chiaroscuro, which was radically different from the harmony and cult of beauty advocated by the High Italian Renaissance. But I must confess that in Spain, after decades of Reformation and Counter-Reformation, the Catholic Church, as an indispensable patron, had a considerable influence on our way of painting. In 1629 the king let me sail to Italy to explore Italian art. When Rubens arrived in Madrid as ambassador a year earlier, I was the one who received him. For nine months we shared the same studio and visited palaces and the royal collections together. His presence, by the way, helped usher in a more modern, more lavish style. His advice is what led me to travel to Italy for the first time. So I went to Genoa, Milan, Venice, Florence, Rome and even met Ribera in Naples! But I want to emphasize that the Italian masters had no influence whatsoever on me, especially since my way of painting was already free of foreign methods, as I have already told you. The grand tour lasted two beautiful years. Then I returned to Madrid and resumed my activities at the court.

And you never left?

I did in 1649, when an armada left Malaga for Italy. Philip IV asked me to buy works by Italian artists



© Orléans, Musée des Beaux-arts

Diego Rodríguez de Silva y Velázquez "Saint Thomas", ca. 1619-1620, oil on canvas, 94 x 73 cm, Musée des Beaux-arts d'Orléans.

to add to his collections—a big token of trust on his part. In Rome I met the most famous painters of the time and tried, alas unsuccessfully, to talk some of them into moving to Madrid. All of them already had their hands full on the banks of the Tiber. But my Roman holiday gave me a chance to paint some good portraits, including one of Pope Innocent X, glorified in a wonderful symphony of reds! At first, His Holiness found the painting "too truthful". But on second thought he literally fell under the spell of this singular, trailblazing work. So I triumphed in Italy but did not manage to found a school there, whereas here I've trained some very good painters: my son-in-law Martínez del Mazo, my faithful slave Juan de Pareja and many others. You might say I'm a theologian of painting.

Interview by Dimitri Joannides

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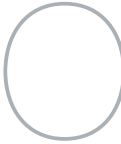
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Will Philadelphia bury **Dr. Barnes** a second time?

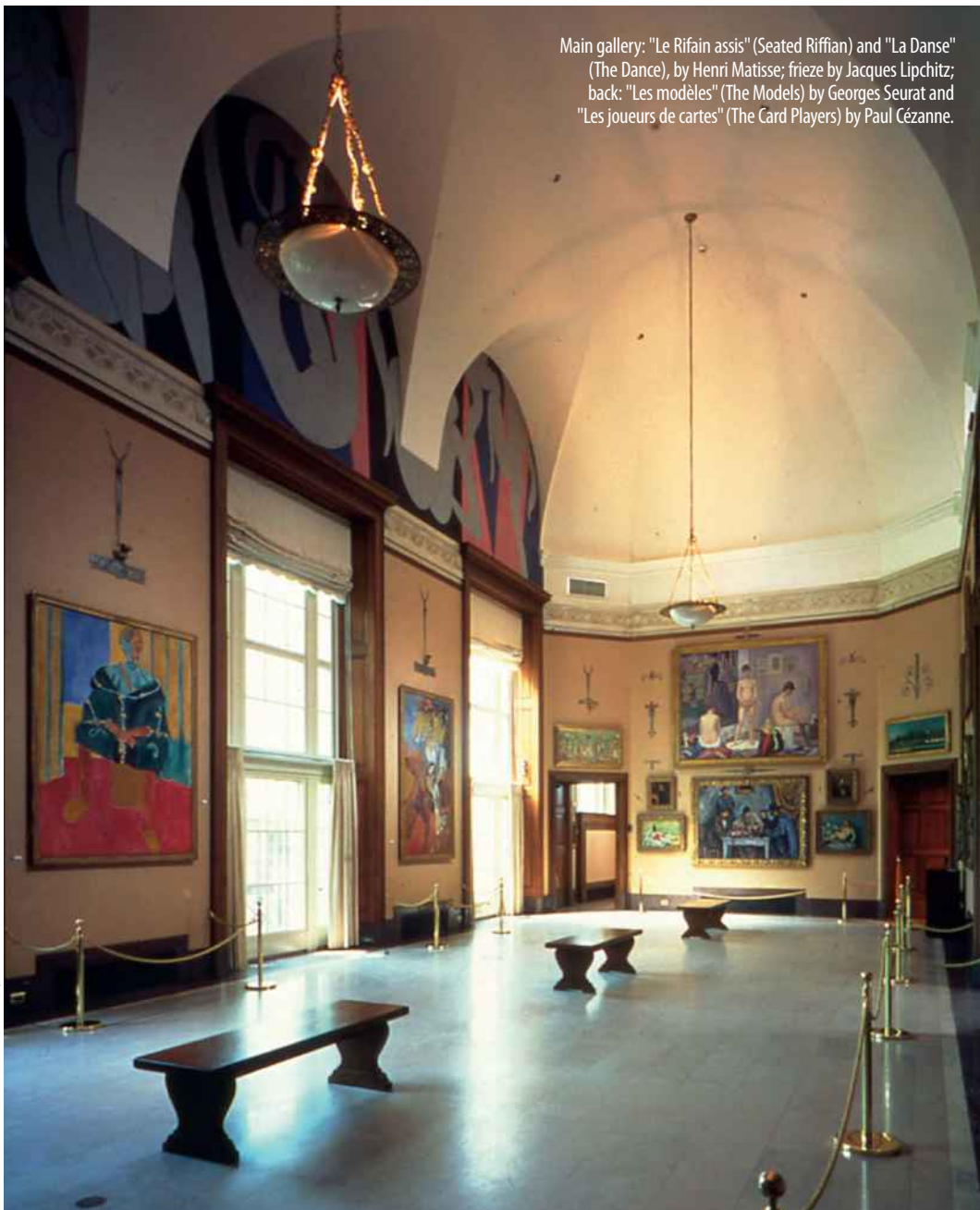
 On 3 July the Barnes Foundation will leave its home for the lively museum district. Treason, renaissance or unavoidable change? Some places are worth the trouble, command respect, arouse a sense of privilege and admiration. The Barnes Foundation is one of them. It lies tucked away in a precious natural setting, a huge 4.8-hectare arboretum with some 3,000 species, away from prying eyes in the posh suburb of Merion half an hour from Philadelphia. Everything seems to have been designed to build up the suspense until the final surprise. This is the estate of Laura and Albert Coombs Barnes (1872-1951). She was passionate about horticulture; he was an intuitive aesthete and clever educator. Their 1922 neo-Classical mansion, designed by French architect Paul Philippe Cret, sets the tone for the treasures inside. The façade walls, featuring a pair of terra cotta female Senufo figures (Côte d'Ivoire-Mali), announce that space and time no longer matter. The eye is the guest of honour witnessing a continuous string of dramatic surprises: a maze of high-ceilinged rooms with one hundred and eighty one Renoirs, sixty nine Cézannes, fifty nine Matisse, forty six Picassos, twenty one Soutines, sixteen Modigliani, eighteen Douanier Rousseaus, eleven Degas, seven Van Goghs, six Seurats, four Manets and four Monets as well as works by two hundred modern American painters and an abundance of objects from around the globe. This is one of the world's most famous collections; its estimated worth is put at \$25 billion. The unique collection's power, impact and brilliance lie in its founder's choice of works, original interpretation of art and painstaking layout. Each of the mansion's 23 rooms is a gallery unto

itself. Every wall is a lesson, a sensitive game where forms, colours, materials and perspectives respond to one another. Dr. Barnes' arrangement celebrates the figure's value and aesthetic force and highlights the paintings' details with pieces of wrought iron placed above, below, beside, recalling a silhouette here, a crucifixion there. In 1933 Matisse came to Merion and fulfilled his dream of uniting his work with architecture with his fresco, "La Danse" (The Dance), which he personally installed in the lunettes above the French doors. On the upper floor, Dogon masks carefully arranged next to portraits by Picasso and Modigliani underscore the influence of African art on those artists. Like an interior decorator, Barnes positioned works and cultures with reassuring symmetry. His vision spanned periods. He placed Giorgione and Tintoretto around Renoir, flanked Cézanne with Corot, Daumier and Chardin. Goya eyes El Greco. "Le Lapin écorché" (A Flayed Rabbit) by Soutine sizes up a crucifixion by Gérard David. Eschewing a linear, chronological reading of art, through his eyes he offers the tools to develop critical thinking. There is no direction to the visit; no explanation of the works, except the artists' names, stands between the viewer and the paintings. The doctor opens the visitor's eyes.

An American dream

Barnes' collection mirrors his life. A butcher's son, in 1900 he earned a doctorate in pharmacy, invented Argyrol, a silver-based antiseptic that prevents infant blindness, and later had factories built in Philadelphia, Great Britain and Australia to make the product. His altruistic streak prompted him to offer workers

Main gallery: "Le Rifain assis" (Seated Riffian) and "La Danse" (The Dance), by Henri Matisse; frieze by Jacques Lipchitz; back: "Les modèles" (The Models) by Georges Seurat and "Les joueurs de cartes" (The Card Players) by Paul Cézanne.





Van Gogh "Le Postier, Joseph-Etienne Roulin" (The Postman, Joseph-Etienne Roulin), oil on canvas, 66.2 x 55 cm, 1889.

courses in general culture. His interest in art and education spawned the idea of a collection. In 1912 Barnes gave his former high school classmate, the painter William Glackens (1870-1938), \$20,000—the price of a luxury car at the time—to buy works by Cézanne and Renoir in Paris. Glackens brought around 20 paintings back to Philadelphia, including Van Gogh's "Le Postier" (The Postman) and Picasso's "Femme avec une cigarette" (Woman with cigarette). That is how the collection began. Barnes drew the line at 200 paintings; he eventually acquired over a thousand. His passion took him to France, where he met artists, dealers and promoters of the modernity that whet his appetite, including Ambroise Vollard, Paul Durand-Ruel and Gertrude and Leo Stein. Paul Guillaume, who became his advisor, introduced Barnes to Chaim Soutine, whom he lifted out of poverty by buying 100 paintings from him. His project took shape: a foundation open to all regardless of race, creed, colour or class—for Barnes fought against prejudice and segregation. He agreed with the ideas of Columbia University professor John

Dewey, a progressive, reformer and philosopher who argued that culture nurtures democracy—and eventually became the foundation's first education programme director. Shortly before it opened in 1925, Barnes gave journalists and art critics a preview of 75 of his paintings. They criticised it strongly. This consummated the doctor's break with academicism. "Those people talk about painting like an octogenarian would talk about a wedding night through hearsay," he said, banning journalists, museum curators and millionaires from admission to the foundation. In a stroke of either luck or genius, Barnes sold his business empire just before the 1929 crash. A multimillionaire at 57, he focused entirely on his philanthropic work, welcoming a selected, motivated public by appointment two days a week and art students the other five. He kept expanding the collection, overlooking neither ancient nor contemporary art, from Vieira da Silva to Geer Van Velde, Matta and Dubuffet. In 1951 Barnes was killed in a traffic accident while driving to his foundation with a new piece of furniture, but he had planned for almost everything. His will stipulated that the collection would remain as it was, with all the pictures hanging in the places he had chosen. If, however, it was threatened, the board of trustees, whose members he had appointed, would give their opinion. A \$10-million provision was to ensure the survival of his life's work.

Inevitable change?

By 1990 money was short. In the first loose interpretation of Barnes' will, the trustees planned a world tour to ensure the foundation's survival. That was not enough. They threw the doors wide open, but its location in a residential quarter was ill-suited to accommodate the growing number of visitors; the board then considered moving the works, sparking a storm of controversy throughout the country. It took a two-year court suit to settle whether the planned move was legal and who or what would be authorised to carry it out. Some people said the operation was an outrage, calling it a plot by major museums to get their hands on the collection which had eluded the cultural industry's clutches until then. On 3 July, 60 years to the month after Barnes' death, the Merion site will shut its doors to art; the grounds will



Paul Cézanne, "Joueurs de cartes" (The Card Players), oil on canvas, 134 x 181.5 cm, 1890-1892.

remain open to the public. The collection will move into a new \$200-million home near the Rodin Museum and the Philadelphia Museum of Art on the Benjamin Franklin Parkway and open to all in 2012 in a contemporary envelope by architects Tod Williams and Billie Tsien, who designed the American Folk Art Museum.

A more visible collection

"The new museum's entire interior space, including the mezzanine and upper floor, will be an exact replica on the same scale as the original building, which will carefully keep the works' hanging, ornaments' layout and furniture's arrangement", says foundation curator, Judith Dolkart. The architectural design, a garden-gallery, is based on the connection between art and

nature. Classrooms will be created. Temporary exhibitions will allow the foundation to show nearly 200 pieces in storage as well as works and furniture that Barnes owned at another property. That Barnes collection becomes a museum in just a few months. Will it be the setting the collector imagined during his lifetime? Will his laboratory of seeing be what he had in mind? A friend of artists and thinkers, Barnes felt a strong need to pass on his interest in the intelligence of the eye, the hand, and the human spirit that builds civilizations. The foundation's new home must remain worthy of that precious legacy.

Christophe Averty

Barnes Foundation, 300 North Latch's Lane, Merion,
tel. : +1 (610) 667-0290, www.barnesfoundation.org
Until 3 July.



LUXURY

Louis Vuitton to travel first-class

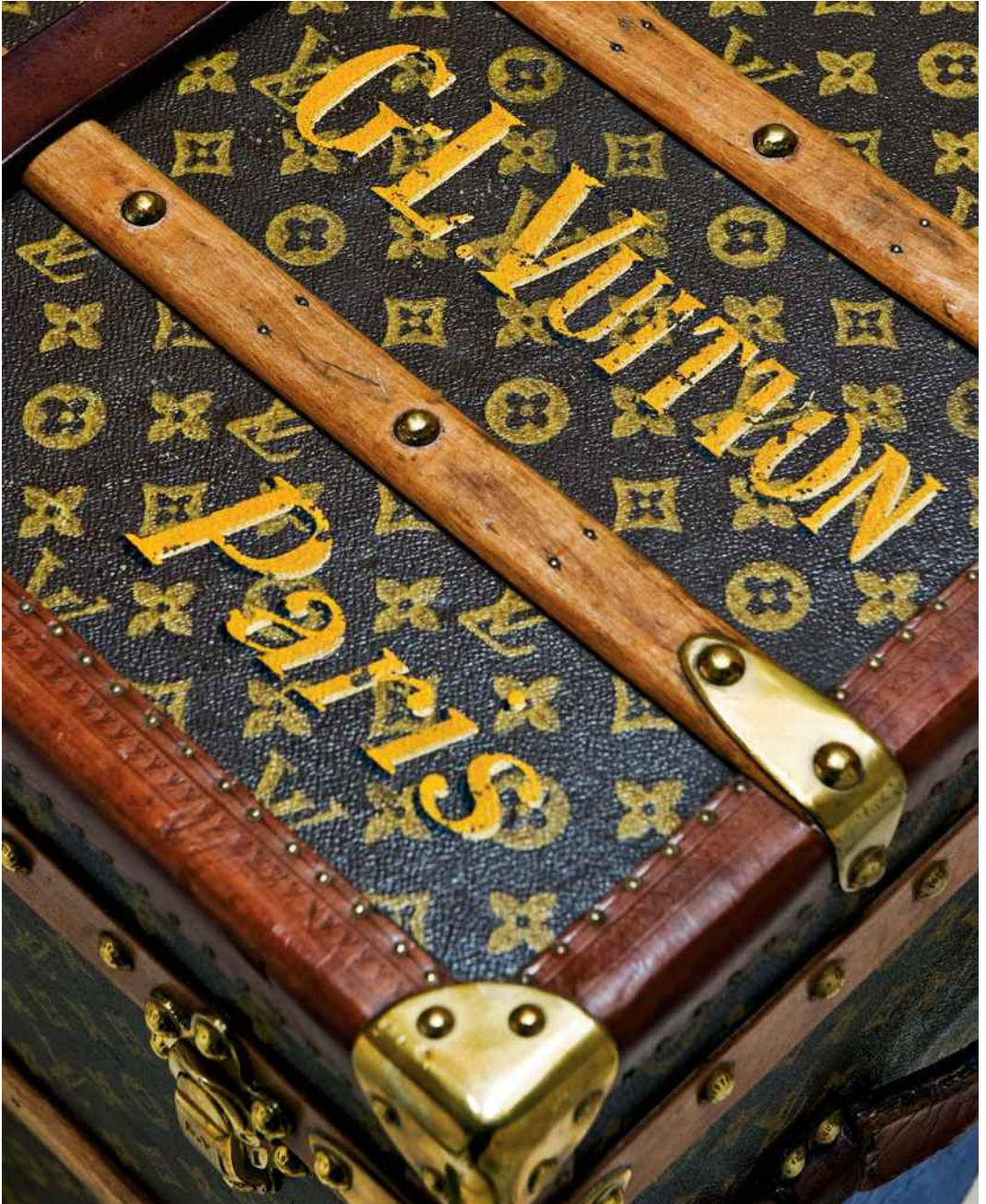
The creations of the famous luggage-maker with the distinct monogram have embodied the art of travel for over 150 years. Louis Vuitton combines traditional know-how with the ongoing search for technical innovation and collaborations with artists, initiated in the early 20th century. The story began with Louis Vuitton (1821-1892), who founded the dynasty and the famous fashion house. In 1837 he learned the trade of trunkmaker and layetier-emballeur as an apprentice at Maréchal's before becoming the head salesman two years later. The profession of layetier-emballeur-malletier, which no longer exists, consisted in packing wealthy customers' cumbersome outfits and toilet accessories for long trips. In 1852 Louis, who drew attention for his talent, became the Empress Eugénie's main emballeur, a "promotion" that was the starting point of the Louis Vuitton Malletier Company, which he set up in 1854 on rue Neuve-des-Capucines near the Place Vendôme, where the first shop opened. Louis Vuitton invented flat-lidded poplar trunks, which were more practical for voyages because they could be stacked easier than bulky, heavy solid-wood trunks with curved lids. He made lighter frames and covered them with a waterproof grey coated fabric called "toile Trianon". In 1859 his growing success led him to move the workshop to Asnières-sur-Seine, a strategic location for the management of flows: the railroad linking the town with Saint-Lazare train station provided a direct connection to Paris, and boats plying the nearby Seine could bring raw materials to the workshops. Louis also created specific packing models to meet his contemporaries' needs, including compartmentalised trunks, bed-trunks and watertight zinc trunks for the



Les Malles Vuitton au Musée Carnavalet © Luc Castel

colonies. These breakthroughs led to an ongoing collaboration with Citroën for the Yellow and Black Cruises, enabling Vuitton to develop lines for the explorers who were just then emerging on the scene. Savorgnan de Brazza had already ordered several items for his last Congo expedition, including two that came to exemplify the company: the bed-trunk and the secretary-

THEME



Les Malles Vuitton au Musée Carnavalet © Luc Castel



READING

"Voyage en capitale, Louis Vuitton et Paris", catalogue of the exhibition at the Carnavalet Museum, Louis Vuitton limited edition, available only in stores and at www.louisvuitton.com. Offset printed on art paper, series of inserts, 496 pp., over 800 illustr., 24 x 31 cm, €140; current edition available in bookshops and at the exhibition sales counter, Editions La Martinière, €100.

trunk. Georges Vuitton (1857-1936), the family historian and the brand's designer-developer, who studied in Great Britain before working in his father's atelier, was the next generation. In 1880 he bought the family business, expanding it by opening up shops internationally and relying increasingly on advertising, a new industry the impact of which he was quick to unders-

tand. Meanwhile, the waterproof coated fabric had been copied so often that in 1896 Georges invented the Monogram pattern, which was patented in 1905. He also designed a pick-proof lock that challenged the famous escapologist, Harry Houdini; the key could open the same set of trunks. In 1910 Louis Vuitton Malletier came out with the "Aéro" which weighed "just" 26kg. Between 1897 and the 1940s Georges, who also had a passion for automobiles, developed a range of luggage for that newfangled contraption, including the car-trunk, safe-trunk and driver's bag. In 1936 Gaston-Louis Vuitton (1883-1970) took over the company and helped design new models, such as items with space-saving, easily-accessible features, including clothes rails, drawers and hat compartments,

as well as "special furniture" like the desk-trunk or book-case-trunk. With the help of his son, Claude-Louis, in 1959 he invented a new, lighter, more easily transportable waterproof coated fabric. Vuitton looks after its customers and has been crafting made-to-order commissions since 1869, using different fabrics, forms and specific contents. The "ideal trunk", on which everything it can hold for a one-week trip is described, is one example of the company's ability to meet its iconic customers' real or imagined needs. The sets were then stamped with their "coats of arms", usually their initials: Yvonne Printemps and Sacha Guitry, Douglas Fairbanks and Mary Pickford, Lily Damita (Mrs. Errol Flynn), Miss France 1930 (Yvette Labrousse), Jeanne Lanvin, Paul Poiret and other famous people have left their mark on the history of Louis Vuitton.

Collaborations with artists

In addition to tailor-made orders, special events, such as the iconic Monogram coated fabric's 100th anniversary, have provided opportunities for collabora-

tions with artists. In the 1980s formal reinterpretations were associated with the world's greatest designers and artists, from Philippe Starck to Arman, Andrée Putman, Sol LeWitt, César, Vivienne Westwood and Azzedine Alaïa. The pop movement got in on the act in the 2000s, when Takashi Murakami, Stephen Sprouse and Richard Prince coloured and redesigned the classic Monogram. The family workshops in Asnières celebrated their 150th anniversary in 2009, providing a new opportunity to celebrate art. Damien Hirst collaborated with Vuitton's new director, Patrick-Louis, on two medical secretary trunks, one of which was auctioned off to raise money for the Red Cross. The artist's favourite symbols and colours—butterflies, skulls, surgical instruments, black and blue—updated a traditional trunk, the 19th century's timeless formal legacy.

Marie C. Aubert

TO SEE

Louis Vuitton is also a cultural space and a space for thematic exhibitions on travel. 60, rue de Bassano – 75008 Paris.
www.louisvuitton.com



THE MONOGRAM LEGACY OF UNIVERSAL SYMBOLS

The Trianon coated fabric was copied almost right away, so it was replaced by several striped and checkerboard patterns, which were also forged. The checkerboard design was quickly counterfeited even though it was patented in 1888, so Georges Vuitton started looking for a more complex pattern. In 1896 he designed the Monogram coated fabric, where four same-sized motifs alternate with each other: the company's intertwining initials, diamond points, stars and a lozenge with a four-leafed flower in the centre, an enlargement of it, and a circle with a quatrefoil flower in the centre. The influence and inspiration for these geometric motifs remain very mysterious, but they seem to sum up two currents: Japonisme and the neo-Gothic movement.



Les Malles Vuitton au Musée Camaxailet © Luc Castel

