

# Gazette Drouot

INTERNATIONAL



Albert Cuyp : *Woman Milking a Cow*, oil on canvas,  
94 x 120cm, signed est. €600,000-800,000



Imperial Jade long wei gong vase adorned with a poem by  
Emperor Qianlong H. : 22,5 cm Estimate on request

# GROS & DELETTREZ

*Auctioneers*

## FORMER COLLECTION OF *Paul-Louis Weiller*



Highly important silver turcen by Ignaz Joseph Würth,  
from the second Saxe-Teschen service. 1779-1781.  
Est. : € 150,000 - 200,000



Commode with cipher of Catherine II of Russia with  
solid silver mounts Est. €500,000-700,000

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*Agreement n° 2002-633*

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Online bidding available

### AUCTIONS

5, 6, 7 & 8 April 2011

### VIEWING

2, 3, 4 April 2011

HÔTEL DROUOT (1<sup>st</sup> Floor)

9 rue Drouot - 75009 Paris



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## EDITORIAL



**Olivier Lange**  
EDITORIAL DIRECTOR

Because the world today is only a mouse-click away, information is increasingly rapid, and our societies, living life in the fast lane, are constantly seeking to telescope time... Because the art market learned very early on to integrate the new rules of globalisation. Because French 18<sup>th</sup> century furniture, Rodin bronzes and contemporary paintings sell equally well in Miami, Shanghai or Doha. Because Paris and the Hôtel Drouot are more than ever at the heart of modern times and international trading. Because keeping up to date in real time has now become the privilege of all people all over the world. Because there is no work of art that cannot be shared, we have decided to create this international Web version of La Gazette Drouot, the leading magazine devoted to auctions and the latest cultural news, especially for you. Each month, you will find the very best of the art market, exclusive interviews, reports on the latest trends, and much more. A digital issue in English, accessible for free on the Internet, iPads and tablet PCs, and which can be viewed in its full screen format on [www.gazette-drouot.com/en](http://www.gazette-drouot.com/en)

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PRICES INCLUDE BUYER'S PREMIUM

# VIDEOS

## Reports from inside the sales



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

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

**DROUOT LIVE**  
ENCHÈRES SUR INTERNET

## PAUL-LOUIS WEILLER COLLECTION

The sale of the former Paul-Louis Weiller collection at Drouot looks set to be the event of the season. There is a whole list of impressive provenances for the furniture, pictures and objets d'art brought together by this former captain of industry turned collector, patron and academician...



AUCTION HOUSE **GROS & DELETTREZ SVV**  
5 - 6 - 7 - 8 April 2011 - Drouot Richelieu - Paris - France



## NEWS IN BRIEF

913,064

The "Claude Monet", exhibition at the Grand-Palais, attracted 913 064 visitors. To date, this is the best-attended painting exhibition ever in France.

## Messerschmidt exhibition

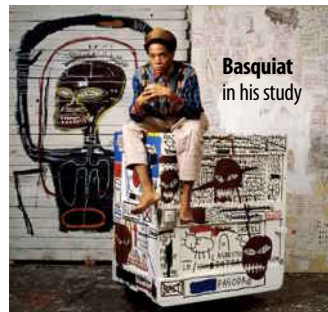
As part of its 18th century season, the Musée du Louvre is presenting for the first time the works of the German sculptor Franz Xaver Messerschmidt (1736-1783). An occasion to admire the fascinating work of this artist, who oscillated between academism and crazy originality. With his celebrated "character heads", the sculptor succeeded in expressing the passions of the human soul in stone. Musée du Louvre, until 25 April. [mini-site.louvre.fr/](http://mini-site.louvre.fr/)

"The ill-tempered man", 1771-1783, lead and tin alloy, 38.7 x 23 x 23 cm. Paris, Musée du Louvre.

© 2011, Musée du Louvre/ Pierre Philibert

## French market

On 25 January, in a first reading, the Assemblée Nationale adopted the private bill on the deregulation of voluntary furniture sales at auction, a reform linked to the transposition into French law of the European Directive on services, known as the "Bolkenstein directive". The next stage? The reduction of VAT on imports and the reform of the "droit de suite" (the right of an artist to a percentage of the price of his picture each time it is sold by an auctioneer or art dealer): two specifically French features...



© 2011, The Estate of Jean-Michel Basquiat  
© Lizzie Himmel © Adagp, Paris 2011

352,000

As for the number of visitors who came to see the works of Jean-Michel Basquiat, brought together on the picture rails of the Musée d'Art Moderne de la Ville de Paris, this came to 352 000. A record number of visitors since the museum was reopened in 2006.

## Everyone at Maastricht

Where can you find the latest art treasures? In Maastricht, of course. A major event in the calendar, this year the fair once again brings together a whole host of musts. The very rare items include a fragment of an Egyptian water clock at the Galerie Harmakhis de Bruxelles (€150,000) and one of the few self-portraits by Bernard Bellotto at Otto Naumann (€8.2M), not forgetting the "Portrait of a man with arms akimbo" by Rembrandt, also on offer in the New York gallery (\$47 M). For its 24th event, the fair is also hosting an exhibition of works on loan from the Rijksmuseum in Amsterdam. Maastricht, 18 to 27 March. <http://www.tefaf.com>







FIND THE CALENDAR OF UPCOMING AUCTIONS

W

# UPCOMING

## America in Stone the Law Collection

Following the Eugène Pépin sale in 1985 and the Gérard Geiger in 2005, the dispersion of the H. Law collection has strengthened Paris' reputation as a strongpoint for pre-Columbian art. This is a speciality that is not over-represented on the art markets, which explains the success of these sales. We remember the Geiger sale, which cleared €6.18 M. Geiger and Law were two collectors with the same passion for Mesoamerican culture, especially works originating from the state of Guerrero, renowned for its pre-classic stone sculptures of a modernity that cannot fail to evoke the purity of Cycladic works! The two men were also good friends. Together, they helped with the publication of major studies by Carlo Gay, dedicated to the Mezcala and Chontal cultures. Indeed, during the sale, interested parties will be able to admire some 200 specimens of these stone figures produced over 2 millennia ago. Our collector – an industrialist from Geneva – spent twenty five years building up his "treasure" now to be auctioned, a cultural heritage for which he claims to have been merely the "trustee". These masterpieces have regularly been put on display to connoisseurs, notably at the "Mexico: land of the gods" exhibition at the Rath Museum in Geneva. One of the most eye-catching is a large anthropomorphic urn from the Veracruz region, which is completely unique according to the catalogue. This is borne out by the estimation: €500,000. Not forgetting a green serpentine Teotihuacan mask (€120,000 - €150,000), whose big brother – originating from the former André Breton collection – is currently housed at the Branly. Have no doubts, this is a museum-quality collection!

Stéphanie Perris-Delmas

**Large Teotihuacan funerary mask**, Central Mexico, A.D.450-650, Greenish-grey serpentine, shiny, patina, H. 21 cm - L. 20,5 cm. Estimate: €100,000 - €120,000.



## USEFUL INFO

<b>Where ?</b>	Drouot-Richelieu - Room 5-6
<b>When ?</b>	Monday 21 March
<b>Who ?</b>	Binoche and Giquello. M. Blazy
<b>How much ?</b>	Overall estimate: €4M

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



## UPCOMING

**Impressionist** paintings for the Institut Pasteur

A great family of millers from Alsace, owners for more than half a century of the Grands Moulins de Pantin, whose tall silhouette rises up along the Canal de l'Ourcq... The history of the Haegels was the framework of a Balzac novel; a family saga entirely to the taste of French literature. Julien Haegel, with his excellent business sense, was the man who developed the family business. And he also cultivated a certain taste for the arts, especially painting: a passion he bequeathed to his descendants. When his son Jules Haegel died in 1975, the inventory contained among other things two Impressionist paintings inherited from Julien: a landscape by Claude Monet, and a portrait by Auguste Renoir. These two pictures, star items of this Paris sale, will be sold for the benefit of the Institut Pasteur, as Haegel's son Jean had no children, and decided to make the Institut the heir entitled to the whole of his estate. Our charming portrait: this woman in a hat belongs to Renoir's Cagnes period. The master was enjoying the Mediterranean climate. His palette is vibrant with light, and the subtle colours sublimate a female subject for which the painter had never hidden his preference. Claude Monet often marked his own for the little town of Argenteuil on the banks of the Seine, where he settled in 1872. Our painting, "La Promenade d'Argenteuil, un soir d'Hiver", dates from 1875. It belongs to a series of four landscapes on the same theme painted at different times, including "La Promenade d'Argenteuil" of 1872, in the National Gallery of Art in Washington, presented as part of the huge Monet retrospective staged in Paris – with the success we all know of. We can assume that our event will be welcomed with the same enthusiasm!

S. P.-D.

**Pierre Auguste Renoir**, "Femme au chapeau de fleurs", 1903.  
Haegel estate, under the authority of Maître Chantal Lavisse,  
notary in Paris, 39,5 x 32 cm. Estimate: €400,000- 600,000



## USEFUL INFO

<b>Where ?</b>	Paris - Drouot-Richelieu
<b>When ?</b>	Wednesday 16 March
<b>Who ?</b>	Joron-Derem. M. Vidal
<b>How much ?</b>	Overall estimate: €2,7 - 3M

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

# UPCOMING

## In thrall to China

### IMPERIAL SEAL OF THE QING DYNASTY

Good things come in threes! Now the Chassaing-Marambat auction house is proving it. Remember, in June 2008, it sold a seal from the Kangxi Emperor for €5.5M – the highest sale of the year at French auction, followed two years later by the €3.2M fetched by a seal from the Qianlong Emperor! These two sales illustrate, if such illustration is still needed, the excellent health of the Asian arts market, boosted by Chinese collectors. The sky is thus the limit for this latest offering from the Toulouse-based house – an

imperial seal from the Qing dynasty, in jade, decorated with two dragons on the back. The inscription on the base, delicately carved in archaic writing with curved strokes pointed at the ends, indicates that it is the seal of Qianlong, placed on his calligraphy. The Imperial person used it to sign his autographs. Indeed, the imprint features in the "Qianlong baosou" the famous inventory of the seals of our Emperor. The estimate? Encouraged by its recent success, the auction house, in association with valuers Ansas and Papillon



d'Alton, predicts an upper figure of €1.5M... The verdict of the bidders will be revealed on 26 March, in Toulouse.

**26 March - Toulouse - Chassaing - Marambat auction house, M. Ansas et Mme Papillon d'Alton.**

### THE HALCYON DAYS OF THE REIGN OF QIANLONG

There's no shortage of seals on this imperial painting! All those of the official painters to the court of Qianlong are there, from Ding Guanpeng to Wu Gui, Yao Wenhan, Zhamg Tingyan and Lu Zhan. This scene of "Manoeuvres" painted in ink and gouache depicts in detail the first military review in the reign of the Qianlong Emperor, in 1739. It is easy to admire the freshness of the colours and finesse of the detail, over a full 24 metres! This is quite simply the fourth scroll of the



"Grand Review" series, destined for the Palace of Respect for the Radiance of Civic Virtue, in the Qianlong era. From a Parisian collection,

this fourth, and last, in the series – which explains the presence of all the seals – will be the star of a sale organised in Toulouse by Maitre Labarbe, on 26 March. Although the first scroll never reappeared, the second is in the Beijing Museum. The third recently sold on the Asian market (67,860,000 HKD). The extreme value of these Imperial paintings is now understood... S.P.-D.

**26 March - Toulouse - Marc Labarbe auction house, M. Ansas et Mme Papillon d'Alton.**

# binoche et giquello



## H. LAW Collection

Pre-Columbian Art

**Monday march 21, 2011 at 2.30 p.m.**

Mezcala expertises : for Pre-Columbian art, Mr Jacques Blazy

**Mezcala figure**  
**Guerrero State, Mexico**  
**300-100 B.C.**

Brownish green andesite,  
shiny patina H. 6 in

**Viewing at Drouot Richelieu, Paris**

march 19 & 20 from 11 a.m. to 6 p.m.  
and march 21 from 11 a.m. to 12 a.m.

Catalog on line : [binocheetgiquello.com](http://binocheetgiquello.com)

# UPCOMING

## Weiller a highly collection Café Society

If there is one sale where one must be seen this spring, it is the auction of the former Paul-Louis Weiller collection, announced as the event of the season, if not of the year... And this seems fair enough for this member of the smart Café Society, which united the elite of its time between 1920 and 1960. A cosmopolitan, rich and whimsical society; a golden period when money flowed like water for the love of Art alone. Before becoming "Paul Louis XIV", as he was called by his friend, the divine Greta Garbo, Weiller was a flying ace and an expert at aerial photography. His exploits during the Great War earned him the nickname of "Commandant", which stayed with him for the rest of his life. After the Second World War, he became a shrewd industrialist who developed the Snecma company, then Cidna, later known as Air France. The Commandant was a patron and collector devoted to art, who, among other things, encouraged artists and helped to restore the Château of Versailles. In 1965, he entered the Académie des Beaux-Arts, and

became its President in 1980. Weiller mixed with the greatest names of his time, and lived in grand style in his tastefully restored Hôtel des Ambassadeurs de Hollande. A legendary building of the Marais district in Paris, it was the setting for unforgettable society festivities. Paul-Louis Weiller died in 1993, having surrounded himself, according to his motto, with "everything that can provide consolation". And seeing how many masterpieces he collected, we cannot underestimate his sorrows... Nearly 750 lots display the finest pedigrees; they come from three of Weiller's former residences, including the celebrated mansion in the Rue Vieille du Temple. And what provenance could be more prestigious than that of the Russian imperial family? Marked with the flowery monogram of Catherine the Great, and enhanced by silver trimmings engraved with the arms of the city of Novgorod, this chest-of-drawers inlaid with delicate woods is one of the jewels of the sale. Weiller had bought it from the son and heir of Princess Demidoff in 1973. The pieces brought together in the section "Russia in the century of Catherine the Great" also include a pair of silver dish covers from the famous Orlov service, presented as a gift in 1770 by the Empress to her favourite lover (€100,000/130,000). Moving from one empire to another: China has provided some extremely rare pieces, including a Wei Gong long vase, bearing witness to the eclecticism of our collector. This rhyton carved from a green jade is decorated with a poem by Qianlong, included in the anthology of poems by the emperor on objects produced by the Palace factories. The imperial inscription indicates the year "yisi" (1785). The estimate is still on request, but Asian art can inspire madness without limits! During these first two days, several paintings will

## USEFUL INFO

**Where ?** Drouot-Richelieu - Room 1-7, 2

**When ?** 5 to 8 April

**Who ?** Gros & Delettrez

**How much ?** Overall estimate: €8/10 M

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



**Curved chest of drawers**, Russian work of 1762-1765, curved bracket-shaped façade with the flowery monogram of Catherine II of Russia, veneering in rosewood, violet wood, ebony, Karelian birch and silver fillets, crosspieces in ivory, 77 x 103 x 54 cm. Estimate: €500,000/700,000.



also be up for sale, including the one by Albert Cuyp, "Woman milking a cow", which featured in the Clarke sale of 1840 in London (€600,000/800,000). In the silver-work section on offer the following day, other treasures include an Austrian silver terrine dish by Ignaz Joseph Würth from the second service of the Duke of Saxe-Teschen (€100,000/150,000), and a pair of Queen Anne wine coolers with the stamp of Lewis Mettayer (€200,000/250,000). Last but not least, the final day of the sale is devoted to books, of which Weiller was more than a fine connoisseur: he was an expert. Some of these treasures were sold at Drouot in November 1998. The total for the sale came to 23 M FF. But connoisseurs may rest assured: the 2011 vintage promises to be an excellent one. Booklovers will have plenty to delight

them, and "delight" is not an idle word. Judge for yourselves. Prize items include the Book of Hours (Roman ritual), known as the Heures de Petau (€400,000/500,000), whose illuminations were up till now assumed to be by Jean Bourdichon, but are now attributed to Tourangeau Jean Poyer, a first rate artist and a past master in landscapes and perspective, to whom we owe the sublime Hours of Henry VIII. This precious work would not have been out of place in the last major exhibition at the Grand-Palais, "La France 1500", like the Paris ritual Hours (€400,000/500,000), executed between 1515 and 1517 for Queen Claude of France, where the illuminations are also by a major painter. Excellence in all: that would have been a fitting motto for Commandant Paul-Louis Weiller ...

Stéphanie Perris-Delmas

# UPCOMING

## From Provence to Paris

### CHIRÉE COLLECTION

Many will remember the dispersion of the Marcel Puech collections in 1999. This sale, staged in Paris, presented the collection gathered together by this Provençal antique dealer in his Hôtel Forbin La Barben, in the shadow of the Palais des Papes. Avignon, with its illustrious past, majestic architecture and gentle climate, may well have the power to shape destinies... Christine and Thierry de Chirée, like their friend Marcel Puech, chose to store their objects, intelligently chosen throughout more than twenty years, in a remarkable venue, the Couvent de la Visitation. The collection of nearly 700 objects will take the road to the auctions some twelve years after that of Marcel Puech. The lion's share of all the paintings, furniture and objets d'art brought together by this pair of enthusiasts obviously comes from Provence, including a remarkable collection of works by Constantin d'Aix – one of the largest in private hands.



We can also cite a wardrobe "with horsemen" from the Comtat Venaissin (€40,000/60,000), while not forgetting eminent Parisian figures like Nicolas de Largillierre, with the portrait of "Madame Joseph Geoffroy sur un fond de paysage" (€120,000/150,000).

S.P.-D.

29 and 30 March, Drouot, Claude Aguttes auction house.

### FROM CHÂTEAU DE GOURDON

While formerly you had to make an appointment to admire the masterpieces in the private Musée des Arts Décoratifs et Modernes, set up in the mediaeval Château de Gourdon on the heights of Grasse in the South of France, access during the last weekend in March will be free, at least, during the public exhibition. After that, only a few privileged people will be able to treat themselves to Eileen Gray's Transat armchair, the Tardieu desk by Ruhlmann or the chaise longue "with skis" he dreamed up for the



Maharajah of Indore, or the dressing-table from the Villa Cavoix by Mallet-Stevens... All in all, some 500 works ranging from unique items to prototypes, often with a prestigious provenance, are to be sold. This is the finest collection still in private hands devoted to this illustrious page of the French Decorative Arts. But excellence comes at a price... The collection is worth €40-60M. Paris, yet again, looks set to be the stage for some historical bids!

29, 30 and 31 March, Palais de Tokyo, Christie's auction house.

# Christophe JORON-DEREM

## Impressionist, Modern & Contemporary Art Sale

Auction 16 March 2011 – 3:00 pm – Hôtel Drouot – Paris



**Marc CHAGALL**

Étude pour la Résurrection, 1948.  
Oil on canvas. 37 x 25 cm



**Pierre-Auguste RENOIR**

Portrait de jeune femme au chapeau fleuri, 1903.  
Oil on canvas, 39,5 x 32 cm



**Félix-Édouard VALLOTTON**

La Couturière, 1905.  
Oil on canvas. 45 x 55 cm



**Jean-Baptiste Armand GUILLAUMIN**

Ile de France, circa, 1885. Oil on canvas. 73 x 92 cm



**Claude MONET**

La Promenade d'Argenteuil, un soir d'hiver, 1875. Oil on canvas. 60 x 80 cm

### Viewing :

15<sup>th</sup> March 11, 11:00 AM-6:00 PM  
16<sup>th</sup> March 11, 11:00 AM-12:00 PM  
Hôtel Drouot – Salle 7 –  
9, rue Drouot 75009 Paris

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# LOMBRAIL - TEUCQUAM

## MAISON DE VENTES



### UPCOMING AUCTIONS

**MARCH 5, 2011 at 2.30 pm**

**JEWELLERY - BOOKS - PAINTINGS  
SCULPTURE - DECORATIVE ARTS**

**SALE LOCATION:**

**"Hôtel des ventes de La Varenne Saint Hilaire"**

21 avenue de Balzac 94210 Saint Maur - La Varenne

Informations and onlinecatalogue on our website: [www.lombrail-teucquam.com](http://www.lombrail-teucquam.com)



**MARCH 13, 2011 at 2.30 pm**

**CHINESE & JAPANESE ARTS - SILVER - WATCHES  
CERAMICS - 20<sup>th</sup> CENTURY DECORATIVE ARTS  
FURNITURE & WORKS OF ART**

**SALE LOCATION:**

**"Hôtel des ventes de La Varenne Saint Hilaire"**

21 avenue de Balzac 94210 Saint Maur - La Varenne

Informations and onlinecatalogue on our website: [www.lombrail-teucquam.com](http://www.lombrail-teucquam.com)

**MARCH 22, 2011 at 2.15 pm**

**JEWELLERY**

**SPECIALIST: C. SALANNE**

**SALE LOCATION:**

**DROUOT - RICHELIEU** room 8  
9 rue Drouot 75009 Paris

Informations and onlinecatalogue on our  
website: [www.lombrail-teucquam.com](http://www.lombrail-teucquam.com)

**MARCH 18, 2011 at 11 am & 2.30 pm**

**WINE**

**SPECIALIST: C. MARATIER**

**SALE LOCATION:**

**"Hôtel des ventes de La Varenne Saint Hilaire"**  
21 avenue de Balzac 94210 Saint Maur - La Varenne

Informations and onlinecatalogue on our website:  
[www.lombrail-teucquam.com](http://www.lombrail-teucquam.com)



**MARCH 19, 2011 at 2.30 pm**

**CARPETS**

**SPECIALIST: F. KASSAPIAN**

**SALE LOCATION:**

**DROUOT - RICHELIEU** room 16  
9 rue Drouot 75009 Paris

Informations and onlinecatalogue on our  
website: [www.lombrail-teucquam.com](http://www.lombrail-teucquam.com)

**MARCH 26, 2011 at 1.30 pm**

**DOLLS - TOYS - GAMES**

**SPECIALIST: F. THEIMER**

**SALE LOCATION:**

**"Hôtel AMBASSADOR"**  
16 boulevard Haussmann 75009 Paris

Informations and onlinecatalogue on our  
website: [www.lombrail-teucquam.com](http://www.lombrail-teucquam.com)



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Agrement n° 2002-152





## RESULTS

**Carlin, Boule...** the 18<sup>th</sup> millionaire

The classical decorative arts did themselves proud, fetching €3M at this Paris auction sale. Three bids took 18th century furniture to the heights, proving once again that when quality meets pedigree, there's no shortage of interest. This was the case for this stamped Martin Carlin drawing room table, which fetched €1,182,090. Japanese lacquer always indicates high quality work. Our table featured in Lady Baillie's collection at Leeds Castle. Heiress to a share of the Whitney fortune through her mother, Olive Wilson Filmer bought the famous residence in 1924 and began a campaign of embellishment. The interior was entrusted to Armand-Albert Rateau, then Stéphane Boudin. The Louvre houses two Carlin work and writing tables similar to ours. With regard to the Japanese lacquer ware, it is worth mentioning that comparable plaques grace the Martin Carlin bureau that is also kept at the Louvre, originally from the Château de Bellevue. It should be remembered that Carlin worked with the

**€1,182,090.** Martin Carlin (c. 1730-1785), Louis XVI era ebony-veneer drawing room table with Japanese lacquer-ware, ornamented in gilt bronze, amethyst gallery top, h. 71, diam. 38 cm.



## USEFUL INFO

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

**When ?** Wednesday 26 January

**Who ?** Europ Auction

**How much ?** €3 M

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



Parisian marchands-merciers, Poirier and Daguerre. At their request he produced all the lacquered furniture for Louis XV's daughters at the Château de Bellevue... Now that's proof of quality! The second highest sale-price – €779,400 – was achieved by the pair of low André-Charles Boulle bookcases. They came from the former collection of Félix Houphouët-Boigny, dispersed to New York in 1993. Lastly, from the reign of Louis XIV, a cabinet attributed to Pierre Gole exceeded its estimated price, fetching €292,000. Its floral inlay makes it very similar to a model produced by this craftsman for the king in the 1660s, and currently kept at Burghley House in Stamford.

# RESULTS

## Burgundy, Cremona

### THE "HAUTE ÉPOQUE" AT ITS PEAK

The *Haute Époque* is undoubtedly blossoming... Following on from the success of a few flagship pieces, such as a late 15th century German depicting the Adoration of the Magi, which sold for €620,000, on 3 December last year at Drouot, the year has begun very auspiciously. This specialty Paris sale achieved a total of €1,118,160. A special mention should go to this sculpture of an apostle that fetched €250,855. Why? A superb pedigree. It originates from a dismantled retable which, according to tradition, adorned the Cistercian Abbey at Theuley, in the Haute-Saône département, destroyed after the Revolution. There are seventeen other known sculptures from this retable, with some being kept at the Louvre, Cluny, Dijon and de Gray Museums, the latter in Haute-Saône. Our apostle has not changed hands since it was purchased in 1982, from the Bresset Gallery. Its style is typical of Burgundy sculpture, with the volume and abundance of the garment contrasting with the severity of the face.

21 January, room 5-6 - Drouot-Richelieu. Piasa auction house. Mme Fligny.

**€250,855.** Burgundy, Dijon (?), c. 1420-1430, Apostle in gilt and polychrome walnut, h. 49.5 cm



+



### CELLO BY THE MAESTRO OF CREMONA

This 1779 cello, credited to Tommaso Balestrieri, brought in a crescendo of bids. Little is known of its creator, known as the "maestro of Cremona", other than that he made instruments of remarkable quality, a worthy heir to Antonio Stradivarius, his master. His production reached its peak between 1750-1780, as demonstrated by our cello, praised to the heavens by connoisseurs. This went for a song at €570,032.

26 January, room 10 - Drouot-Richelieu. Frayse & Associés auction house. M. Rampal.

**See the catalogue**

**€570,032.** Cello by Tommaso Balestrieri (1720-1788), Mantua, dated 1779, head, back and sides in cedar, front in spruce, length of case 72.2 cm.

>

## RESULTS

**Rullier Collection** the Iron Age, third auction

The third section in the dispersion of Michel Rullier's collection of iron objects, one of the finest in the world after that of the Musée Le Secq des Tournelles in Rouen, continued with a total of over a million: €1,194,958 ([links to results](#)). The provisional result of this unique collection, built up over fifty years on the sole theme of iron, is now €3.4 M. During this session, the highest bid, €35,031, went to a master's lock accompanied by its key: a late 18th century work from Bordeaux, bearing the initials "A.D.T.". The prize went at €20,017 to a key on its own in wrought iron, also of the lantern type: a piece of 18th century French work. A bronze 15th century German mortar went for €32,530. This is the only known German mortar with a decoration of buttresses. It was formerly in the Charles Ratton collection. The treasure amassed by Michel Rullier came from the greatest collections dispersed at the beginning of the 20th century: Sptizer, and D'Allemagne. A "Rullier pedigree" is already being talked of.

## USEFUL INFO

**Where ?** Paris - Drouot-Richelieu - Room 10

**When ?** Wednesday 9 February

**Who ?** Fraysse & Associés. Mme Houze

**How much ?** €1,194,958

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



**€35, 031.** Bordeaux, late 18<sup>th</sup> century. Master's lock accompanied by its key in wrought iron, carved and cut out in openwork, 20.4 x 11.9 cm, and 15.9 cm.





## RESULTS

**Sèvres** milks it for all it's worth...

A staggering bid for this Sèvres porcelain milk jug of 1787, knocked down for €1,091,034, one of the highest prices ever fetched by a work from the famous French porcelain factory. The item could shortly be classified as a national treasure.... This jug comes from the service of the Rambouillet dairy – a place especially created for Marie-Antoinette between 1785 and 1786 – of which the most emblematic piece is unquestionably the "jatte-téton" (breast bowl). This takes its name from the chalice shaped like a woman's breast, supported by three goat's heads, derived from an antique model. The dairy theme is connected with the symbolism of fertility. At the time the service was commissioned, Marie-Antoinette was pregnant with her fourth and last child, Sophie-Béatrice. The service was made in the greatest secrecy between the end of 1786 and the end of 1787. This was because it was a prototype for the new stylistic trend orchestrated by the painter Jean-Jacques Lagrenée at the factory, then fiercely rivalled in terms of artistic design by the productions of Josiah Wedgwood in England. This service consisted of 65 pieces. Today we know of only 17, including our milk jug, whose charming looks also represent a page in the history of French taste at the end of the Ancien Régime. And that has a price...

**€1,091,034** Manufacture Royale de Sèvres, 1787,  
milk jug from the Rambouillet dairy service, h. 24,5 cm.



+

## USEFUL INFO

<b>Where ?</b>	Paris - Drouot-Richelieu - Room 1
<b>When ?</b>	Friday 11 February
<b>Who ?</b>	Claude Aguttes. M. L'Herrou
<b>How much ?</b>	€1,091,034

## READING

John Whitehead, "Sèvres sous Louis XVI,  
le premier apogée", éditions courtes  
et longues, 2010. [www.cleditions.com](http://www.cleditions.com)

W

# DROUOT

## RESULTS FOR 2010

**The final result for auction sales at Drouot in 2010 came to €441 million, including costs. In 2010, 204 auctions exceeded €150,000, nine of which were over €1 million. These included 26 world records, and a large number of French records.**

**With an ever-increasing number of buyers from within and outside France and ever-rising figures, Drouot has consolidated its place as the reference player in the international art market.**

**DROUOT, WITH SALES OF  
€441 MILLION,  
DROUOT CONFIRMS  
ITS POSITION AS  
AN ESSENTIAL REFERENCE  
IN THE INTERNATIONAL  
ART MARKET**

"With an income of €441 million, Drouot once more asserts itself as an essential reference in the international art market. With more than nine bids topping the €1 million mark and 26 world records set in various categories, the Drouot auctioneers successfully dispersed a number of prestigious collections attracting wide media coverage, including Carasso, Kerchache, Marcotte and items chosen from the Jacques Prévert collection.

Exceptional pieces, much sought-after by collectors from all over the world, recorded significant price increases because of their rarity. Asian art triumphed here, with a bid of €5.5 million for a Yongzheng period Famille Rose vase: the highest of the year, and a bid of €2,163,000 for a Qianlong period baluster vase. The specialities that stood out particularly in 2010 included modern and contemporary art, the High Renaissance, and primitive and Islamic art. The year was remarkable for several world records: over €2 million for a painting by Giovanni Boldini; €1,445,600 for a piece of Chokwe art pre-empted by the Musée du Quai Branly; €837,000 for a painting by Matthias Stomer and €471,000 for a drawing by Iacovleff. The year was also noteworthy for several French records, including for Hubert Robert, Honoré Daumier, Aristide Maillol, Henri Martin, Peter-Paul Rubens and Alberto Giacometti."

Georges Delettrez, Chairman of Drouot Holding



€5,547,000

Imperial vase in "tianqiuping" shape (celestial sphere): Famille Rose porcelain decorated with polychrome enamels, China, Yongzheng period (1723-1735). On the underside of the base can be seen the Yongzheng six-character kaishu sealmark in blue, under glaze. Sold at Drouot Richelieu, 14 December 2010 - Piasa auction house.



€396,000

**French record**  
Alberto Giacometti (1901-1966). "Standing woman", drawing in crayon on paper dated c.1947-1950. Provenance: collection of an

art-lover. Sold at Drouot Richelieu, on 1 December 2010 Frayssé & Associés auction house.

€557,000

Purchase by the Musée des Lettres et Manuscrits, Paris Jacques Prévert (1900-1977). "Le Quai des Brumes" (Port of Shadows). Autograph manuscript of the screenplay, [1937]; 142 leaves in-fol., in blue-grey paper cartridge



paper folder. Manuscript of the first draft of the screenplay, showing major variations compared with the published text and film dialogues. Provenance: Eugénie Bachelot Prévert, only grand-daughter of Jacques Prévert. "Jacques Prévert Collection: chosen items". Sold at Drouot Richelieu, on 9 June 2010 - Ader auction house.

€790,000

Jean Auguste Dominique Ingres (1780 - 1867). "Portrait of Charles Marie Jean Baptiste Marcotte, known as Marcotte d'Argenteuil". Lead pencil, signed, dated and dedicated on the bottom right: "Ingres Delineavit / 1828 / à madame / marcotte d'Argenteuil". Provenance: Collection of Madame Charles Marcotte d'Argenteuil, born



Louise Becquet de Layens, Paris, up until 1862... Sold at Drouot Richelieu, on 24 March 2010. Thierry de Maigret auction house.



€310,000

Head in island marble, probably of the Emperor Vitellius, dating to the middle of the 1st century. Sold at Drouot Richelieu, on 10 December 2010.

Delorme & Collin du Bocage auction house.



€130,000

Ivory Pietà from the Rheno-Mosan workshops, second half of the 15th century. Sold at Drouot Richelieu, on 21 December 2010. Bailly Pommery & Voutier auction house.

€2,000,000

Abu Ali al-Hassan al-Farisi. Rare Andalusian manuscript from the year 514 of the Hegira (1120 of the Christian era), on 123 sheets of strong paper. It was the oldest copy known today in the Kitab al-Diwan (al-Idhah fi l-Nahw) world. Sold at Drouot Richelieu on 23 June 2010 - Gros & Deleltre auction house.





€198,000

Hellenistic Aphrodite, in marble, c. 2nd century BC, featuring a torso representing the goddess nude, in a slightly swaying Anadyomene style. Provenance: Madame Sinados' collection of antiquities, then the collection of Monsieur Dufour. Sold at Drouot Richelieu, on 29 November 2010 - Auction Art auction house.



€310,000

Statue of Bodhisattva in gilt bronze, represented sitting, holding a bowl in his left hand. China, 17th/18th century. Sold at Drouot

Richelieu, on 26 February 2010 - Rieunier & Associés auction house.



€586,000

Zao Wou-ki (born 1921). Untitled, 1991. Oil on canvas, signed at the bottom towards the right. Collection from a private Paris mansion. Sold at Drouot Richelieu, on 11 June 2010 - Beaussant - Lefèvre auction house.



€350,000

So-called "négligé" necklace in platinum, partially set with rose cut diamonds. It used to hold two pear-shaped pendant (fine) pearls, each surmounted with an ancient cut diamond. Dated c. 1910, French work. Sold at Drouot Richelieu, on 11 June 2010 - Doutrebente auction house.



€837,000

**World record**

Matthias Stomer (1600 - c. 1650). "Le festin d'Absalom" (The feast of Absalom). Oil on canvas. Sold at Drouot Richelieu, on 26 November 2010 - Marie-Françoise Robert & Franck Baille auction house.



€2,163,000

Three-handled white porcelain baluster vase, China, Qianlong period (1736 - 1795). Bearing the Qianlong six-character sealmark in zhuanshu on the bottom of the base. Sold at Drouot Richelieu, on 14 April 2010 - Jean-Marc Delvaux auction house.



€1,511,600

**French record**

Hubert Robert (1733-1808). "L'incendie de l'Opéra vue d'une croisée de l'Académie de peinture, place du Louvre" (The fire at the Opéra seen from a casement window of the Académie de Peinture, Place du Louvre). Canvas. Signed and dated at the bottom towards the middle: H. ROBERT / 1781. R.M. Provenance: Jean Girardot de Marigny Collection; M. de Baulny Collection. Sold at Drouot Richelieu, on 9 April 2010 - J.J. Mathias, Baron Ribeyre & Associés, Farrando Lemoine auction house.



Maître Didier Lafarge



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€186,000

Alfons Walde (1891-1958).  
"Trattalmen im Winter", oil on cardboard, signed "a Walde" at the bottom on the right. Provenance: private French collection. Sold at Drouot Richelieu, on 3 November 2010. Blanchet & Associés auction house.



€155,000

Cello by Jean-Baptiste Vuillaume, Made in Paris in 1869 in his late period. Sold at Drouot Richelieu on 28 June 2010 - Lucien Paris auction house.

€1,053,000

**French record**

Honoré Daumier (1808-1879).  
"L'artiste en face de son œuvre, circa 1863/67", oil on canvas, unsigned. Provenance: collection of M. Brame;



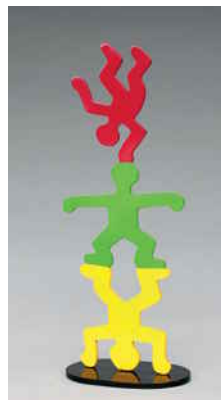
Maurice Péreire collection, Paris. Sold at Drouot Richelieu, on 13 December 2010 - Camard & Associés auction house.

€136,000

Necklace in platinum and grey gold, composed of large emerald beads alternating with circular loops and "bunch of grape" motifs, in platinum entirely set with round diamonds, holding four



emerald drops as pendants, c. 1925. Weight: 108.4g. Provenance: Mercier-Grekoff legacy. Sold at Drouot Richelieu, on 19 February 2010 - Boisgirard & Associés auction house.



€122,000

Keith Haring (1958-1990).  
"Totem d'acrobates", in red, green and yellow enamel fired on metal, signed and dated 1987, numbered 4/6 on the base, Galerie Daniel Templon edition from a private collection. Sold at Drouot Richelieu, on 29 November 2010. Lombraill-Teuquum auction house.



€459,000

Alfred Sisley (1839-1899).  
"Huts on the banks of the Loing", oil on canvas, signed and dated 1896 at the bottom on the left. Provenance: acquired in the early 20th century by the present owner, then remaining in the family by descent. Sold at Drouot Richelieu, on 15 December 2010. Audap & Mirabaud auction house.

€281,000

**World record**

Jean-Claude Farhi (born 1940).  
Sculpture in Corten steel: "La bestiasse-Violemment heureuse". Dated 1994, this work was the artist's first monumental sculpture. Installed during January 1995 in a private collector's property in Sologne. Sold at Drouot Richelieu, on 23 November 2010. Christophe Joron-Derem auction house.



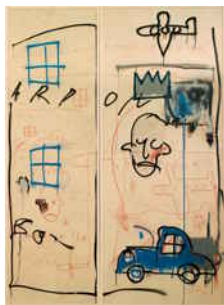


€620,000

Pair of ivory bowls with yellow patina, decorated in ink with scholars and servants on a terrace by the water, in a pavilion. China, Qing dynasty. Bears the gongzhe stamp on the bottom of the base. Sold at Drouot Richelieu, on 10 June 2010 – Millon & Associés auction house.

€970,000

Jean-Michel Basquiat (1960-1988). Diptych, 1981, aerosol paint, lead pencil, marker, felt tip pen, acrylic and enamel paint on panels, signed SAMO



at the bottom right of the left panel. Provenance: private collection in New York, then private collection in Japan (since 1985). Sold at Drouot Montaigne, on 23 & 24 October 2010. Cornette de Saint Cyr auction house.

€558,000

Pair of Louis XIV bookcases attributed to Nicolas Sageot, the upper section in "Bouille" marquetry, and the lower



section in ebony, brass, tortoiseshell and tinted horn, with double door opening onto three shelves. Sold at Drouot Richelieu, on 22 September 2010. Europ Auction auction house.

€557,000

Paul Dupré-Lafon (1900-1971). Pair of chests of drawers, c.1900-1945, four-sided body in limed oak, opening with two doors highlighted with a darkened wood strip and featuring ball knobs/locks in gilt bronze entirely covered in parchment. Sold at Drouot Richelieu, on 6 October 2010 – Claude Aguttes auction house.



€487,000

Robert Indiana (born 1928). "Indian Prem", sculpture in painted aluminium of 2007, signed, dated and numbered 1/8. Sold at Drouot Richelieu, on 11 June 2010 – Massol auction house.



€684,000

Large drop-leaf desk with Japanese lacquer panels by Jacques Dubois (1693-1763). Frame in oak and pine, black varnished wood veneering, Japanese lacquer panels, gilt bronzes, writing surface covered with leather and interior in red lacquered wood. Louis XV period. Stamped Dubois.

Sold at Drouot Richelieu, on 26 March 2010. Marc-Arthur Kohn auction house.



€620,000

Adoration of the Magi, Bas-relief in limewood, forming part of a large retable. South Germany, late 15th century. Sold at Drouot Richelieu, on 3 December 2010 – Binoche et Giquello auction house.



€260,000

White porcelain Famille Rose plate with decoration of longevity peaches and bats in enamel; on the back, a six-character Yongzheng (1723-1735) sealmark in blue, under glaze, inside a double circle. Sold at Drouot Richelieu, on 20 December 2010 Lafon – Castandet auction house.



€292,000

Two polychrome gouaches with gold highlights: Studies for fans representing a "View of Versailles from the courtyard", and "View of Versailles from the gardens, with a portrait of Louis XIV in the centre", French school, c.1675. Sold at Drouot Richelieu, on 16 April 2010 – Ferri & Associés auction house.



at Drouot Richelieu, on 25 January 2010 – Pescheteau-Badin auction house.



€148,000

Shaman warrior's finery in native gold inlaid with shells. Chongoyapé, dated between 900 and 400 BC. Provenance: former collection of a great art-lover. Sold at Drouot Montaigne, on 8 June 2010 – Alain Castor – Laurent Hara auction house.



€1,020,800

Baluster vase With a long straight neck decorated in doucai enamels, China, 18th century. Bearing a six-character Yongzheng sealmark in blue, under glaze, inside a double circle, on the back. Sold

€466,000

Façade of cupboard in zitan and precious wood, the frame featuring rich sculpted decoration inlaid with mother-of-pearl and semi-precious stones with butterfly, bird and



flowering branch motifs. China, 18th century. Sold at Drouot Richelieu, on 3 December 2010 Desbenoit Fierfort & Associés auction house.

€170,000

Gobelins tapestry in wool and silk, "L'eau" (Water), one of the four elements in a series after Charles Lebrun, woven mark of Jean Le Febvre, who was the head of the factory workshop



between 1663 and 1699. This tapestry was commissioned by Colbert in 1662. Sold at Drouot Richelieu, on 19 May 2010 at Drouot – Deburaux – Aponem auction house.

€1,445,600

Pre-empted by the Musée du Quai Branly. A polished wooden Angolan figure of King Tshokwe playing the sanza. Anne and Jacques



Kerchache Collection. Sold at Drouot Montaigne, 12 and 13 June 2010 – Pierre Bergé & Associés auction house.



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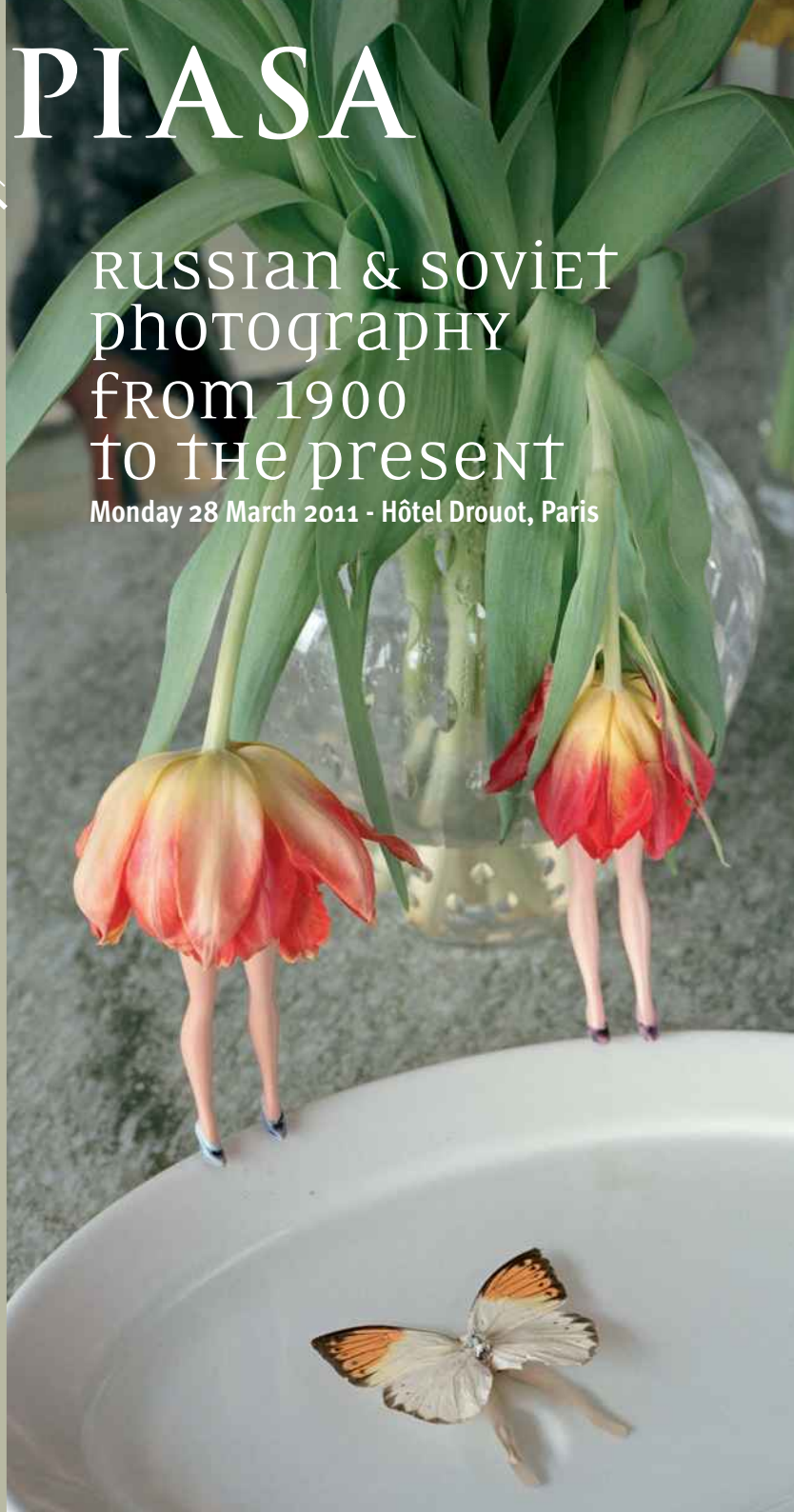
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Irina POLIN (née en 1971)

*Tulips of the Lake*, 2009

Pigment print. 100 x 80 cm

From Flowers series (edition of 5)





€158,000

Jean-Baptiste II Lemoine (1704-1778). Two terracotta busts "Study for a boy's head" and "Study for a girl's head", third quarter of the 18th century. Provenance: Octave Homberg collection, Paris; Larcade collection, then private Parisian collection. Sold at Drouot Richelieu, on 17 December 2010 Bondu – L'Huillier auction house.



€176,000

Decimal watch in silver by Louis Berthoud (1754-1813) signed on the face; the oldest known decimal timepiece by Berthoud to date. Provenance: sold to M. de Borda (1733-1799), a skilled surveyor and navigator, who started his career in the Army, then joined the Navy in 1757. Sold at Drouot Richelieu, on 2 December 2010. Chayette & Cheval auction house.

€121,000

Attributed to Artemisia Gentileschi (1593-1653). "La Vierge allaitant l'enfant", oil on canvas.



Sold at Drouot Richelieu, on 26 February 2010. Catherine Charbonneaux auction house.

€312,000

**French record**  
Angelica Kauffmann (1741-1807). Pair of canvases: "Beauty yielded to Love and quitted by Prudence" and "Beauty tempted by Love and counselled by Prudence" (signed Angelica Kauffman Pinxt). Provenance: acquired from the artist by Pierre, Duc de Courlande in March 1779, then featured in the collection of Dorothee de Courlande, Princesse de Talleyrand-Périgord. The pair then



belonged to the Duchesse de Dino, and afterwards to her daughter, the Duchesse de Sagan. They were then inherited by the present owners. Sold at Drouot Richelieu, on 9 June 2010 - Brissonneau auction house. and Daguerre auction house.

€2,108,000

**World record**  
Giovanni Boldini (1842-1931). "Portrait of Madame de Florian", oil on canvas, circa



1898. Signed on the bottom right. Provenance: Paris apartment that had not been opened since the period between the two World Wars. Sold at Drouot Richelieu, on 28 September 2010 Choppin de Janvry & Associés auction house, Massol SA.

€551,000

**French record**  
Henri Martin (1860-1943). "L'entrée principale de Marquayrol à Labastide du Vert", signed on the bottom right. Sold at Drouot Richelieu, on 24 November 2010 - Kapandji Morhange auction house





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## TRENDS

**Paris**, the new art Eldorado

That evening in October, Gagosian the King was receiving guests above his new gallery in the rue de Ponthieu. Tall and straight, in an impeccable anthracite-grey suit, the King's face was emotionless. A thoughtful friend had sent a tin of caviar from Petrossian's, a gesture to his Armenian ancestry. But it had not altered the King's humour. The crowd mounting the stairway – that of a major *vernissage* at Perrotin – annoyed him. A telephone call came in, and the visitors were asked to wait. It created suspense... even if the upper floor had nothing new to offer. Under the glass roof were metal structures by Prouvé – of undeniable interest – presented by the gallery operator Patrick Seguin. He had exhibited Prouvé and Perriand in 2004 at Gagosian's, in Los Angeles, then sculptures by Richard Prince in 2008. These architectural elements from the late 1940s seem too large for the space. On the lower level were new large paintings by Cy Twombly, called "Camino Real" in tribute to the Tennessee Williams play... Energetic, but hardly more convincing than his bronzes – second-rate Brancusi – standing nearby.

**In 1979, he opened a gallery of modern and contemporary art in Los Angeles. Now the master of Manhattan, he owns nine galleries in all.**

Recently, Gagosian was awarded the Légion d'honneur, after having sponsored the ceiling paintings by Twombly at the Louvre. The paintings would be sold for close to a million euros each. It's difficult to know for certain. The principal protagonist does not talk to the press. There was also no information as to the programming. Would there be prestigious exhibitions

like "Picasso, Mosqueteros," which drew over 100,000 visitors in New York in 2009? It won't be difficult to do better than at the opening. But surely Gagosian must have a particular ambition in Paris. "He's a bulldozer; he's determined to succeed at any cost. He puts galleries wherever he wants to," says a merchant who knows him well. Born in 1945, Larry Gagosian earned a degree in English, then got into the business of selling lithographs. In 1979, he opened a gallery of modern and contemporary art in Los Angeles. Now the master of Manhattan, he owns nine galleries in all.

**"An impressive appearance. His gaze is very convincing"**

After London, Rome, Athens and Paris, Hong Kong is reportedly on his list. *ArtReview* magazine has called him "the most influential man in the art world." What's his secret? "An impressive appearance. His gaze is very convincing," a gallery owner says. A leader of men "who knows how to pay, but also how to put the pressure on his employees with high goals. We're proud to be working for him." What is his strategy? An extremely effective one. "He puts out bait. He associated himself with the Picasso family to mount an exceptional exhibition. Armed with that success, he then approached the Giacometti estate. And so on. When he did Monet, there wasn't much to sell – most of the works were on loan. But even though he only sold 10%, he covered his costs generously," our informer told us. For these events, Gagosian "Spare no expense – the best curator, the best auctioneer. Let's say he pays 100,000 dollars. That's enormous for the auctioneer alone. He knows how to sow in order to reap later." Last but not least, Gagosian invites the people who matter to



The stairway of the Gagosian gallery in Paris  
Jean-François Bodin, Caruso St-John Architects.

© Photo Gautier Deblonde

gigantic events. It earns him notices in the social columns. "Sometimes he goes overboard – like the *vernissage* at his Paris gallery, where there were close to twenty hostesses," our informer said. What does Gagosian's arrival mean? It will be very beneficial for Paris, according to his confreres on the Avenue Matignon. However, some have pointed out that he's set up shop literally steps away from a well-known auction house. Is he trying to siphon off his clientele? "Gagosian is about the only dealer who can write a check in seven figures and walk away with a work," one gallerist says. Also, the amount of space devoted to his exhibitions – 350 sq. m. as compared to 600 sq. m. at Tamenaga – leads one to suspect that the real action happens in

the private salons; the gallery covers 900 sq. m.... Finally, Gagosian's stable – at the FIAC for the first time this year, after a trial run in the "modern" section in 2009 – includes artists represented by Paris galleries, like Twombly at Ropac or Murakami at Perrotin. "I adore Larry Gagosian, but I always hear the theme music from *Jaws* playing in my head as he approaches," says his challenger Charles Saatchi in *My Name Is Charles Saatchi And I Am An Artoholic* (Phaidon, 2010). Gagosian waited until the time was right. The "icing on the cake," he strengthens a Paris offering that has been fleshed out in recent months thanks to the arrival of a handful of international galleries. To join this very exclusive club, you have to already be a heavyweight.



Among recent new members is Michele Casamonti, director of Tornabuoni Art, who directs seven galleries around the world. "In Paris, we moved into post-war Italian painting, where we are alone in the field. Unlike our other branches, we act as a real gallery, with two major retrospectives per year – Pomodoro in the Spring after Fontana, Boetti and Ceroli.

**"The Bristol, the Crillon, the Plaza and others are close by; the clientele is extraordinary, with enormous buying power."**

Meanwhile, an outside auctioneer is invited to pick from the gallery's collections around a theme," says Gaïa Donzet, in charge of the Paris branch. Belgian Guy Pieters, for his part, defended Arman and his friends with success in Knokke. He has set up shop near the Maeght foundation, in Saint-Paul-de-Vence. Despite

unsuccessful attempts to associate himself with dealers on the Avenue Matignon, Guy Pieters has never abandoned his dream of operating there, we were told by Victoria Ville-Paris, who is in charge of communication. A building became available, and the dealer pounced on the opportunity. Finally, he can exhibit in a city that isn't a vacation resort, contributing his Flemish roundness and his sense of welcome, promoting compatriots like Fabre and Delvoye. "People go back and forth between Gagosian and us," the director of the Paris space, Marc Pauwels, says delightedly. Franck Prazan, who arrived at the same time as Gagosian, had a noted gallery on the Rue de Seine. Why open a branch here? "There have always been big names, like Cazeau and Hopkins-Custot. The Faubourg Saint-Honoré, dedicated to antiques, was dozing... until the arrival of major art dealers' houses and international galleries. But now, the Second Paris

School, which is part of the heritage, has its place there," the gallerist says. "Unlike the Drouot neighbourhood or the Left Bank, there isn't a lot of traffic, especially at week-ends," notes Daniel Malingue, one of the most respected veterans on the avenue. "When I opened, the press and the curators told me this wasn't the place for contemporary art, that they wouldn't come. So today, I'm amused to see them running to Gagosian's opening. They go where the content is," Jérôme de Noirmont adds. Antique dealer François Léage, a pillar of the Faubourg, expressed pleasure at the success of the Nocturne on the Right Bank in June, during which some thirty galleries – including Didier Aaron & Cie, Jean-François Heim and Maurizio Nobile, a newcomer – held *vernissages*. "Obviously, certain ones are trying to eliminate others," François Léage adds. "But that's a mistake. Just as his wife wouldn't come to see a single couture collection, a big foreign collector won't fly in to see a single gallery!" Opened in 1971, the Tamenaga gallery will celebrate four decades

on the Avenue Matignon in September 2011. For its 30<sup>th</sup> anniversary, it had shown one hundred masterpieces, from Kandinsky to Picasso. Its founder, Kiyoshi Tamenaga, made a fortune acting as ambassador of modern French painting in Japan. "When we started, the area was classical. There were three of us, with Bernheim-Jeune and Bernard Buffet at Maurice Garnier," says gallerist Mathieu Petitjean. "The Bristol, the Crillon, the Plaza and others are close by; the clientele is extraordinary, with enormous buying power," he says. Having found its place alongside Drouot and the Left Bank, this point of the "golden triangle" – despite key money payments sometimes in excess of €500,000 (and that figure dates from a few years ago) – reportedly interests a Belgian and a French gallery and also New York's PaceWildenstein. In union is there strength?

Alexandre Crochet

Galerie Gagosian, 4, Rue de Ponthieu, Paris VIII, tel.: +33 (0)1 75 00 05 92 - [www.gagosian.com](http://www.gagosian.com)

W



As he did for his new gallery in London in 2004, Gagosian commissioned works from Cy Twombly for Paris.

© 2011 Cy Twombly, Photo Mike Bruce. Courtesy of Gagosian Gallery



## EVENTS

## Paris, Capital of drawing

Coming of age at twenty! The Drawing Salon has managed to grow up without a single grey hair. Gone is the look of the young debutant. Over two decades, this event has built a solid reputation as a major. Now regarded as unmissable, every year it attracts collectors, professionals and art lovers from all over the world and continually increasing attendance. To celebrate this anniversary in worthy fashion, the organisers will be displaying around forty pieces from the Graphic Arts section of the Rouen Fine Arts Museum. This is a prestigious coup, since the Museum, founded with Henri Baderou's fortune, houses one of the best collections of drawings in France. A study by Simon Vouet, a François Lemoyne pastel, a black pencil and grey ink work by Théodore Géricault, etc. In juxtaposition with the masterpieces from the Rouen museum, the thirty-nine galleries carefully chosen for this section, (including three new recruits - Applicat-Prazan, les Enluminures and New York's David Nolan Gallery), selected their best pieces, thus creating a short-lived museum - a match for many a public collection. For instance, on the Galerie de Bayser stand we can admire this study by Bologna artist Aureliano Milani, who was responsible, in the early 17th century for paintings in one of the wings of the Palazzo Doria Pamphili, in Rome. Attention is sure to linger on the two portraits of Dominicans at Jean-Luc Baroni, a red chalk study by Florentine Renaissance painter, Fra Bartolommeo. The Coatalem Gallery pays tribute to French drawing with "Le Dieu Fleuve" by Charles Lebrun, whilst Galerie Bellinger features Flemish Mannerism with two figures of women by Abraham Bloemaert. As a preferred medium for creation,



**Aureliano Milani** (1675-1749), "Study of an Angel", black chalk and stump, red and white chalk, 27 x 38.5 cm. Drawing used for San Girolamo e il Beato Ghisilieri now in the Sta Maria della Vita in Bologna. Galerie de Bayser.

drawing is also popular with modern and contemporary artists, for whom the Salon is happy to make room. A composition by Hans Hartung at Applicat-Prazan, and one by Zao Wou-ki in Galerie Berès. In order to encourage and promote contemporary drawing, the Prix Daniel et Florence Guerlain will once again be awarded this year to an artist who has chosen to favour drawing. When the best is on display at the Palais Brongniart, Paris is the undisputed Capital of Drawing. S.P.-D.

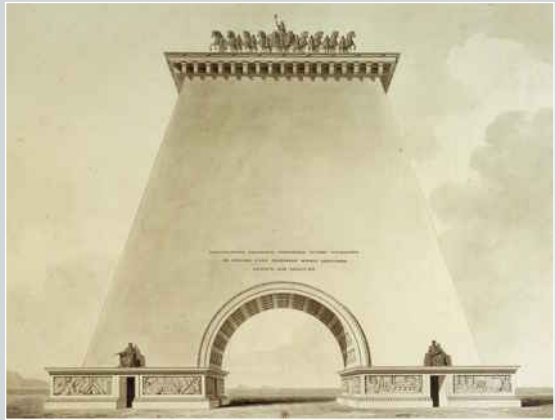
Palais de la Bourse Place de la Bourse -  
75002 Paris. Wednesday 30 March to Monday  
4 April - 12-8.30pm. Closes Monday  
4 April at 8pm. [www.salondudessin.com](http://www.salondudessin.com)

## A WEEK TO GET DRAWING

Museums house many rare pieces that are often difficult to get close to. But never mind! On the fringe of the Salon, the 12th Week of Drawing reveals some of the best public collections in France. Participating in the festivities this year are the Carnavalet Museum, the Pompidou Centre, the Chantilly Museum as well as the Natural History Museum and the Louvre. Special mention goes to the French National Library, which is exhibiting a wonderful series of architectural drawings by Étienne-Louis Boullée, author of a visionary work.

Come and explore between 28 March and 4 April.  
Sign up for a free tour on +33 1 45 22 61 05.  
A list of participating museums is available  
on the "semaine du dessin" tab.  
[www.salondudessin.com](http://www.salondudessin.com)

W



Étienne Boullée (1728-1799), "City gate in triumph", pen and black ink, wash, 47 x 66 cm.  
Paris, National Library, department of Prints and Photography.



+

## DRAWING NOW PARIS

The Drawing Now Salon, the latest fashionable event? Or, at least, the place to go for contemporary creation, seen through the prism of this medium that was the genesis of all art. Because it favours spontaneity, because it sets your hand and mind free, drawing is perfectly suited to today's art. On the strength of its success, the 5th Drawing Now Salon will occupy the Carrousel du Louvre. An unmissable event for collectors and professionals, nearly 24 galleries, now from right across Europe, will be present. It is an opportunity to appreciate the diversity in drawing today and to buy a piece (from €700 to €50,000). This year the organisers are presenting an imaginary museum, by Pierre Cornette de Saint Cyr, a well-known figure in the art market.

David Nash, "Red Column", 2010, pastel on paper, 140 x 90 cm.  
© David Nash, courtesy Galerie Lelong Paris

Carrousel du Louvre, 99 rue de Rivoli - 75001 Paris.  
Friday 25 to Monday 28 March. [info@drawingnowparis.com](mailto:info@drawingnowparis.com)  
[www.drawingnowparis.com](http://www.drawingnowparis.com)

W

## EVENTS

**Drawings** under the hammer

Paris in the spring is the ideal season for lovers of leaves – including those found in drawing pads. Attracted by the Drawing Salon, taking place for the 20<sup>th</sup> consecutive year at the Palais Brongniart, many collectors have come to the French capital to snap up a few rare specimens. To mark the occasion, several major auction houses have followed suit. 2011 promises to produce a good crop. On 17<sup>th</sup> March, Jean-Claude Renard will open proceedings with a red chalk work by Abraham Bloemaert, “Studies for portraits of a woman with a hat”; a subject reprised several times by the Dutch artist, a drawing not dissimilar to a painting of a “Young Woman with Flowers” from a private collection (€8,000-€10,000). On 30<sup>th</sup> March, Artcurial will be offering a mouth-watering menu. More than just an appetiser, the first part features forty drawings from a private collection, mainly Italian works from the 16<sup>th</sup> and 18<sup>th</sup> centuries, mixing various techniques, including red chalk, charcoal and gouache. Particularly eye-catching is a delicate face of a woman, seen in profile, by Bartolomeo Passarotti (€35,000-€45,000), or a red chalk by Giovanni-Benedetto Castiglione, depicting Saint Catherine of Alexandria. The second part brings together works by a number of connoisseurs, offering the greatest names in French drawing: Watteau, Boucher, Prud’hon, Ingres, as well as Victor Hugo. As we know, the poet drew outstandingly. “He excels in mixing in dark and savage fantasies Goya’s chiaroscuro effects with Piranèse’s architectural terror”, commented Théophile Gautier in *La Presse*, in 1852, a compliment that admirably fits this work depicting a “Fantasy Castle”. The drawing signed by Georges Hugo, the poet’s grandson, was presented to French politician Georges



**Jacques-Louis David** (1748 - 1825), “Portrait d’un révolutionnaire de profil gauche”, pen and black ink, diam. 17.6 cm.

Estimation: €150,000 - €180,000.

Paris, Drouot, 31 March. Piasa auction house.



Payelle, a close friend of the Hugo family, who he visited several times at Hauteville House, in Guernsey. The next day, at Drouot, the wealth of the House of Piasa shows itself to be in excellent form. Apart from a delicious, feminine *Charity* by Jean-Baptiste Greuze (€30,000-€40,000) and a study by Théodore Géricault for his “Radeau de la Méduse”, €40,000-€60,000, connoisseurs will appreciate this portrait by Jacques-Louis David (€150,000-€180,000). Originating from the Suzor collection, it was drawn by the painter at the “Quatre Nations” prison. The painter, an ardent revolutionary, produced eight other portraits in prison. This one was the first...

**Stéphanie Perris-Delmas**



George Sand (1804-1876), "Landscape with Ruins and a Castle", watercolour on paper, 15,40 x 23.60 cm  
National Gallery of Scotland

## NATIONAL GALLERY

### French Drawings: Poussin to Seurat

With a wealth of paintings from the French school, the National Gallery of Scotland unveils its treasures of French drawings, bringing together works from the 16<sup>th</sup> to the 19<sup>th</sup> century, with Poussin, Ingres and Corot, without forgetting flagship works by lesser-discovered artists, such as Jeaurat, Lancrenon and Dulac.

**"French Drawings: Poussin to Seurat" Until 1 May 2011 - National Gallery of Scotland, National Gallery Complex, The Mound, Edinburgh, EH2 2EL.**  
[www.nationalgalleries.org](http://www.nationalgalleries.org)

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## LOUVRE MUSEUM

### Louis de Boullogne, Claude Lorrain

Discover this spring Louis de Boullogne's drawings, first painter to King Louis XV from 10th March in the Sully wing. "The Draughtsman Studying Nature" presents some of the most beautiful landscapes by Claude Lorrain, from 21st April, Napoleon Hall. Louvre Museum - [www.louvre.fr](http://www.louvre.fr)

W

## THE COURTAULD GALLERY

### Victorian Drawings and Watercolours

From preparatory sketches to finished works, this exhibition spotlights the place of drawing in the creative arts. Some of the works are being displayed for the first time. Also on show is a remarkable selection of landscapes in the style of Turner's Brunnen and Lake Lucerne.



Edwin Landseer (1802-1873), "Head of a Lion", c1862, chalk and wash over graphite on paper, 25.7 x 33.6 cm

© The Samuel Courtauld Trust, The Courtauld Gallery, London

**"Life, Legend, Landscape: Victorian Drawings and Watercolours" Until 15 May 2011**  
**The Courtauld Gallery, Somerset House, Strand, London WC2R 0RN - [www.courtauld.ac.uk](http://www.courtauld.ac.uk)**

W



Jean-Antoine Watteau, "Three Studies of a young girl wearing a hat", c. 1716, red and black chalk, graphite on paper, 13.8 x 24.6 cm. Collection of Ann and Gordon Getty.

## ROYAL ACADEMY

### Watteau: The Drawings

The Royal Academy pays tribute to the master of "fêtes galantes" through a landmark exhibition – the first in the UK devoted to the painter's drawings, bringing together around eighty of the artist's works. An opportunity to appreciate the dexterity of Watteau, known and hailed for his mastery of the aux trois crayons technique. The exhibition is being organised with the scientific patronage of Pierre Rosenberg.

**"Watteau: The Drawings" 12 March - 5 June 2011 - In the Sackler Wing of Galleries**  
[www.royalacademy.org.uk](http://www.royalacademy.org.uk)

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**Saturday, March 26th 2011 at 4:00 p.m.**

## **ASIAN ART AUCTION**

**including an exceptionally rare Imperial Chinese Seal**



**A white jade seal having belonged to Emperor Qianlong** (r.1736-1795),  
engraved with the four characters inscription : "Qianlong yubi "  
"[Autograph] by the Imperial brush during the Qianlong era".

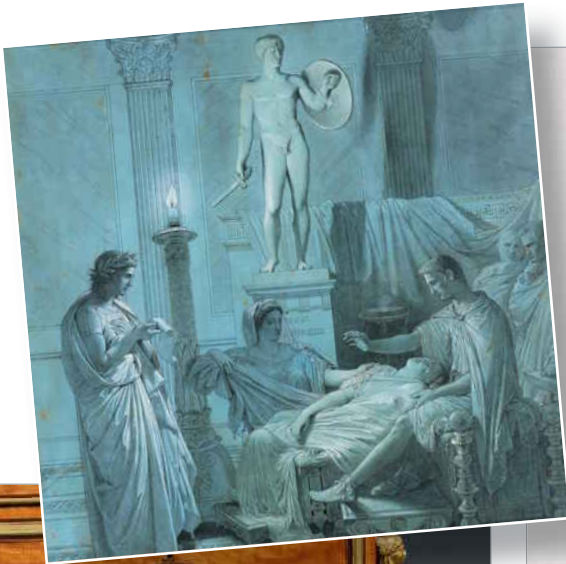
Total height: 3.051 In. Height of base: 1.255 In. Imprint: 3.897 x 3.877 In.  
An imprint in the Qianlong baosou perfectly matches that of this seal.

**EXPERTS : Pierre ANSAS (SFEP) & Anne PAPILLON d'ALTON (CEEA) 28 rue Beaubourg - 75003 Paris - France**  
**+ 33 (0) 1 42 60 88 25 - + 33 (0) 6 25 84 56 34 - ansaspasia@hotmail.com**



# THEME

## Figures and HD images



## THEME

## Drawings from Rubens to Ingres

HD



€433 720

Peter-Paul Rubens (1577-1640), "Pan Asleep", after a marble attributed to Montorsoli, sanguine with white chalk highlights, 43 x 26.5 cm. Paris, Drouot-Richelieu, 9 June 2010. MM. de Bayser. Camard & Associés auction house.



€680 557

Jean-Auguste Dominique Ingres (1780-1867), "Portrait of Madame Charles Marcotte", 1809-

d'Argenteuil", 1851, lead pencil, 32 x 24 cm. Drouot-Richelieu, 24 March 2010. Maigret (Thierry de) auction house. Mme Petroff, MM. Millet, Raçon.



€607 650

Federico Zuccaro (1542-1609), "Baptism of the centurion Cornelius", pen and brown ink, brown wash and white highlights, squared up, paper bands added at the bottom and on the right, 41.5 x 32.5 cm. Drouot-Richelieu, 27 May 2009. Pescheteau-Badin auction house. M. Millet.

€962 640

Jean-Auguste-Dominique Ingres (1780-1867), "Virgil reading the Aeneid in front of Augustus, Livy and Octavian: Tu Marcellus eris...", 1809-



1819, pen and black ink on black crayon lines, with small touches of pen and brown ink, black crayon and lead pencil stump, with white chalk highlights and touches of yellow wash on blue paper, 38 x 32.2 cm. Drouot-Richelieu, 26 June 2009. Jean-Marc Delvaux auction house. MM. de Bayser.



€60 480

Pierre Henri de Valenciennes (1750-1819), "Procris showing the magical arrows to Cephalus", 1796, black crayon, stump and white chalk highlights, 34 x 50 cm. World record for a drawing by the artist. Drouot-Richelieu, 25

June 2010. Millon & Associés auction house. MM. de Bayser.



€171 010

Samuel Van Hoogstraten (1627-1678), "Portrait of a young man", pen, brown wash, 17 x 13.5 cm. Drouot-Richelieu, 01 December 2010. Beaussant - Lefèvre auction house. M. Auguier.

€57 040

Angelo Gabrizza (late 18th/early 19th century), "Bonaparte arriving at the Château de Saint-Cloud in Year XI (1802-1803)", pen and watercolour, 45 x 68.5 cm. Drouot-Richelieu, 30 March 2009. Choppin de Janvry auction house. M. Auguier.



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## THEME

## Drawings in modern art



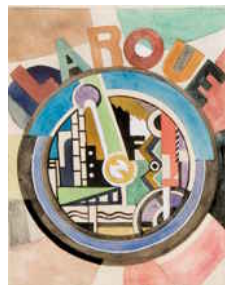
€101 615

Joan Miró (1893-1983),  
"Composition, 1930", black  
crayon on paper backed by  
cardboard, 45.2 x 60.8 cm.  
Drouot-Richelieu,  
10 December 2010.  
Drouot-Estimations auction  
house. Cabinet Perazzone -  
Brun.



€130 000

Pavel Tchelitchew (1898-  
1957), "Composition, 1930".  
Gouache, 65 x 50 cm.  
Paris, Drouot-Richelieu,  
28 June 2010. Cornette de  
Saint Cyr auction house.



€123 920

Fernand Léger (1881-1955),  
"The Wheel (draft no. 1)",  
c. 1923, watercolour and  
gouache, 31 x 24 cm.  
Paris, Drouot-Richelieu,  
26 March 2010. Ader auction  
house. Mme Sevestre-Barbé,  
M. de Louvencourt.



€97 220

Alexander Calder (1898-1976),  
"Portrait of Jean Lescure",  
1969, ink and gouache,  
75 x 110 cm. Paris, Drouot-  
Richelieu, 11 December 2009.  
Beaussant - Lefèvre auction  
house. Mme Sevestre-Barbé,  
M. de Louvencourt.



€162 335

Paul Klee (1879-1940),  
"Schlafende Tiere  
(Sleeping animals)", 1939,  
watercolour, 37 x 52 cm.  
Drouot-Richelieu, 09 June  
2010. Europ auction house.  
M. Brimaud.



€49 651

Wassily Kandinsky (1866-  
1944), Untitled composition,  
pen and Indian ink drawing,  
22.2 x 17.7 cm. Drouot-  
Richelieu, 05 May 2009.  
Piasa auction house.  
M. Galantaris.



€93 750

Jean Hans Arp (1897-1966),  
"Before my birth", 191, collage,  
11 x 9 cm. Paris, Drouot, 22  
June 2009. Millon - Cornette  
de Saint Cyr auction house.  
Mrs. Ritzenthaler.



€150 280

Fernando Botero (born in  
1932), "Still Life with Fruits",  
1968, charcoal on canvas,  
184 x 171 cm. Paris, Drouot,  
25 October 2008. Cornette de  
Saint Cyr auction house.





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## THEME

**Weisweiler**, german-born cabinet maker

HD

**€243 730**

Adam Weisweiler (1744-1820), mahogany flat desk with mahogany veneering and brass mouldings, tapered fluted legs with brass tips, stamped, Louis XVI period, h. 75, l. 162, d. 87 cm. Drouot-Richelieu, 18 December 2002. Beaussant - Lefevre auction house. MM. Bacot, de Lencquesaing.

**€115 245**

Adam Weisweiler (1744-1820), Louis XVI period, lady's secrétaire/cabinet with inlaid lemon tree wood veneered leaves in frames with sycamore, boxwood and ebony

fillets on an amaranth background, porcelain plaques over-decorated at a later date, chased gilt bronzes, 121 x 69 x 35.5 cm. Drouot-Richelieu, 16 December 2009. Piasa auction house. M. Dillée.

**€180 000**

Half-moon console in mahogany decorated with Wedgwood plaques (allegories of Writing and Architecture and antique scenes), a caryatid, attributed to Lignereux, Weisweiler and Thomire, from the Directory/Consulate period, 92 x 149 x 48 cm. Hôtel Marcel-Dassault, 20 June 2006. Artcurial - Briest - Poulain - Le Fur - F. Tajan auction house. Cabinet Le Fuel et de L'Espée.

**€126 937**

Louis XVI period, Adam Weisweiler (1744-1820), secrétaire in loupe de thuya veneering inlaid with leaves,



gilt bronze and copper ornamentation, cherry red marble top, 133 x 87 x 41.5 cm. Drouot-Richelieu, 23 June 2010. Piasa auction house. Cabinet Dillée.

**€353 800**

Adam Weisweiler (1744-1820), occasional table with loupe d'amboine veneering decorated with nine Wedgwood medallions, silver gilt bamboo-style bronze feet, stamped, Louis XVI period, h. 75. dim. 42.5 cm. Drouot-

Richelieu, 12 March 2003. Eve auction house. M. Lepic.

**€98 180**

Adam Weisweiler (1744-1820), meuble d'entre-deux forming a secrétaire simulating a bookcase in inlaid ebony veneering, with gilt bronze, stamped, Louis XVI period. 102 x 57 x 21 cm. Drouot-Richelieu, 23 November 2007. Delorme - Collin du Bocage auction house. M. Dillée.

**€247 500**

Chest of drawers with doors attributed to Adam Weisweiler, flame mahogany veneering, gilt bronzes, 96 x 146.5 x 59.5 cm. Drouot-Richelieu, 1 July 2005. M<sup>re</sup> Mathias auction house. M. Lepic.

## THEME

## Cartier "King of jewellers, jeweller of kings"



€9 000

Cartier, Paris. Pair of cufflinks and two shirt buttons in yellow gold, paved with claw-set faceted rubies. Drouot, 23 November 2005. Casket of Simone del Duca. Drouot-Richelieu, 23 November 2005. Olivier Coutau-Bégarie, auction house. Cabinet Serret & Portier.



€94 000

Cartier, Paris. Platinum and grey gold brooch featuring a stylised palm tree in partial openwork, slightly articulated and paved with round diamonds and cabochon turquoises, seven of which are pear-shaped pendants. Weight 69 g; h. 10 cm. Drouot-

Richelieu, 23 November 2005. Coutau-Bégarie auction house, Tajan auction house. Mme Beauvois, Cabinet Serret & Portier.



€49 500

Cartier. Yellow gold and platinum jewellery set composed of a necklace and a bracelet set with brilliant cut diamonds and faceted oval sapphires. Drouot-Richelieu, 24 March 2006. Brissonneau auction house.

€185 016

Cartier. Platinum jewellery set consisting of necklace and a bracelet paved with brilliant cut diamonds, weight of diamonds : around 65 ct.



Drouot-Richelieu, 27 May 2009. Delorme, Collin du Bocage auction house. Vendôme Expertise.



€65 040

Cartier. Platinum ring set with a canted rectangular Ceylon sapphire weighing 12.65 ct, flanked by taper-cut diamonds. Drouot-Richelieu, 27 May 2009. Delorme - Collin du Bocage auction house. Vendôme Expertise.



€151 183

Cartier, c. 1900. Articulated ribbon necklace in grey gold set with ancient cut diamonds in closed settings, gross weight 79 g, l. 29 cm. Drouot-Richelieu, 16 December 2008. Piasa auction house. Cabinet Serret & Portier.



€684 320

Cartier. Platinum ring set with a pear-shaped ancient cut diamond, 25.52 ct, colour: D, purity: VS1, setting by Cartier. Drouot-Richelieu, 25 June 2003. Digard auction house. Cabinet Serret & Portier.



€60 320

Cartier, from the 1980s. Yellow gold tiger-shaped clip with flexible paws and tail, the body paved with jonquille diamonds alternating with onyx, highlighted with a link of cascading baguette cut diamonds; the eyes decorated with two navette cut emeralds. Drouot-Richelieu, 13 December 2004. Millon & Associés auction house. Mme Bauer-Petiet.

## DESIGN

**Christian Ghion** an experimental alchemist

**S**tart a career as a designer working in an auction house? Christian Ghion did! As a law student, his already vivid curiosity was piqued by the experience. "I was lucky enough to work for two young associates who had given up the hammer and led their sales with an orchestra conductor's baton," the designer told Barbara Poirrette, founder of the Web site decoeco.fr, whose 2009 article was used and complemented in the monograph on him published by Bernard Chauveau. His career has been like his area of activity – impossible to frame neatly.

Scenographer for the Musée des Arts Décoratifs,  
interior designer for Chantal Thomass  
and Jean-Charles de Castelbajac

Because while he's designed furniture for the top brands, he's also been involved in glass, with vases and perfume bottles for Saint Laurent, Lanvin and Dior, created jewellery for Fred, done scenographies – for the Musée des Arts Décoratifs, among others – and has even worked as an interior designer for Chantal Thomass, Jean-Charles de Castelbajac and, in a less frock- and more fork-oriented field, Pierre Gagnaire. And we mustn't forget to mention his ten-year stint as organiser of DesignLab, an experimental platform at the lamented "Salon du Meuble" in Paris, intended to stimulate creation, in particular by arranging encounters between furniture brands, manufacturers and creators. His eclecticism is evident in his career track – which, to put it mildly, is off the beaten track. In addition to law, he studied at the École du Louvre and, correcting for a few missteps, ended up in 1982 at the

school of architecture of Paris-Conflans, in the "furniture research and creation" department. Determined to enrich his range of experience, he voluntarily quadrupled his course of study, theoretically limited to one year. He got involved enough to become an assistant to the school's director, and even an instructor. In 1987, he and architect Patrick Nadaud founded an agency where he cut his teeth working for clients as dissimilar as Nescafé and a large undertaking firm. The two partners separated in 1998 and Christian Ghion started his own agency. The following year, he made a decisive experiment at the Vianne glass works. The capricious material wouldn't bend easily to his drawings... and neither would the master glass craftsmen! An accident can have unexpected positive consequences, and the designer especially appreciated the unitary nature of the manufacturing process, which makes the object as successful inside as outside. The experience gave birth to a collection of vases, "InsideOut." It caught the eye of Pierre Staudenmeyer, who invited him to his gallery Néotù, with its high legitimising potential. The vases were then put into production by XO, and opened the way for the creation of perfume bottles, but also attracted the interest of two big names – Daum in France and Salviati in Italy. For Daum's studios in Lorraine, his Gorgonia vase (2004) – a net of *pâte de verre* floating on an inner core – took some five hundred hours to develop. In Murano, he created two collections, with the success of the first, in 2004, bringing about the birth of a second in 2007. In 2010, his *Vases communicants*, exhibited at the Francis Cat-Berro gallery, were produced at the Centre international d'art verrier at Meisenthal. The gallery owner gave the designer a free hand, and he again chose



**Heart of Glass Vase,**  
blown glass produced by the CIAV,  
Meisenthal, 2010,  
one of the "Vases communicants"  
in the exhibition under way  
at Cat-Berro.

DR



glass as his medium of expression. Corian® is also one of Christian Ghion's favourite materials. Developed for operating rooms, the mixture of mineral powder and acrylic, with its multiple qualities, is made in the form of a slab. The Shadow chaise longue designed for Cappellini in 2002 gave the material, thermoformed for the occasion, one of its most elegant applications ever by expanding it into three dimensions. Ghion had no hesitation in introducing it into Chantal Thomass's universe of lace and sensual fabrics, in 2004, giving it a glamorous upholstered look.

*No tabula rasa, but a desire to infuse things with intelligence, poetry and sense.*

It typifies the stance of a creator who believes in adapting himself to his clients, by establishing a reciprocal trust, even a "respective tenderness." There's no doubt that beneath the outward appearance of a gruff rugby player is a sensitive soul! There's nothing dogmatic about him. As proof, look at the sideboard on its little arched legs created in 2006 for Cat-Berro, in rosewood incrustated with an undulating network of Corian® – quite removed from the sketchiness that characterises

**Neology Settee**, Newton model, Design Christian Ghion, in Fame 63016 (orange) wool, 303 x 153 x 90 cm.

DR

many of his creations. "The past is full of old things that can be brought forth again and subjugated," he says. No *tabula rasa*, but a desire to infuse things with intelligence, poetry and sense. And there's no question of using "fake codes of modernity," as many of his confreres do. It's an approach that's entirely his own, then, one that's fond of experimenting with blends of materials, genres and forms that might not have seemed destined to meet. But while he likes leading-edge materials, he's also keen on artisanship, as demonstrated by his work in glass or his collaboration with Nontron, a small knife works in the Périgord. This back-and-forth between high technology and ancestral skills, contemporary shapes and more traditional ones, recalls the example of Japan, which was another decisive experience in Ghion's career. In 1995, he spent six months in Kyoto on a grant. "An experience of total freedom and intense stimulation," as the Minister of Culture, Renaud Donnedieu de Vabres, described it in his speech on the occasion of Ghion's receiving the title of Chevalier des Arts et des Lettres in 2006. He also met Teruo Kurosaki, the Japanese Terence Conran, via his company Idée, which produced some of his furniture pieces. The Japanese connection is one of the keys

TO SEE

The best of design at Musée des Arts Décoratifs  
[www.lesartsdecoratifs.fr](http://www.lesartsdecoratifs.fr)





to understanding Ghion's work. The link undoubtedly culminates with the Butterfly Kiss chair, produced by Sawaya & Moroni and presented for the first time in Milan in 2003. The desk designed for the Mobilier National nevertheless shows the same sense of pure obviousness, wherein drawing and intent merge... The three-metre-long expanse magnifies the physical possibilities of the material – carbon fibre – to create a piece that is as weightless to the eye as an aeroplane wing. It resembles its creator, who was quoted in the magazine *Propriétés de France* as saying his home contains "nothing that makes life more complicated.

We have so many other things to do." And adding: "That goes for houses, for humans, for cars. I have one spectacular object: a chaise longue by Charles Eames – absolute simplicity." That says it all. **Sylvain Alliod**

## READING

*Design by Christian Ghion, text by Pierre Doze and Barbara Poirette, "Couleurs contemporaines" collection, 184 pp., Bernard Chauveau, publisher, 2010. Price: €45*

[www.bernardchauveau-editeur.com](http://www.bernardchauveau-editeur.com)

W



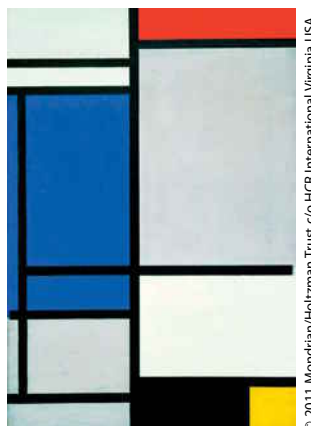
**Minister's Desk** in carbon fibre, Atelier de Recherche et de Création du Mobilier national (ARC), 2010, unique piece.

DR

## EXHIBITIONS

**Piet Mondrian** the road to abstraction

Street of the Departure... A providential address for the Piet Mondrian's Paris studio, the man who would give 20th-century painting new perspectives... To move from "natural reality to abstract reality," with the aid of a dialectic of pure colours and shapes... Such was the challenge taken up by the Dutch artist as the century began. The exhibition "Mondrian/ De Stijl," at the Centre Georges Pompidou until 21<sup>st</sup> March, recalls the birth of neoplasticism through 400 works – paintings, drawings, models, photos and objects. The exhibition throws light on the contribution of the avant-garde movement De Stijl to 20<sup>th</sup>-century modernity, through its history and three of its major figures – Piet Mondrian, Theo Van Doesburg and Gerrit Rietveld. The movement, which dreamt of a total art, a symbol of perfect balance, has never before had such recognition in France. The last retrospective devoted to Piet Mondrian, at the Orangerie museum, was in 1969. This exhibition, therefore, is an event. Opening with the Holy of Holies – the painter's studio, reconstituted for the occasion –, it does an admirable job of showing the progress toward abstraction, from naturalist works to the non-figurativeness of Cubism. Some one hundred paintings were created in Paris between 1912 and 1938 in the workshop at 26 Rue du



© 2011 Mondrian/Holtzman Trust c/o HCR International Virginia USA

**Piet Mondrian** (1872-1944), "Composition avec rouge, bleu, noir, jaune et gris", 1921, New York, Museum of Modern Art.

Départ, with the jazz and ragtime Piet Mondrian was fond of as background. It's a dive into the fountain of youth for admirers who don't often have such an opportunity, in France least, to see the works of this artist, now a star at auctions. We should recall that in 2009, when the Yves Saint Laurent-Pierre Bergé collections were dispersed, the Centre Pompidou had taken advantage of the opportunity to acquire "Composition avec bleu rouge jaune et noir" for €21,569,000. One more reason to pay a reasonable ten or so Euros to admire these masterpieces! **Stéphanie Perris-Delmas**

## READING

*Mondrian*, under the direction of Brigitte Leal, organiser of the part of the exhibition devoted to the painter, 360 pages and 350 illustrations.  
*De Stijl*, 1917-1931, under the direction of Frédéric Migayrou, 320 pages and 350 illustrations.

"Mondrian-De Stijl," Centre Georges Pompidou, place Beaubourg, Paris IV - Until 21 March.  
[www.centrepompidou.fr](http://www.centrepompidou.fr)



## THE BOOK OF HOURS OF THE FARNESE GALLERY

An unprecedented initiative ... The French Embassy in Italy has reconstituted the splendour of the Farnese collection for an exhibition in the very place where the Embassy has been housed since 1874: the Palazzo Farnese, one of Rome's marvels. until 27 April, by appointment only, the public – in small groups – will be able to relive the glory days of this illustrious family, who succeeded in attracting the Greatest artists: El Greco, Titian, Parmesan, Carracci ... "Palazzo Farnese - From the Renaissance to the French Embassy," Piazza Farnese 67, 00186 Rome, Italy, [www.mostrapalazzofarnese.it/fr](http://www.mostrapalazzofarnese.it/fr)

W

Titian (c. 1490-1576), "Portrait of Pope Paul III", bareheaded, 1543, oil on canvas, 113.7 x 88.8 cm, National Museum of Capodimonte, Naples, Italy.



© Embassy of France in Italy © Zeno Colantoni

EXHIBITION

## ROME, CRADLE OF THE LANDSCAPE

Rome, at the very start of the 17th century... It was there, in the Eternal City, that the future of landscape – a genre that was destined to burgeon considerably – was being decided. 80 paintings and some thirty drawings, mostly lent by the Louvre and Prado museums, tell the story of the genesis of the genre, between the affirmation of Nordic naturalism and the exceptional restitution of light. With works of Carracci, Elsheimer, Rubens, Bril and many other masters of landscape, Italy comes to the heart of Paris. "Nature and Ideal": The Landscape in Rome 1600-1650. 9 March until 6 June. Grand Palais, Galeries Nationales. The exhibition will subsequently be presented at the Prado museum. [www.rmn.fr](http://www.rmn.fr)

W

Salvatore Rosa (1615 – 1673), "Lake landscape with flocks" c. 1640, oil on canvas, 144 x 176.7 cm. Cleveland, The Cleveland Art Museum.



© The Cleveland Art Museum

EXHIBITION

## TSARS AND PRINCES AS COLLECTORS

The Pinacothèque de Paris delves into the birth of museums via two key exhibitions. One is devoted to the Romanovs, who are at the origin of one of the finest collections in the world, open to the public since 1805; the other to the Esterhazys, the Austro-Hungarian princes whose paintings today make up the core of the Museum Fine Arts collection in Budapest. Two exhibitions bringing together works of Rembrandt, Titian, Raphael, Murillo and others ... The backdrop is a history of art collecting and of the taste among the European elites. Until 29 May Pinacothèque de Paris, 28, Place de la Madeleine 75008 Paris - [www.pinacothèque.com](http://www.pinacothèque.com)

W

Rembrandt (Harmensz Van Rij, called), "David and Jonathan", 1642, oil on wood panel (parquetry), 73 x 61.5 cm. Origin: 1882, Monplaisir Place in Peterhof. Hermitage Museum, Saint Petersburg.



© Hermitage Museum. Photo Pavel Demidov

EXHIBITION

## INTERVIEW

## Lucas Cranach the Elder

**La Gazette Drouot:** What a defeat for the united Protestant princes who thought they could oppose Charles V!

**Lucas Cranach the Elder:** John-Frederick I of Saxony would have found it hard to overcome the 13,000 infantrymen and 4,000 horsemen of the Catholic army. We lost between 7,000 and 8,000 men whereas they only had to mourn for around a hundred dead. It was a certainty even before the battle, all the more so as The Holy See helped finance this war against us Protestants. Indeed, Pope Paul III himself; it's a moral nonsense! But I am loyal to my prince, and this is why I have chosen to follow him in captivity. I have nonetheless been protected by the Princes at the Court of the Electors of Saxony since I was 32. And I am now 79. I haven't forgotten the honours bestowed on me, even though I will have nothing to do with these battles. If God will allow me a little more life, I will withdraw from Saxony, probably to Weimar.

#### Which God? The Catholic or the Protestant?

There are too many foolish men, but only one God, my young friend. It's a secret to nobody that I am a fervent Protestant and that I have always supported my friend Martin Luther, for whom I have also had printed several works at the printing works I own in Wittenberg. Charles V would probably not have been as indulgent to me as all my successive protectors, all of them Protestants. They always allowed me to work in parallel with my Catholic clientele, which I have been careful to keep regardless of circumstances. I wouldn't bet my life that they are comfortable with it, but I have nonetheless had total freedom. All I had to do was send a few missives to Maurice de Saxe, godson of the Cardinal of

Brandenburg, who held me in high esteem, to get me out of here. But the thing is, this is not at all my idea of dignity and honour. Because after all, it was Maurice, the opportunist Catholic, who formed an alliance with Charles V to imprison his own cousin John-Frederick I of Saxony and strip him of his title and land.

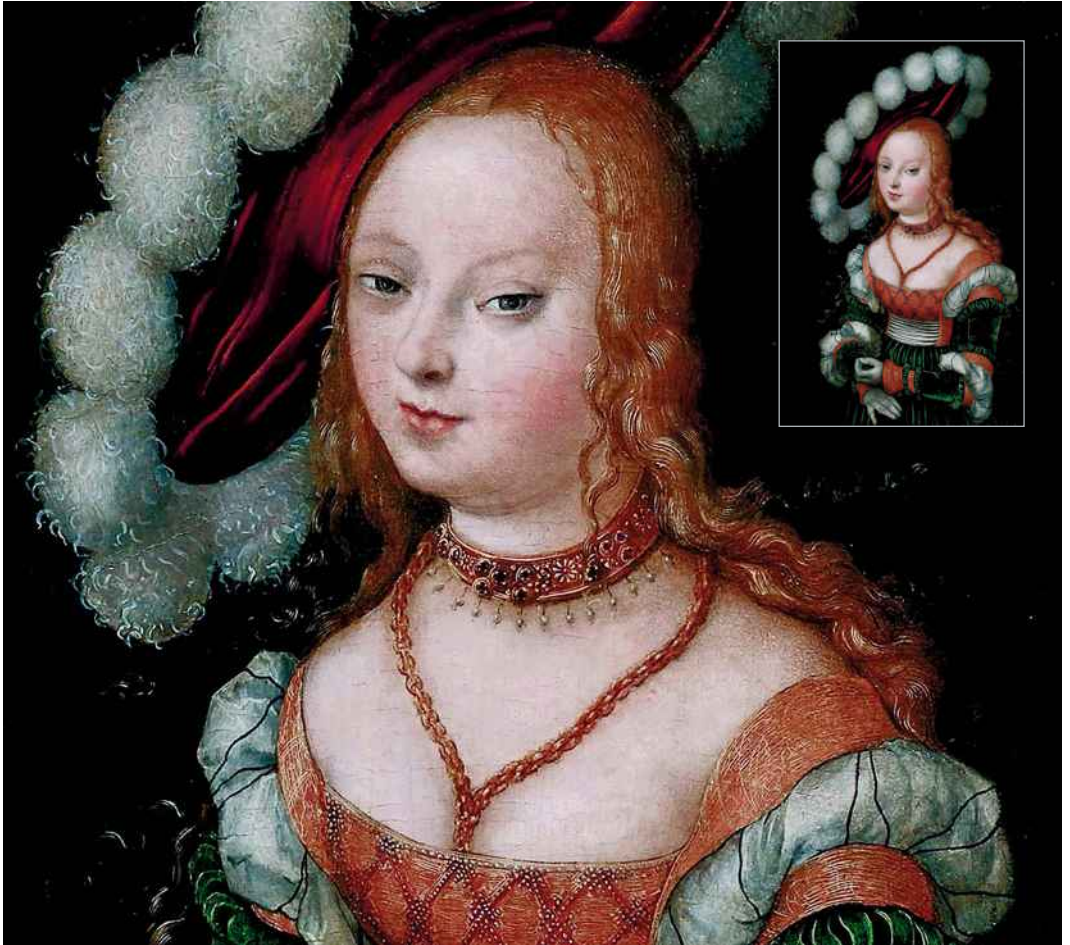
*Not only were your protectors tolerant,  
but they also showered you with honours.*

#### That's worth eternal unfailing loyalty, don't you think?

Very early on, Frederick the Wise granted me the arms from which I made my signature: a winged snake bearing a ring in its mouth. Was Albrecht Dürer the first to sign his works with his name? No matter, I was the first to include the elegant graphic symbol of my maesters, as the Italians say. I was never really interested in Italy, and even less in Antiquity. This was just one of many things that distinguished me from good old Dürer, who makes his life so hard, trying to raise German art to the level of Italian, employing theories supposed to confirm our superiority. But believe me,

## LOOK OUT FOR

The Three Graces by Lucas Cranach, oil on panel, bought for 4 million euros in late 2010 by the Louvre. The generosity of five thousand donors enabled the institution to raise the missing million Euros to secure this masterpiece of the German Renaissance. The painting is being presented until 4 April in a dedicated room before being moved to the rooms for the Northern school paintings.



**Lucas Cranach the Elder (1472-1553), "Portrait of a young woman", 1530, oil on panel, 40 x 27 cm, private collection.**

Courtesy galerie De Jonckheere, Paris

concern for the perspective and proportions of the human body are far from my mind. I work to provide my patrons with works that are designed to please them. Much is made of the erudition of the clientele in this century, but if you scratch the surface, you find that only a tiny minority belong to the exegesis. For the majority of them, Voluptas, Caritas and Pulchritudine (the three Graces in Latin mythology, Ed.) are

just three naked girls in titillating landscapes, and Antaeus being held aloft by Hercules is just a big bloke in the nude! So why try to seek to please the spirit when there's enough to do to please the eyes? Obviously, Christian and mythological inspiration is there, but I don't make too much of that either. I leave the rhetoric to the orators and the verses to the poets: for my part, I'm a painter.





**Lucas Cranach the Elder** (1472-1553), "Hercules and Antaeus", c. 1520-1530, wood, 26.5 x 17.5 cm, Warwickshire, Compton Verney.

© Compton Verney

### Indeed, and how did you become one?

I learnt the profession from my father. We lived in Kronach, in Franconia. No point in remaining among the commonalty, I said to myself, my name is Müller (Miller in English, Ed.) – how sad! So I took the name of the city of my birth and used it as my name, changing just one letter: Cranach. Sounds a lot better, don't you think? Which is just to say that I grew up a few days' ride from here. I had a gift for drawing and nobody victimised me. So I travelled the beautiful lands of the Germanic Holy Roman Empire, following the Danube downstream as far as Vienna. That's where I discovered Dürer and Altdorfer and where I knuckled down to

develop my talent on after contacting these great artists. (Thoughtful) Nevertheless, commissioning works from them showed Prince Frederick to be a very well-informed patron... At that time, when I was more or less starting out, I painted a lot of religiously-inspired works. So my landscapes were very hectic, filled with symbols and details. The colours I used were rich, in the style of the great Jerome (Bosch, Ed.), but sadly I didn't yet have the boldness. Pictorially-speaking, I mean. Each to his own style though, and I think I ended up alright. (Smiles) What else can I tell you, except that I worked in a much more expressive and violent vein. It wouldn't be unlikely if one day, in a few hundred years, my early works were to be confused with those of my friend, Matthias Grünewald.

### Many illustrious names among your predecessors and contemporaries, but what about your successors?

I haven't got the slightest idea! I genuinely believe that I've left my mark on German Art for several decades. I haven't yet seen anyone capable of bringing a breath of fresh air to painting. I myself don't do much on my paintings; I entrust their execution to my brilliant assistants, including my son Lucas. Incidentally, Lucas is much more passionate than I was, dealing with what he calls the "true and false Catholic church" – he's a militant protestant. Although my son will end up with my atelier, I don't see him standing out. But when all is said and done, if he enables my style to endure with as much merit as I have, he will enjoy a pretty reasonable position. I've managed to train an atelier in my hand, able to simplify shapes, colours and compositions, to create variations on tried and tested themes more easily, which attract an excellent clientele. The essential thing is to remain suggestive, even when tackling the eroticism of a Venus looking at you with an alluring eye.

Dimitri Joannidès

## TO SEE

"Lucas Cranach and his times", at the Luxembourg Museum, 19, rue de Vaugirard, Paris VIe, tel.: +33 1 40 13 62 00. Until 23 May. [www.museeduluxembourg.fr](http://www.museeduluxembourg.fr)



# SO USEFUL

[gazette-drouot.com](http://gazette-drouot.com) the benchmark site for auctions of cultural items including sale dates and digital catalogues [drouotlive.com](http://drouotlive.com) bid online in real time [drouot.com](http://drouot.com) all the news from Drouot and daily tours in pictures of the auction rooms [mobile.gazette-drouot.com](http://mobile.gazette-drouot.com) sales schedule in your pocket [drouotonline.com](http://drouotonline.com) buy exclusively online [moniteur.net](http://moniteur.net) No . 1 for public auctions of industrial goods and equipment



## MUSEUM

**Women in Orient** seen by Christian Lacroix

IN PARTNERSHIP WITH

★ musée du quai Branly

WHERE CULTURES MEET IN DIALOGUE

This exhibition, nothing less than a hymn to the women of the East, unveils another visage of women from northern Syria to the Sinai peninsula by presenting an exceptional collection of 150 traditional costumes and jewels from the Near East, selected by the designer Christian Lacroix, in collaboration with Hana Chidiac, who is in charge of the North African and Near East collections at the Musée du quai Branly. Since Antiquity, the East has had an irresistible attraction for Westerners that approaches fascination. The image it conveys is of a magical world with ill-defined borders. A world that inspires contradictory feelings, fluctuating between fascination and repulsion... Through the 18<sup>th</sup> century, travellers rarely ventured past the European shores of the Mediterranean; but the arrival of the railroad and steamships in the 19<sup>th</sup> century opened the doors of the East. Numerous writers and artists undertook voyages to the Levant, from Egypt to Turkey and including Palestine and Syria. Their curiosity led them to study the mores and customs of the populations they encountered. They took careful note of the details of the costumes and decorations. By the end of the century, there was an abundance of descriptions and drawings. This documentation placed the accent on two trends in clothing – an urban world where fashion was strongly influenced by the silk or gold and silver brocade costumes worn on the banks of the Bosphorus, and a rural and nomadic world where clothing made use of less noble materials such as linen and cotton. The exhibition “Women in Orient seen by Christian

Lacroix” concentrates on this second group, and more especially on costumes of the village and Bedouin women of Syria, Jordan, Palestine and the Sinai peninsula – lands which until 1920 knew no borders.

What do they all have in common? Simple cuts, forms that are ample and geometrical, sleeves cut in the shape of bird’s wings that reach to the ground and create the effect of flying when the arms are raised. But above all a profusion of embroidery, thousands of stitches, like so many symbols many of which reach back to remote Antiquity.

**The richness, variety, and splendour of the costumes of the peasant women and Bedouins of the Near East earned the admiration of travellers in the last century**

The richness, variety, and splendour of the costumes of the peasant women and Bedouins of the Near East earned the admiration of travellers in the last century, and astounded many. “They expected to see poor people’s clothing,” says geographer Jacques Weulersse, “but they discovered the costumes of opera ballerinas.” The dresses of the “mythical” women that travellers speak of are laden with many signs. These are “written robes” that tell of a land of origin, a social milieu, a lifestyle, a manner of being... The Near East, the crossroads of the ancient world, was the cradle of rich civilisations that left their stamp on the arts, and in particular the art of clothing. Some elements of traditional costume have traversed millennia. The seroual, a trouser with broad pleats that are tied at the ankles,



**Syrian woman's festive gown,**  
Dara'a, cut in indigo-dyed cloth.  
The bodice and sleeve  
ends are finely embroidered,  
circa 1930, cotton, silk, indigo;  
weaving, cross-stitch embroidery,  
122 x 136 x 4 cm, Muhardah,  
province of Hama, Asia.

© Musée du quai Branly,  
photo Thierry Ollivier/Michel Urtado

and the caftan, an ample tunic of varying length, remain revealing examples of that continuity. Introduced in the 6<sup>th</sup> century B.C. by the Persians, they are still worn today by certain villagers and Bedouins in Lebanon and Syria. Since the 1970s, however, the

image and physiognomy of the woman of the Near East have changed. Today, what is called "Islamic dress" is taking hold everywhere, and the gradual abandonment of traditional Eastern costumes is bringing about the disappearance of the last witnesses of an age-old

art of clothing. With the exception of a moving child's dress from the 13<sup>th</sup> century, found in a cave in Lebanon and lent by the national museum in Beirut, the pieces presented in the exhibition date mostly from the late 19th century to our time. They come from the collections of the Musée du quai Branly and a very exceptional private collection of costumes and jewels from

the Near East, that of Mme Widad Kamel Kawar (Jordan), who has been collecting these precious examples of Arab culture for more than forty-five years. For the occasion, the Musée du quai Branly acquired some thirty accessories – dresses, cloaks, headdresses and veils – which complement the selection of costumes and enrich the permanent collections along

## READING

*"L'Orient des femmes vu par Christian Lacroix", co-published by the Musée du quai Branly/ Actes Sud, 2011, 164 pp., €32;*  
*"L'Orient des femmes vu par Christian Lacroix", L'Œil special edition, 20 pp., €4.*

**Festive dress**, visual from the catalogue by Grégoire Alexandre, Widad Kamel Kawar collection circa 1930, MA'AN.

© Musée du quai Branly,  
 photo Grégoire Alexandre







**Gown, Syrian thob qazz,**  
dark red dyed silk decorated  
with yellow-bordered red discs  
executed after assembly  
by resist-dyeing.

© Musée du quai Branly,  
photo Françoise Huguer,  
Cyril Zannettacci

with belts, towels, waistcoats and jewellery. The costumes that hold the place of honour in the exhibition are made for special occasions and ceremonies. Expert hands have fashioned and embroidered them with patience and passion; to our reason, they reveal a region or a usage, and to our hearts an emotion and a desire. These are creations that are so many pages in a book open to those who know how to read this amazing language of motifs and colours. "L'Orient des femmes vu par Christian Lacroix" is meant to be a tribute to the women of the East – to those who, over the centuries, with their hands, their gestures, their

taste and their talents have given to fabric and thread of silk or of cotton a part of themselves, composing each piece like a work of art.

**Hana Chidiac**, who is in charge of the North African and Near East collections of the Musée du quai Branly.

## TO SEE

"Women in Orient seen by Christian Lacroix", east mezzanine,  
[www.quaibranly.fr](http://www.quaibranly.fr) – Until 15 May Artistic Director:  
Christian Lacroix. [www.quaibranly.fr](http://www.quaibranly.fr)

W

## MEETING

# At the Art Institute of Chicago in honour of the Frenchies

Chicago, on a November afternoon, the day before Thanksgiving... The Christmas decorations fill the Windy City with an enchanting light, setting the feeling for the Magnificent Mile on Michigan Avenue. South of this long boulevard, in the heart of Millennium Park, stands the Cloud Gate – a magical steel “bean” by Anish Kapoor – announcing what awaits visitors to the 19th century building at number 111: grace, beauty and intelligence. Barack Obama’s adoptive city, beloved of Al Capone, the eternal city of blues and jazz, magnified by numerous architects, has the second largest museum in North America, after the Metropolitan Museum of Art in New York. At the entrance, the institution’s two iconic lion statues stand guard like a pair of Cerberae, over an inestimable treasure since 1879: over 300,000 objets d’art are exhibited over 100,000 m<sup>2</sup>, including the recent Modern Wing designed by Renzo Piano. And there’s no shortage of superlatives to describe the works. Judge for yourself: “the third greatest collection of modern art after the Pompidou Centre and the MoMA”, “the world’s leading impressionist collection after the Musée d’Orsay”... La Gazette went to take a look at its event entitled “Kings, Queens and Courtiers: Art in Early Renaissance France” and wondered about France’s place in the impressionist and post-impressionist rooms. We caught up with Martha Wolff - exhibition commissioner and curator of the Department of European Paintings and Sculptures before 1750 - and Gloria Groom, curator of the 19th Century Paintings and Sculptures Section.

## **La Gazette Drouot: Madame Wolff, who came up with the idea for the “France 1500” travelling exhibition?**

Martha Wolff: A few years ago, Guy Cogeval, at that time director of the Montréal Museum of Fine Art, had the idea first. He told Cluny (Musée national du Moyen-Age, Ed.) and the Art Institute. Then there followed a discussion between the Réunion des musées nationaux and ourselves.

## **Did your collection influence the Grand Palais exhibition?**

Yes, we gave the most works of any American museum. We sent around eight, including Jean Hey’s famous “Annonciation”, which you see reproduced everywhere, and “La Désision d’Élisée” by Jean Poyer, a nativity by Fra Bartolomeo and the retable by Thuisson.

## **Why did you decide to highlight the France of 1500?**

I’ve always been interested in France. Having worked on the “Master of Windmills”, Jean Hey, the Master of Saint Gilles, on royal iconography and symbolism through objects, it seemed right to create an exhibition on the subject in Chicago. The other French commissioners – in particular Élisabeth (Taburet-Delahaye, director of the Musée de Cluny, Ed.), who organised “Paris 1400” – needed, in my view, to put on an exhibition that could form a link between past and future events, about a period that is rich, yet little explored.

## **Do you think you will have the audience required for a show that illustrates regional French schools**

**that may be unknown to the wider American public?**

Good question! We obviously have had to rework the Parisian exhibition for the USA. "Kings, Queens and Courtiers: Art in Early Renaissance France" mostly presents the same works as in Paris, but uses a different scenography, focusing on the history and context of the country at this time. Also, only some regions are

presented, including the Val de Loire, the Bourbonnais, Paris, Picardy, the North, etc.

**So, are there some works displayed in Chicago that weren't in Paris?**

Yes and that's what makes this event so interesting! More windows are opened up. As The National Library of France couldn't lend us its manuscripts, we are exhi-



Pierre-Auguste Renoir (1841-1919), "Deux sœurs sur la terrasse", 1881, oil on canvas, 81 x 101 cm, Mr. and Mrs. Lewis Larned Coburn Memorial Collection.

Courtesy of the Art Institute of Chicago

biting others, including the magnificent 19th century Book of Love from the British Library in London, written by Pierre Sala and illuminated by Jean Perréal. And with regard to the paintings, there is the triptych by the Master of Dreux Budé, from 1450, whose side panels are reunited for the first time. The central table comes from the Getty Museum and the wings from a French private collection and the Fabre Museum in Montpellier. Another new item also to be exhibited is a work of devotion by Leonardo da Vinci, The Madonna of the Yarnwinder, from a private collection and commis-

sioned at the time by Florimond Robertet. It is the ideal link to "La Belle Ferronnière", exhibited in Paris.

### **What place does French painting hold in your collection?**

It is as important as our Italian section. Although our "Old Masters" department is not as famous as the impressionist collection, managed by Gloria Groom, our corpus is nevertheless of an extremely high quality. As proved through our highly sought after permanent collection, and this new exhibition!

### **Madame Groom, Martha Wolff cites the importance of the department of 19th century painting and sculpture, including impressionism. What is your relationship with France through this collection?**

Gloria Groom: Put simply, it's extremely close! The Art Institute is lucky enough to possess a collection that includes French masterpieces such as Auguste Renoir's "Les Deux Sœurs", "Paris par temps de pluie" by Gustave Caillebotte, "Un dimanche après-midi à la Grande Jatte", the clearly neo-impressionist work by Georges Seurat. We also have thirty-three Monets, works by Degas, twenty Renoirs, three major Toulouse-Lautrecs plus a remarkable series of works by Gauguin, as well as the second version of Van Gogh's Bedroom, though this isn't French!

### **So what is the origin of your collection?**

It is essentially based on three private collections, acquired by the museum before 1933. Bertha Honoré Palmer, Helen Birch Bartlett and Martin A. Ryerson, all rather enlightened collectors, bought paintings when the impressionists – unpopular in France – came to the USA in the late 19th century. Palmer knew Monet and art dealer Durand-Ruel, Birch Bartlett bought "Un dimanche après-midi à la Grande Jatte" then, with her husband, brought together pieces destined for the Art Institute.

### **What makes it stand out from French museums that house impressionists?**

We have many works from youthful artists, but also canvasses that cover entire careers. As our overall collection is renowned for its landmark works, we also



The Art Institute of Chicago, southern façade from Michigan Avenue.

Courtesy of the Art Institute of Chicago

## READING

Northern European and Spanish Paintings before 1600 in the Art Institute of Chicago, directed by Martha Wolff, Yale University Press, 2008; The Age of French Impressionism: Masterpieces from the Art Institute of Chicago, Gloria Groom and Douglas Drulich, Yale University Press, 2010.





Gustave Caillebotte (1848-1894), "Paris par temps de pluie", 1877, bottom left "G. Caillebotte 1877", oil on canvas, 212.2 x 276.2 cm, Charles H. and Mary F. S. Worcester Collection.

Courtesy of the Art Institute of Chicago

like to present lesser-known works. For example, after the Gustave Caillebotte retrospective in 1995, we acquired his still life "Tête de veau et langue de bœuf" from 1882, in a style close to that of Francis Bacon or even Lucian Freud. Our hanging, which is certainly traditional, but well-spaced, offers bold and diverse perspectives. We change frames for contemporary or very old ones, to best suit the paintings.

#### What will your next exhibition be?

We are currently preparing a major subject with the Musée d'Orsay and the Met (Metropolitan Museum of

Art, New York, Ed.), "Impressionism and Fashion". The exhibition will open in September 2012 in Paris then New York, before arriving back on our picture rails in June... 2013. So, stay tuned! Interview by Virginie Chuimer

"Kings, Queens and Courtiers:  
Art in Early Renaissance France", The Art Institute  
of Chicago, 111 South Michigan Avenue,  
Chicago, Illinois, 60603-6404,  
tel.: (312) 443-3600, - 27 February to 30 May  
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# DECIPHERING

## Daguerre and Weisweiler a duo of elegance

The impact of the marchand-mercier on the production of furnishings in the 18<sup>th</sup> century is essential, and to ignore it would be to disregard one of the pillars of French decorative arts. Known thanks partly to the 1721 Watteau painting *L'Enseigne de Gersaint* ("Gersaint's Shopsign") in the Louvre, it again came to light with the publication of the *Livre-Journal* of Lazare Duvaux by Louis Courajod in 1873. Who is this personage? In the 18<sup>th</sup> century Paris, the marchand-mercier constituted a true craft, controlled by very strict statutes. Later, the study of the documents from the Garde-Meuble de la Couronne, from the various counts and princes of France, and from the Manufacture nationale de Sèvres provided a lot of information, most of it previously unknown. In the corporatist system under the Ancien Régime, the marchands-merciers were the most powerful merchants' corporation.

**The marchand-mercier serves as intermediary between the artisans and the noble clientele. In permanent contact with the various trades and crafts, he co-ordinates their activity, and above all he is a creator of fashions.**

The Encyclopaedia defines him as "a seller of everything and a maker of nothing," but while that is perfectly exact from an etymological point of view, the description doesn't at all do him justice in terms of his role in the creative process. Those who concentrated on trading in art objects were taking up residence in the Faubourg Saint-Honoré – already! Their names were Lazare Duvaux, Simon-Philippe Poirier, Thomas-Joachim Hebert and Dominique Daguerre, to mention

the most famous. In their shops, where the most indescribable disorder held sway, Japanese lacquered panels were to be found alongside Chinese porcelain pieces with gilt-bronze mountings or Vincennes porcelain flowers attached to sheet metal. They served as intermediaries between the artisans and the noble clientele. In permanent contact with the various trades and crafts, they co-ordinated their activity, and above all acted as creators of fashions. The careers of a BVRB, an Oeben, Carlin or Weisweiler, to mention only a few, would have been very different without their active support.

**Daguerre became the representative of the English manufacturers in France, and in particular the Wedgwood manufactory, for which he was exclusive distributor.**

Daguerre, whose shop was at the sign of the Couronne d'or, was one of the most noted, since he was lucky enough to have won the favour of the Court – and above all Marie-Antoinette, for whom he became the privileged purveyor. With his shop on Rue du Faubourg-Saint-Honoré, in 1778 he succeeded Philippe Poirier, his mentor and friend (and himself one of the greatest innovators of his century), and had the good fortune of being able to hold on to his predecessor's hard-won near-monopoly on Sèvres porcelain plaques. Daguerre contracted work to the most brilliant cabinetmakers – among them Leleu, Carlin and Weisweiler. An adroit merchant, he took advantage of the navigation and trade treaty between France and England to open a branch in London. His business there flourished; among his clientele was the Prince of Wales, the future George IV of England. He became the

**€115,245.** Adam Weisweiler (1744-1820), lady's drop-front secretary, lemonwood veneer framed in sycamore, boxwood and ebony fillets, porcelain plaques, sculpted and gilt bronze, Louis XVI period, 121 x 69 x 35.5 cm. Paris, Drouot, 16 December 2009. Piasa auction house. M. Dillée.



representative of the English manufacturers in France, and in particular the Wedgwood manufactory, for which he was exclusive distributor. A cultivator of crowned heads, he also won the favour of Empress Maria Federovna, Lord Spencer, the Duke of Bedford and the Duke of Sassen-Teschen, governor of Holland. The list is long! The writing-table executed by Weisweiler for Marie-Antoinette at Saint-Cloud and the chest for Louis XVI's inner chamber in the same château are among his achievements in a large group of works delivered to the Garde-Meuble. He passed away in 1796 after weathering the revolutionary

tempest that carried off his sponsors. Needless to say, Adam Weisweiler was one of his favoured stable of artisans. Yet the German-born cabinetmaker, passed master in 1788, like Riesener and Carlin before him needed to show proof of his talents. Often considered the great rival of Martin Carlin, producing work for the same clientele, he specialised in making smaller furniture items, characterised by strict lines with perfect elegance. His *escritoirs*, writing tables, consoles, *travailleuses*, dressing-tables and secretaries are all pure specimens of the Louis XVI style. A few large pieces – cabinets à portes and commodes à portes –

are the exception that proves the rule. His style is related to the Pompeian style then in vogue. It is all about refinement, calling for the use – as the details shown opposite confirm – of tapered legs, elegantly profiled and joined by a graceful stretcher, bronzes of exceptional quality, and the most beautiful exotic woods. At Daguerre's request, and to satisfy a wealthy and demanding clientele eager for novelty, Weisweiler decorated his pieces with Japanese lacquered panels,

Sèvres porcelain and Wedgwood bisque plaques, and marquetry in coloured marbles framed in ebony. The cabinetmaker is one of the last representatives of an era that had reached a threshold of perfection that will never be surpassed. He emerged unscathed from the Revolution despite his suspect associations, adapted to the Empire style, and as his artistic testament created a pair of jewel cabinets for Queen Hortense in 1806. Undoubtedly, he had an affection for queens...

Anne Doridou-Heim



Weisweiler was not fond of marquetry in precious woods. He preferred single, refined veneering in mahogany, of sycamore, amboyna burl, and more rarely lemonwood, which he embellished with Sèvres porcelain painted plaques, to which he regularly added motifs in Wedgwood bisque.

# SOME SPECIFIC DETAILS



Weisweiler's caryatids, inspired by the frescoes of Pompeii, are one of the artisan's trademarks. Found in the decoration of the mountings, they consist of a canephor – a bust of a woman carrying a floral basket on her head – and are found on nearly all his drop-front secretaries, replacing the fluted column.

## TO SEE

Queen Marie Antoinette's writing table

from Château de Saint-Cloud - [www.louvre.fr](http://www.louvre.fr)

W

With their exceptionally fine chasing, the bronzes suggest those of Gouthière and Thomire, who reportedly collaborated with Weisweiler. They majestically intersperse the broad decorative repertoire of the Louis XVI style, extending it through the creation of highly studied motifs such as the helical capital the master cabinetmaker is practically alone in using, but also friezes of alternating flutes and stems, or garlands of leaves and fruit.



The graceful tracery of the stretcher is a veritable signature. Depending on the piece, its design is more or less sinuous; it is edged with fine beaded baguettes, or sometimes decorated with a vase motif in the centre. The masterpiece is a reading table in ebony and Japan lacquer, made for the inner chamber of Marie-Antoinette at Saint-Cloud and is now displayed at the Louvre.



## LUXURY

**Cartier** the noble

For them, the extraordinary is an everyday matter. The most beautiful stones in the world pass through their hands; their fingers fashion the brooches and necklaces that will delight the most elegant and most demanding of women, at the Biennale des Antiquaires and everywhere else in the world. Passers-by in the Rue de la Paix may well know the sign of the house of Cartier, in its location at number thirteen since 1899 – in this case a lucky number! –, but most people don't realise that only a few meters away, a cohort of artisan-artists are at work, fully aware that they are a part of a mythical story – that of one of the world's most prestigious jewellers. To cross the threshold into the secrecy behind these walls, protected by vault doors worthy of a major bank, is normally reserved for a minority of privileged customers. The director of the workshops, Xavier Gargat, aware of his instructional role, made an exception and opened the doors to us. Twelve years at Cartier, thirty-nine spent in the craft... The impeccably dressed Mr. Gargat knows the entire process of creation like the back of his hand, along with each operation performed by each artisan. Following in the footsteps of his father – also a jeweller, but devoted to contemporary styles –, he nonetheless chose a certain timeless Classicism. What makes the pieces that come out of these workshops unique? "At the point when they are finished and beautiful, we ask what the jeweller can still improve. That's the big difference between Cartier and other houses. It also explains why we're more expensive than others," Xavier Gargat adds. While the workshops on the Rue de la Paix are home to three main crafts – jeweller, setter and polisher –, the jewellers are in the majority: forty of them, on two

floors – more than the average competitor. The head of the workshop, like the conductor of an orchestra, is in charge of supervising some twenty of them... twenty pieces at the same time. The jeweller makes sure that the parts fit, using aesthetic drawings that suggest rather than give precise measurements. He also gives flexibility to a piece, which is another difference from other houses – for example, he'll add articulations to a panther or an alligator to avoid excessive rigidity. The project begins with the stones brought *in situ*, and which will pass through four stone departments: for coloured stones – rubies, sapphires, emeralds –, for exceptional diamonds, for diamonds under one carat, and finally another for the other coloured stones...

**It takes 40 hours to make a solitaire ring,  
and up to 3,000 hours of work for a necklace**

One of the things Xavier Gargat is most proud of is bringing in an in-house founder, who uses the lost-wax method – a technique passed down from ancient Egypt – in making pieces in volume. That eliminates any risk of breaking the mould, which is unique, while moving it across Paris. In the recently renovated workshops in the Rue de la Paix, silence reigns. So does calm. Any hurriedness or brusque movement is avoided; the slightest false move can cause a tool to slip by a millimetre and compromise the progress of a piece. Fortunately, beyond the fact that their practiced gestures have been repeated hundreds of times to the point of perfection, the artisans have a priceless ally: time. The extreme luxury. It takes 40 hours to make a solitaire ring, and up to 3,000 hours of work for a necklace! To give an example, Xavier Gargat takes us through the





**Tutti Frutti necklace**, platinum, white gold, diamonds, sapphires, emeralds and rubies, commissioned in 1936 for Daisy Fellowes, daughter of the Duke Decazes and Isabelle Singer, the sewing-machine heiress.

© Cartier 2011 - Photo N. Welsh, Cartier collection



**In the Cartier jewellery workshop**, one of the pieces intended for a recent Biennale des Antiquaires in Paris.

© Cartier 2011 - Photo Philippe Gontier

various stages leading to a Panther wristwatch – one of the brand's flagship models, along with the famous Tutti Frutti necklace. What are the main stages? The panther's spots are sculpted with a scalpel blade. Beforehand, the jewellers have hollowed out the metal to a depth of one and a half millimetres. During this entire phase, they work on models made of green sculptor's wax. Then comes the "mise en pierre" – meaning the opening on the top of the watchband that will hold the stones – and the "mise à jour" inside – each hole is sculpted to form an irregular honeycomb pattern. "This lightening work embellishes the interior of the piece and makes it more comfortable to wear, reducing the weight of the platinum," Xavier Gargat told us.

"Only at Cartier is this done systematically," he adds, adding a decorative grille under the piece. This prevents light from passing. Each surface is then polished by the polisher's expert hands, enabling it to reflect the light like a mirror. One subtle little trick: It's sometimes impossible for the tool to access all the little corners to do the lightening. So the band is cut into sections, then welded together again. The work on the watchband alone takes 400 hours. Then the founder goes to work. The sculpture is given to him; he makes a plaster cast of it, then fires it, driving out the wax, which is replaced with platinum or gold. The plaster is broken: Each imprint is unique. The piece returns to the jewellers. The artisans, once in possession of the entire metal

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**In the Cartier workshops**, the precious nature of the materials used requires the most minute care.

© Cartier 2011 - Photo Philippe Gontier

piece, will now cut the band in two to make the articulation of the paws and the head, install the watch, the sapphire that will have to open with a spring... The polishers go to work with cotton threads to make the circumference of the openings shine before the stones are fitted. We pass by the artisan in charge of cutting the onyxes that will make up the animal's spots. Since each opening is different, the cutter cuts each tiny piece of onyx specially to fit. Three quarters of an hour for a single spot! "Then, the stones department send us the diamonds, the setter sets them, and finally we go back to the polisher, and then the jeweller puts the entire piece together. The watchmaker has the last word," says Xavier Gargat. How much time has been spent in total? The director of the workshops estimates 600 hours by the jeweller; about a hundred hours for the cutter; for the setter, approximately 250 hours; and some sixty hours of polishing. And that's not counting the founder's work. In all, over a thousand hours of

work! Once upon a time, Xavier Gargat told us – a bit regretfully, we felt – the elite corporation of jewellers were authorised to wear a sword... like the nobility. Why not bring back that tradition?

**A brilliant whirlwind of crowned heads, from king Zog I of Albania to Princess Grace of Monaco. The diadems were a great success.**

Less than ten years after its opening in Paris by Louis-François Cartier in 1847, the house already had Princess Mathilde, the niece of Napoleon I, as a customer. After that, it was a brilliant succession of crowned heads – from King Zog I of Albania to Princess Grace of Monaco. The diadems were a great success. The successive directors didn't hesitate to travel to conquer new markets. Very quickly, Cartier earned his nickname of "King of Jewellers, Jeweller of Kings." In the course of their history, Cartier were official purveyor to Edward VII of England, then Alfonso XIII of Spain, Carlos I of Portugal, Tsar Nicolas II of Russia... – fifteen royal houses in all between 1905 and 1939 – and numbered among their faithful customers the Maharaja of Patiala. And since diamonds, as everyone knows since *Gentlemen Prefer Blondes*, are a girl's best friend, many major stars and wealthy heiresses have also succumbed to their eternal beauty. Among them were Evalyn Walsh McLean, the wife of an American industrial magnate, who purchased the famous blue Hope diamond, and Elizabeth Taylor, to whom Richard Burton made a present of an exceptional pear-shaped diamond weighing 69.42 carats – now called the "Taylor Burton" – for her birthday. French literary figures including Maurice Druon and Jean Cocteau have also gone to Cartier to have their Academician's swords made. Last summer, a vast exhibition in Prague spotlighted a sampling of the Cartier collections – including watches, clocks and other precious objects –, preserving the memory of an unmatched expertise.

**Alexandre Crochet**

TO SEE

Cartier, 13, rue de la Paix, Paris II - [www.cartier.com](http://www.cartier.com)



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