

Gazette Drouot

INTERNATIONAL

WHAT'S UP?

WHAT'S UP?

WHAT'S UP?

WHAT'S UP?

NUMBER 12

MARCH 2012

UPDATE
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UPDATE

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W

AGUTTES

SALE WEDNESDAY 4th APRIL – HOTEL DROUOT

IMPRESSIONIST & MODERN PAINTINGS

Sas Agrément n° 2002-209. (GRAU SALA, détail)

Please contact us for confidential and complimentary appraisals
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DAN COISSARD
CABINET D'EXPERTISE

Stau sala

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85 ART FAIRS

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109 DESIGN

Oki Sato, a young designer who in ten years has left his mark on the world of design with precise creations. The Pierre-Alain Challier gallery in the Marais, in Paris, exhibits fourteen pieces by the Nendo studio's Oki Sato, produced by the new company Specimen.

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lone and George Kremer have made chiaroscuro the leitmotif of their collection dedicated to Dutch 17th century art. And the Pinacothèque in Paris offers a brilliant demonstration of it, until 25 March.



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Jean-Paul Goude retrospective in the Musée des Arts Décoratifs in Paris. Spirits of Internationalism staged by the MuHKA (Museum van Hedendaagse Kunst Antwerpen) and the Van Abbemuseum of Eindhoven in the Netherlands.



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Vienna celebrates the 150th anniversary of the birth of Gustav Klimt. The artist, aged 55, welcomes us to his apartment, while a general strike threatens to paralyse the Austro-Hungarian Empire.

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The quai Branly presents "Human zoos: the invention of the savage" focusing on the history of the men, women and children from Africa, Asia, Oceania and America who were put on display in the West. See the video with General Curator Lilian Thuram, and scientific curators Pascal Blanchard and Nanette Jacomijn Snoep.

EDITORIAL



Stéphanie Perris-Delmas
EDITORIAL MANAGER

It's already been a year! Time goes by so fast, and it's now twelve months since La Gazette Drouot launched its international edition by publishing it on the Internet. A daring bid? Without a crystal ball, the press in general is in the dark when it comes to picking the right formula. With our online version, we opted for digital information and innovation in bringing you the best of the art market directly to your tablets. One year: grouches might say that's not very long, while the more positive-minded might say it's pretty good at a time when press titles are becoming increasingly scarce! Especially as exciting things are going on in the art market, with an almost constant stream of huge bids and a wealth of treasures coming to light: the jewels in Elizabeth Taylor's collection, the nuggets in the Weiller collection, the gems from China (like this 18th century scroll showing Emperor Qianlong's large-scale manoeuvre, sold in Toulouse for €22M), not to mention the ivories in the Marquet de Vasselot collection and the Marchals' merry-go-rounds. The past year has been full of exhilarating moments, and the momentum seems unstoppable. Contemporary arts sale results in London have confirmed the high potential of international buyers, while in Paris, where the season has only just begun, the upcoming sale of the Pierre and Geneviève Hebey collections augurs extremely well. So let's take stock again in a year's time!

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PRICES INCLUDE BUYER'S PREMIUM

binoche et giquello

Sotheby's

EST. 1744



PABLO PICASSO AND MAX JACOB *LE CORNET À DÉs*, 1917.
UNBOUND, 1/14 ON OLD JAPAN PAPER. ESTIMATE €80,000-120,000

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Auction House

WINES & SPIRITS

UPCOMING AUCTION

April 10th, 2012

Hôtel Drouot - Salle 9

PROSE
DU
TRANS
S
BER
IEN

UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS

W

EVENT

Paris, **the capital of drawing**

The Paris "Salon du Dessin" has now established itself as a major event in the international calendar. Backed up by this drawing fair, which brings top collectors and dealers together each year, auction houses programme a large number of drawings in their sales. Here is a selection of the best of the season.



HD

Poetic landscape

Here we have another illustration of Victor Hugo's talent as a draftsman, where the variations of light and atmosphere compose a highly novelistic work. This "Souvenir de Belgique" dates from 1857, during the poet's exile. Victor Hugo produced his most inspired drawings during those years (1852-1870), making marvellous play with the fluid, transparent qualities of wash. This drawing, to be sold on 27 March by Artcurial in Paris, belonged to the former collection of Dr. Terrier: none other than the poet's friend and confidant during his exile. The drawing (estimated at €100,000 to 150,000) is one of the star pieces in a sale featuring 17th and 19th century drawings from the former Jacques Thuillier collection, together with 50 seascapes by the Roux dynasty from the collection of the Fabre family, in Marseille.

Erotic drawing

Théodore Géricault loved women... This much is obvious from the numerous erotic drawings the painter produced between 1815 and 1816, his "Trio érotique" (*Three Lovers*), a picture acquired by the Getty Museum in Los Angeles, and the stone group "Satyre et nymphe" (*Satyr and nymph*) now in the Rouen Musée des Beaux Arts. Over the past twenty years, eroticism in Géricault's work has been a fascinating focus of study; Régis Michel's analytical writings on the subject are well worth reading. This drawing of "Suzanne et les vieillards" (*Susanna and the Elders*), being sold in Marseille on 31 March (€20,000/30,000) by the Damien Leclere auction house, belongs to this series. Unpublished until now, it will be listed in the future catalogue raisonné of Géricault's drawings by Bruno Chérique, who has spent much time studying the picture. The wiry, linear graphics are typical of the artist, as are the simplified feet and many other details. But where pictorial tradition, faithful to the Bible, tends to depict a young woman being sexually assaulted, Géricault shows her beautiful and willing...



A young man by Piazzetta

Drawing occupied a key place for the Venetian painter Giovanni Battista Piazzetta; for this pupil of Crespini considered it a major art, putting it on the same level as painting. These expression heads are outstanding examples of Piazzetta's drawings, including this portrait of a young man in black crayon and stump with white chalk highlights on blue paper, to be sold in Paris on 28 March by the Piasa auction house at its dispersion of Old Master and modern drawings.





Undergrowth attributed to Jan Brueghel

In the illustrious Brueghel dynasty, Jan "Velvet" Brueghel is undeniably the most famous, together with his father, Pieter. You only have to look at his "Bataille d'Issus" (*Battle of Issus*) in the Musée du Louvre to see why: the tangled mass of figures in the foreground gives way to a remarkable landscape silhouetted in the distance against a background of subtle shaded blues. There's no denying it: Jan, like his father, was a master of the art of landscape. Here, in this drawing attributed to the Flemish artist, the areas of shadow contrast with radiant foliage. In the undergrowth, there is no living soul – only a few birds liven up the composition. Nature is sufficient in itself. The treatment of the leaves in ellipse shapes is typical of Jan's first drawings, as we learn from the catalogue, which also compares this work (€20,000/25,000) with a 1593 hunting scene now in the Kunsthistorisches Museum of Vienna. It belongs to the collection of drawings being presented in Paris by the Millon & Associés auction house on 2 April.

A drawing of a dromedary by a 16th century Italian artist

"The man who masters line will attain perfection in all these arts," says Vasari in his illustrious "Lives". Drawing, the father of the three arts (architecture, sculpture and painting), held sway in the Renaissance – a period of flourishing diversity, as we see in this drawing of a dromedary in profile (here a detail). We have no difficulty imagining the beast in the procession of the three Wise Men from the East seeking the King of the Jews. While drawing was an art in itself, it was also essential in preparatory studies for the final painting. The author of this picture, a 16th century Italian artist, sketched the animal with an ambitious composition in mind, but the drawing stands in its own right. Estimated at €8,000/12,000, it will be on offer at an upcoming sale at Drouot in Paris on 29 March (Thierry de Maigret auction house).

Tiepolo as a religious artist

Giovanni Domenico Tiepolo's series of New Testament drawings dating from 1785 to 1790, inspired by a journey to Venice, is well-known to specialists. 138 drawings acquired in the Doges' City by the businessman Jean Fayet Durand are now in the Musée du Louvre, in the Fayet collection. 175 drawings were also acquired in the 19th century by Victor Luzarche, before they changed hands. Some of these are appearing on the market, as last November with "Le Repas chez Simon" (*Christ at Supper with Simon the Pharisee*), sold at Drouot for the tidy sum of €220,500. In the light of the "Salon du Dessin", Christie's has brought together 150 works on paper for its Paris sale on 29 March, two of which come from the New Testament series: "Agonie du Christ à Gethsémani" (*Christ's agony in the garden*) and "La Vocatio, des Fils de Zébédée" (*The calling of the sons of Zebedee*) in black chalk, pen, brown ink and wash. These are expected to fetch between €100,000 and 150,000 each.

Stéphanie Perris-Delmas



HD



ANDRÉ LHOTE
LA CHAUMIERE INDIENNE, 1916
Oil on canvas, 80 x 60,70 cm
Est. : € 60,000 – 80,000

ARTCURIAL
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ANTONIUCCI VOLTI, LES PARISIENNES

Bronze with black patina, 97,70 x 59 x 25,50 cm • Est. : € 50,000 – 60,000



PINCHUS KREMEGNE, LE VIOLON BLEU, 1914

Oil on canvas, 80 x 49 cm • Est. : € 30,000 – 40,000

SCHOOL OF PARIS (1905 – 1939)

WEDNESDAY 21 MARCH 2012 – 2.30PM

IMPRESSIONIST & MODERN ART

THURSDAY 22 MARCH 2012 – 11AM & 2.30PM

Preview :

From Saturday 17
to Tuesday 20 march,
11am – 7pm

Online catalogue:

www.artcurial.com

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Agrément CVV
du 25/10/2001

IAO

"Baby face" olmec statue dating from the Middle Preclassic period (€150,000/180,000).



NEWS IN BRIEF

Attributed to Sageot

Nicolas Sageot's works are often confused with those of Charles-André Boulle: a confusion due to the almost exclusive use of copper and tortoiseshell marquetry joyously rubbing shoulders with subjects inspired by the ornamentalist Bérain. And yet there are certain differences between Sageot's works, with what connoisseurs consider their more basic constructions, and Boulle's, with their more subtle designs, again in the view of the experts – especially those at the Musée des Arts Décoratifs in Paris, which has a cabinet attributed to Sageot, admitted as master in 1706. Officiating in the Rue du Faubourg-Saint-Antoine, Sageot forged a brilliant career working with a number of inlayers, including one Toussaint Devoye. This cabinet, the star of the sale of Madame X's collections presented in Paris on 26 March, (Pescheteau-Badin auction house), does not carry Sageot's stamp (€20,000/25,000). In fact, this mark was not compulsory until 1743, even though Sageot was one of the few cabinetmakers to affix his signature a long time before it became mandatory to do so.



Olmec statue

As we know, the Pre-Columbian art market is very much at home in Paris. So it comes as no surprise to see collections emerging from prestigious provenances each season. This is the case with the next Paris sale to be staged by Binoche & Giquello, well-established in the speciality after organising the celebrated dispersions of Geiger, Law and company. With the pieces on offer on 21 March at Drouot (150 lots estimated at around €2M), the provenances have not been revealed, but the works speak for themselves, like this "Baby face" Olmec statue dating from the Middle Preclassic period (€150,000/180,000), childhood being a recurrent theme in Olmec art. A very similar sculpture appeared in the major exhibition in 1998 at the Rath Museum in Geneva dedicated to "Mexico, land of the gods". **Stéphanie Perris-Delmas**

UPCOMING

The splendours of a **Portuguese** palace

Not far from Lisbon, an industrial magnate gathered together in his palace a collection mingling fine French taste with typically Portuguese pieces. This collection, eclectic to say the least, offers a delightful mix where the furniture of François Linke rubs shoulders with Portuguese rosewood cabinets (€30,000-50,000) and Asian porcelain. The series of furniture from the 1900s produced by the illustrious representative of French eclecticism includes a secrétaire cabinet with rich gilt bronze decoration (*illustrated*), a pair of plinths with inlaid tulip wood decoration (10,000-15,000), and a sideboard in commode form with a slightly projecting central section (€10,000-15,000). Lovers of Orientalist painting will be drawn to the "Processions de gypsies" (*Processions of gypsies*), a picture by Alfred Dehodencq (€40,000-70,000) – who, incidentally, was admired by a certain Manet. The collection also pays tribute to Portugal's finest artists, like the sculptor Antonio Alberto Nunes, whose young woman, shown here, would melt a heart of stone...

Stéphanie Perris-Delmas



François Linke (1855-1946), secrétaire cabinet with inlaid tulip wood cube decoration. Estimate: €10,000/15,000.

USEFUL INFO

Where ? Paris - Drouot - Room 5-6

When ? 21 March

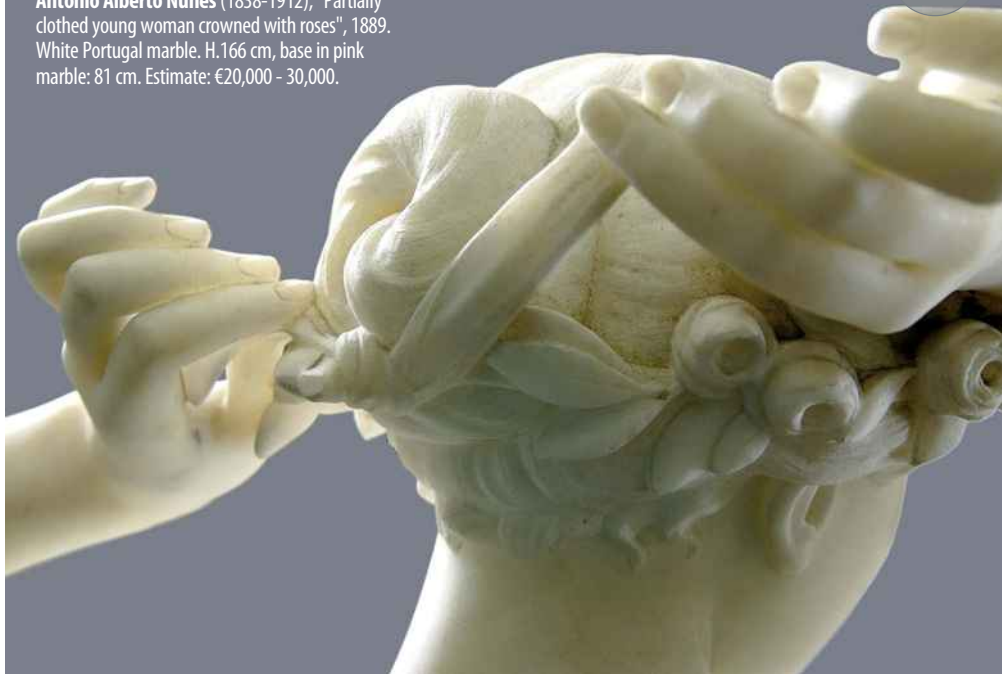
Who ? Kapandji - Morhange auction house

See the catalogue : www.gazette-drouot.com



Antonio Alberto Nunes (1838-1912), "Partially clothed young woman crowned with roses", 1889. White Portugal marble. H.166 cm, base in pink marble: 81 cm. Estimate: €20,000 - 30,000.

HD



Nunes, Portuguese sculptor

Antonio Alberto Nunes first studied in Lisbon with Anatole Calmels (1822-1906), a French sculptor who had long been established in Portugal. He then went to Paris to study under a pupil of James Pradier, Eugène Guillaume (1822-1905), who was foreman at the Paris Ecole des Beaux-Arts before becoming its director in 1864. Nunes thus inherited the Neo-classic tradition. At that time, the Italian and French schools were the models for young artists aspiring to the art of statuary. Of course, the ultimate references were the great masters of the Renaissance, and later Canova with his quest for Antique perfection. The grace and a certain dynamic energy in forms that emerged with Romanticism came from French sculptors, many of whom came to teach at the Lisbon Academy of Fine Arts during the 19th century. The work of Nunes

evinces the richness resulting from both traditions. He explored all the themes popular at the time: history, literary and artistic figures, national celebrities and everyday gestures. Here we can admire a young woman who reflects Hellenistic canons with her slightly swaying stance, draped hips and wavy hair held up with a wreath of roses. The gaze is immediately drawn to the disturbing elegance of her action as she knots a ribbon into her chignon hairstyle. Her fingers rise like butterflies, holding in their very tips this tiny piece of material so finely sculpted that it seems transparent. An impalpable but everyday, even mundane gesture that the artist has observed to perfection... and rendered with a poetry that transcends the cold smoothness of the marble, and takes the viewer's breath away.

Anne Foster

PARIS FONTAINEBLEAU
Osenat

Collection Franceschini Pietri
Private secretary of Emperor Napoleon III



Sunday 1st April

contact@osenat.com - www.osenat.com

NEWS IN BRIEF



Furniture from the Saint-James

The Saint-James has been given a facelift by interior decorator Bambi Sloan, who has dreamed up a new chic revival look for this hotel château right in the heart of Paris. We aren't trying to advertise this celebrated Paris venue here – much though it deserves it. But as all these changes meant putting away the old furniture, it is now up for sale, and that's certainly our affair! Around 300 lots, including club armchairs (€150/200) and Chesterfields (€600/800) are to be dispersed at Drouot on 12 March by the Farrando Lemoine auction house. As you may remember, during the late Eighties Bernard Rapp presented his French programme "L'Assiette anglaise" at the hotel every Saturday lunch-time. It was already one of the trendiest places in Paris, stamped with Andrée Putman's inimitable style. A number of items by the interior designer will in fact be for sale, including a chandelier estimated at €30,000 to 40,000.

See the catalogue : www.gazette-drouot.com



UPCOMING

A French **sale house**

In the heart of France's Charolais region, there is a magnificent chateau set in a landscaped park of some 35 hectares, called Digoine. A defence castle in the Middle Ages, then a pleasure residence in the 18th century, when it was owned by the La Coste Messelière and Moreton de Chabrilan families, it was given a complete facelift in the 20th century when the Comte de Croix undertook a restoration programme. With over forty-five bedrooms, two orangeries, a theatre, a chapel and a series of salons and reception rooms decorated and furnished with pieces from the 17th, 18th and 19th centuries, the venue was open to the public until recently. On 22 and 23 March, the entire contents of the chateau are being sold: some 500 lots, including dozens of four poster beds (€1,000-5,000), as many if not more chairs, consoles and candelabra (one in the Louis XVI style with a ravishing cherub forming the shaft is expected to fetch between €8,000 and 12,000), not forgetting all the tableware - for example,

a charming Napoleon III dinner service made by the Paris factory Rihouet (€6,000-8,000). There are also numerous paintings - no chateau is complete without a portrait gallery! A chance to meet the successive owners of the premises... A large composition by Étienne Aubry is sure to attract attention, firstly because it is a work by an uncommon artist whose sadly brief career left us with very few works, and secondly because of the picture, "Les Adieux de Coriolan à sa femme" (*Coriolanus' Farewell to his Wife*), exhibited at the Salon of 1781 after his stay in Rome: a real discovery, because it was previously only known through literature. After studying with Jacques Augustin de Silvestre and the Neo-Classical painter Joseph-Marie Vien, Aubry was admitted to the Académie and began a brilliant career as a portraitist, subsequently excelling as a slightly sententious genre painter in the style of Greuze. As the protégé of the Surintendant des Bâtiments du Roi, the Comte d'Angivillier, the young artist travelled to Rome in 1777, this time to try his hand at history painting. During his stay (more precisely in 1781, a few months before he died in Paris), he produced this piece inspired by Shakespeare's play *Coriolanus*, set during the early Roman Republic. The picture was part of the painter Silvestre's collection sold in March 1811. We can safely bet that it will not go unnoticed today... **Stéphanie Perris-Delmas**

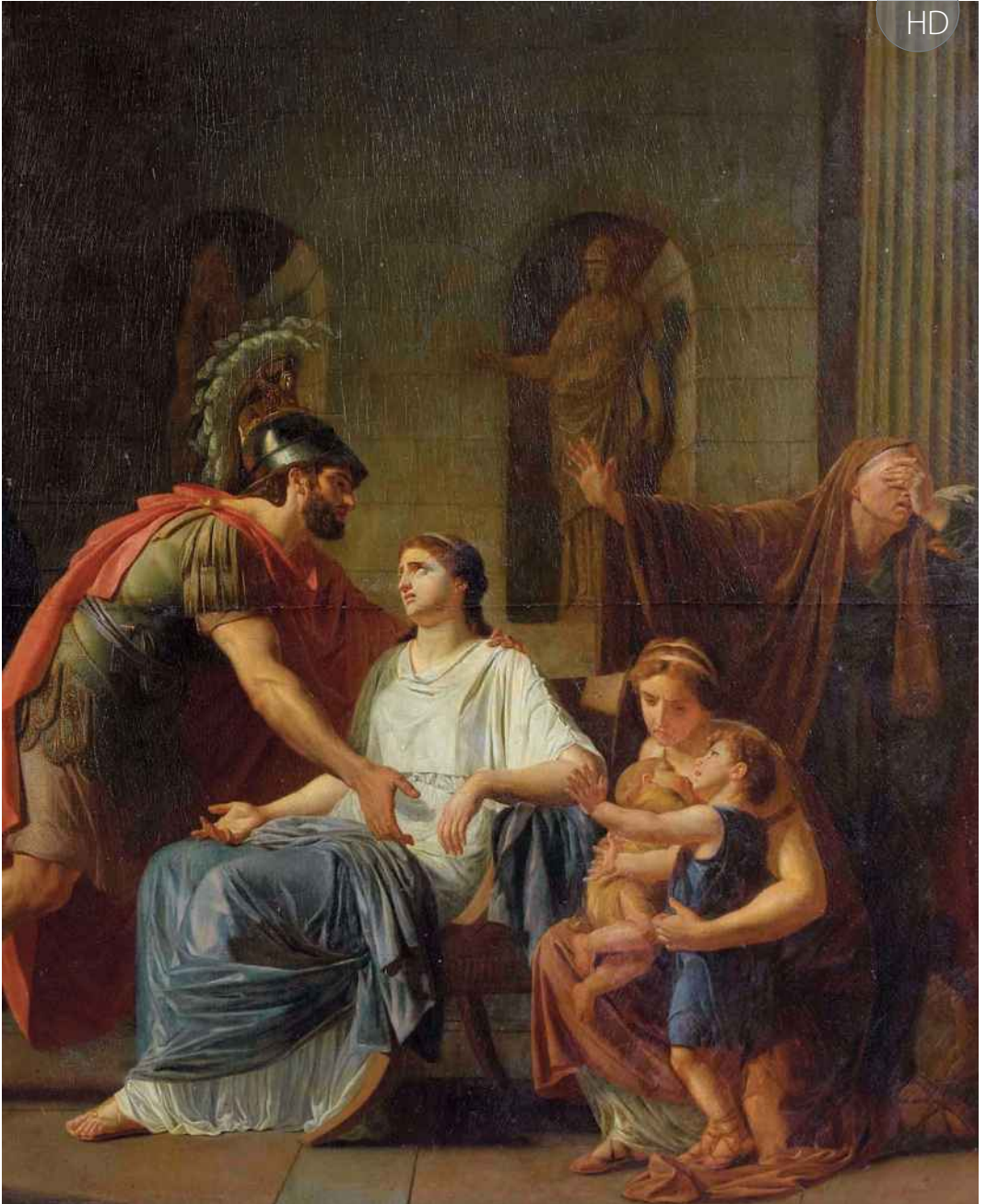
USEFUL INFO

Where ?	Paris - Drouot-Richelieu
When ?	22 and 23 March
Who ?	Beaussant Lefèvre auction house
How much ?	€600,000/800,000

See the catalogue : www.gazette-drouot.com

Étienne Aubry (1745-1781), "Les Adieux de Coriolan à sa femme" (*Coriolanus' Farewell to his Wife*), oil on canvas, 145 x 196 cm (detail), gilt wood frame stamped Inffroit, Étienne-Louis Inffroit. Estimate: €80,000 - 120,000.

HD



March 31, 2012

Old Master Drawings

EXPERT / René MILLET

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Visible in Paris at the expert meeting on

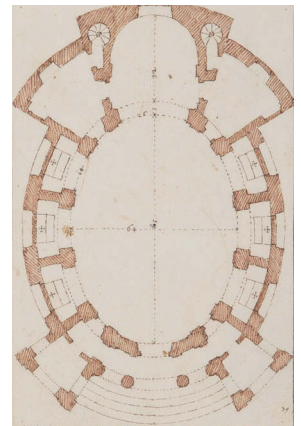
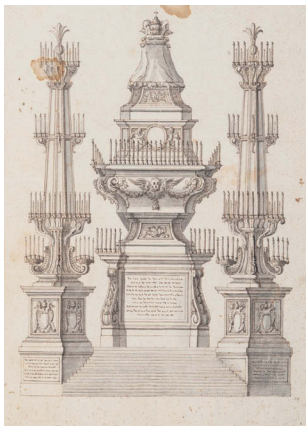


Théodore Géricault. *Susanna and the Elders*.
c.1815.



Count Amédée de Noé.

8 drawings, c.1800, for the illustration of
*Mémoires relatifs à l'expédition anglaise partie
du Bangale en 1800 pour aller
combattre en Egypte l'armée d'Orient.*



Album containing 205 drawings of architecture in Rome and Italy in the seventeenth century.

NEWS IN BRIEF

Les Florilèges

From 1 to 5 April, the Paris auction house Pierre Cornette de Saint-Cyr is moving into the newly restored Hôtel Salomon de Rothschild for a series of sales entitled "Les Florilèges". This temporary museum dealing in every kind of speciality should offer enthusiasts the world over a chance to make a few dreams come true. On 2 April, in the Petit Salon, they will find a cabinet of curiosities containing 300 exotic objects, including a stuffed tiger. The evening will be devoted to great names in design, with the spotlight on three creations by Marc Newson produced in 2007 for the Gagosian Gallery, together with a wingless "Micarta chair" (€40,000/60,000). Present-day stars will be joined by Fifties classics, including works by Prouvé,

Perriand and Royère: 150 pieces in all, with estimates ranging from €1,000 to €100,000. On 4 April, the collection of the eminent orientalist Professor Louis Hambis goes under the hammer. This is full of items from the Ordos culture in Mongolia, and a noteworthy lamaistic painting of Guanyin (€60,000/80,000). A change of scene the next day, with a collection built up over thirty years in France's Midi region by Fernand Meyssonier in his historical museum devoted to justice and punishment. We'll spare you the details of certain torture instruments, which include a hand-crusher! There is also a collection of manuscripts going back over major events in criminal history.

Stéphanie Perris-Delmas

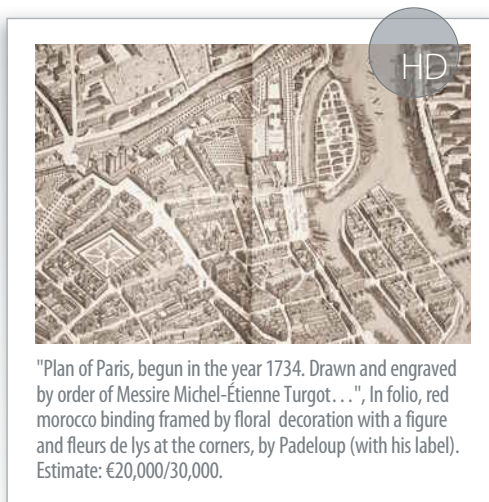


Marc Newson, "Voronoi" shelf in Carrara marble. Carved from a single block of white marble. Estimate: €70,000/100,000.

UPCOMING

A journey **through time in Paris**

Plans of Paris are the star items in the collection of Caecilia and Jean de Montagliari to be sold at Drouot, notably two examples of Turgot's plan, one of which is bound by Antoine-Michel Padeloup. This work, designed to show eminent visitors that Paris was modern and well-run, was entrusted on 14 July 1729 to Michel-Étienne Turgot, Marquis de Sousmont and President of the Parliament of Paris since 1717. Subject to royal authority, the Provost – who had the same duties as a present-day mayor – was responsible for supplies, road maintenance, and if finances permitted, urban planning. Unanimously acclaimed by even the sternest critics, including Voltaire, Turgot fulfilled his mission to perfection until 1740. In 1734, he had isometric or bird's eye view plans of Paris drawn up. As well as being accurate maps, their extraordinary aesthetic quality immortalised his name. Turgot chose Louis Bretez, a member of the Académie de Saint-Luc and author of a treatise, "La Perspective



"Plan of Paris, begun in the year 1734. Drawn and engraved by order of Messire Michel-Étienne Turgot. . .", In folio, red morocco binding framed by floral decoration with a figure and fleurs de lys at the corners, by Padeloup (with his label). Estimate: €20,000/30,000.

USEFUL INFO

Where ? Paris - Drouot

When ? 6 March

Who ? Piasa auction house. Mr Lhermitte

How much ? €350,000

See the catalogue : www.gazette-drouot.com

pratique de l'architecture", to faithfully represent palaces, private mansions, convents, churches, various administrative and military buildings and even gardens. Bretez, armed with a special pass, spent two years drawing streets bordered with buildings and houses, noting not only detailed porches and French-style gardens but also river activities: a major source of wealth for the capital's aldermen. Of the twenty plates, the first six were engraved by Antoine Coquart, the rest by Claude Lucas. A twenty-first plate brings them all together to make up a complete map of Paris. The printer Pierre Thévenard was commissioned to print two thousand six hundred copies.

Anne Foster



TAJAN

EVENING SALE MODERN ART

Tuesday, April 3rd, 2012 - Espace Tajan



BERNARD BUFFET (1928-1999)
Three Butterflies, 1996
Oil on masonite
Signed
46 x 55 cm
Estimate : 30 000 / 40 000 €

For information, please contact

Anne Perret
Modern Art Manager

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Catalogue online
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Agreement N°2001-006 du 17 novembre 2001 - Commissaires-priseurs habilités : E. Kozłowski - E. Marie-Saint Germain - Cedric Melab - C. Mercier - P.-A. Vinquant

UPCOMING

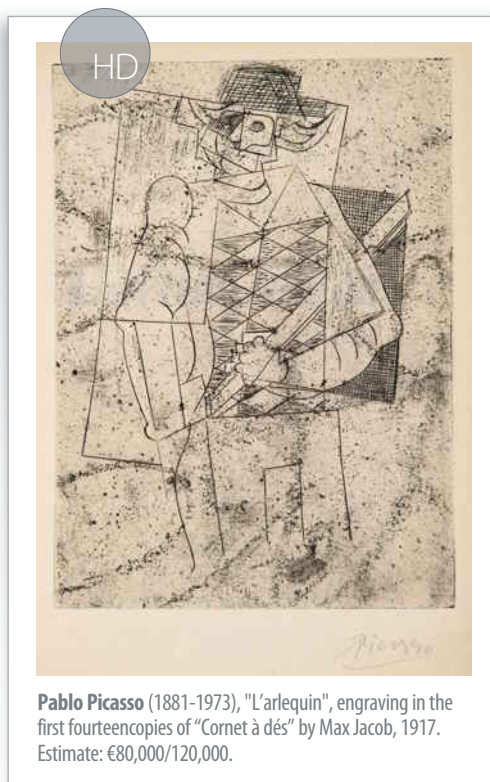
The library of a **Parisian bookseller**

Bibliophilism has a name for being a discreet market, but "discreet" by no means equals "subdued" – and as far as the market is concerned, we can say books are definitely flourishing. It's no exaggeration: the speciality goes its own sweet way, driven by erudite collectors and professionals who nurture discretion as others cultivate ostentation. In this hushed milieu, Paris occupies a key position, as confirmed by the fine sales of the past few years – starting with the six-part Pierre Berès saga at Drouot, which ended in 2007 and totalled €35.3M (Pierre Bergé & Associés). There were also the Daniel Filipacchi sales in 2004 and 2005, reaping an overall result of €11M (Christie's). We can only imagine the range of items in the collection featuring at the next Binoche & Giquello sale in association with Sotheby's: the library of R. and B.L. (the initials standing for a famous bookseller), containing nearly 200 lots of the very first order. This is

USEFUL INFO

Where ?	Paris - Galerie Charpentier
When ?	28 March
Who ?	Binoche - Giquello, in association with Sotheby's France. Mr Lebouc
How much ?	€2,6/3,6M

See the catalogue : www.gazette-drouot.com



the second section, which is devoted to modern illustrated books (the first sale on 8 November last year was devoted to antique works). A real treat for French collectors, famously fond of beautiful bindings, as Bonet, Leroux, Madeleine Gras and Séguy are some of

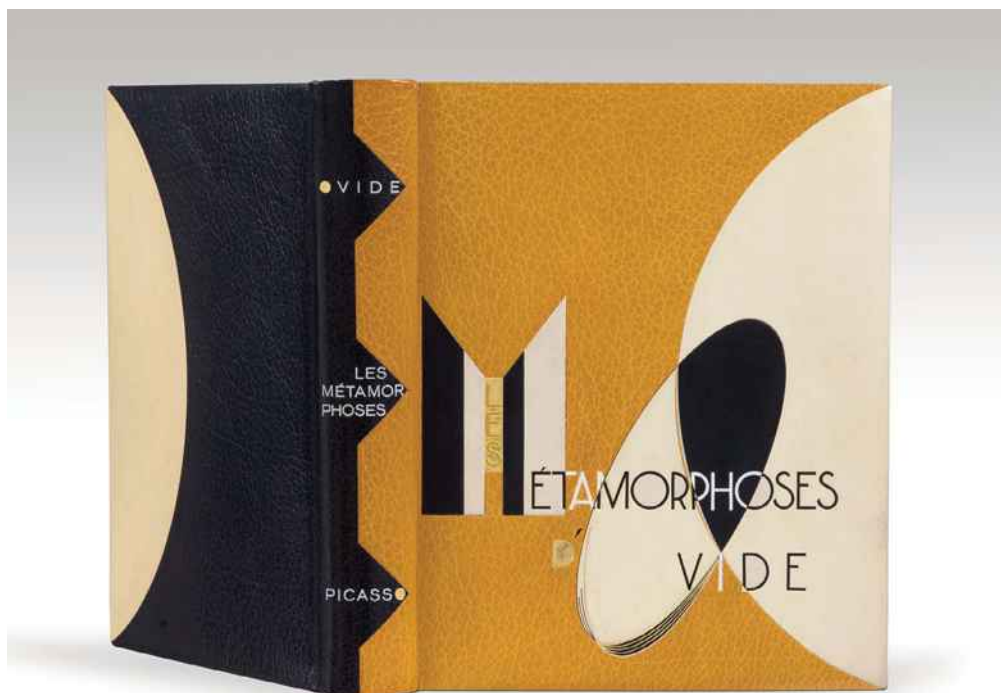
Journey on the Trans-Siberian railway

Chance works in mysterious ways. Copy number 133 of the first "livre simultané" (*La Prose du Transsibérien*) was not folded. This feature made it possible to produce one of the last century's masterpieces in binding. Paul Bonet rose to the challenge, thoroughly savouring a freedom that permitted him to herald the text, Cendrars' poem with its disjointed yet sinuous rhythm, highlighted by Sonia Delaunay's illustrations. His leather mosaic brings this artists' book vitally to life in the hands: a book that is so impractical – or at least, extremely difficult – to read. The four sheets glued together are two metres long... but Bonet achieves a tour de force, turning it into a book that can be read in an armchair. He repeats the broken circles in the box and the spirals in morocco, while his colour range reflects Sonia Delaunay's intentional vibrancy. He uses green, red and blue in the box, a wealth of purples and yellow and orange morocco for the spirals, which weave over the boards like the train through the steppes of Siberia. The title seems to stand between the piers of an upside-down Eiffel Tower, like the end of the poem: "Then I shall go home alone/Paris/City of the Inimitable Tower of the great Gibbet and the Wheel". However, the unified surface preserves the traditional symmetry of the boards, thus creating a visual dynamic as lively as the music of the poetry echoed in "Mme Delaunay-Terk's simultaneous colours". Paul Bonet took his time - from October 1963 to April 1964 - to compose this binding, heralding the initiatory journey transfigured by Blaise Cendrars. A young poet leaves Moscow: "The Kremlin was like an immense Tartar cake /Encrusted with gold,/With the huge white almonds of cathedrals /And the honeyed gold of bells...". A harsh contact with the revolution, a memory of the one in 1905 when he was in Russia. There is Jeanne, perhaps even younger than the "bad poet": the girl who constantly asks, like a leitmotiv, "Blaise, tell me – are we a long way from Montmartre?" The teenager becomes a man. "And at the end of a journey it's terrible to be a man with a woman..." Dreams of countries where "tulip trees blossom" warm the heart, and the train plunges into icy territory, the prey of tumultuous conflicts and flights. But at the end of the poem rises the tower so celebrated by Robert Delaunay's brush. A print run of 150 copies was planned, matching its height, 300 metres, like an ode to modernity. And the copy presented in this library beautifully unites the three voices of artists in love with the new.

Anne Foster



Blaise Cendrars - Sonia Delaunay. "*La Prose du Transsibérien et de la Petite Jehanne de France*" (*Prose of the Trans-Siberian and of Little Jehanne of France*). Paris, Editions des Hommes Nouveaux, 1913. 4 in-folio leaves assembled in 22 sections in concertina form; narrow in-quarto binding by Paul Bonet, 1964. Estimate: €40,000/60,000.



Pablo Picasso "Ovid's Metamorphoses", 30 original etchings by Picasso, limited edition of 145, Lausanne, Albert Skira, 1931, (330 x 270 mm) lemon, black, white and gold morocco binding in folio by Rose Adler. Estimate: €80,000 /120,000.

the many top names involved here. They include Pierre-Lucien Martin with "Maximiliana" by Max Ernst (€50,000-70,000), and Rose Adler with the lemon, black and white morocco binding of Ovid's "Metamorphoses" of 1951, containing 30 etchings by Picasso (illustrated). Picasso is particularly present in this collection, with no fewer than 32 books illustrated between 1905 and 1960. They include "Le Chef-d'œuvre inconnu" by Honoré de Balzac, containing 13 etchings by the painter, together with an original pen drawing from 1944 (€100,000-150,000), and the burin engraving of "L'Arlequin" that features in the first fourteen copies

of "Cornet à dés" by Max Jacob, published in 1917 (illustrated). Picasso, but also Bonnard, Braque and Miró... In the 20th century, adventurous books were always closely linked with adventurous painting, and leading artists contributed to works that have since become cult items, like "La Prose du Transsibérien" (*Prose of the Trans-Siberian*) by Blaise Cendrars, illustrated by Sonia Delaunay (see page 28), and "Jazz" by Henri Matisse (€150,000/200,000): two legendary pieces in a collection whose name will go down as one of the most glorious book loving highlights ever!

Stéphanie Perris-Delmas

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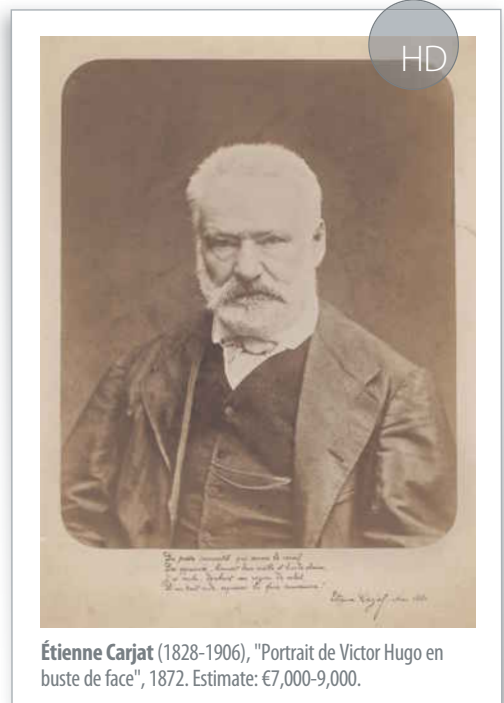
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UPCOMING

Hugo Collection

In the Hugo family, there is of course the poet Victor, author of countless classics from "Notre Dame de Paris" (The Hunchback of Notre-Dame) to "L'homme qui rit" (The Man Who Laughs). Then there's his son Charles, a fine Latin scholar and keen amateur photographer, and his grandson Georges, also a painter and writer. A family, a history that sometimes reads like a novel, full of joys and tragedies – including exile, the death of Léopoldine and the madness of Adèle. The Hugo collection, to be sold on 4 April by Christie's, reveals the private side of the family through 500 books, paintings, drawings and objects belonging to the poet's descendants. The books bear witness to Victor Hugo's political commitment as well as defining his work as a writer; the drawings provide evidence, if any were needed, of his talents as an artist, like two three-part Indian ink drawings entitled "Vivez" (Live) and "Mourez" (Die) (€100,000-150,000). The manuscript cabinet in which Victor Hugo kept his works (5,000-7,000), the little painting of the "Temptation of Saint Anthony" by a follower of Bosch (€60,000-80,000) or



Étienne Carjat (1828-1906), "Portrait de Victor Hugo en buste de face", 1872. Estimate: €7,000-9,000.

USEFUL INFO

Where ?	Paris
When ?	4 April
Who ?	Christie's auction house
How much ?	€1M

the silk screen decorated with heroes from Hugo's books (€3,000-5,000) were all furniture and objects that filled Hauteville House during the poet's exile in Guernsey. Not to mention the family photos, the patriarch's letters to his grandchildren and the Hugo family tree by Jean, Victor's great-grandson, another painter. In short, the history of a family with talent as a legacy...

Stéphanie Perris-Delmas

UPCOMING

Henri Martin as never seen before

The art market is familiar with Henri Martin, the Toulouse-born artist who moved up to Paris in 1879 to study at the École des Beaux-Arts under Jean-Paul Laurens. From his first academic paintings in a Neo-Impressionist style to his Symbolist works, all facets of his art are revealed on the occasion of this sale. The dispersion of the Paul Riff collection includes 43 of Henri Martin's pictures never seen on the market before, dating from between 1890 and 1905. The pictures are being shown in Paris from 12 to 24 March, then in Rennes from 28 to 31 March. They have a singular provenance. Paul Riff (1858-1929) was the President of the Douai Court of Appeal, and probably had a connection with the lawyer Henri Duhem, a collector and very close friend of the painter. Although there is scarcely any documentation of the relationship between Paul Riff and Henri Martin, the dedications of certain paintings are strong evidence that they were good friends. These pictures are presented in their original frames, sometimes made by Henri Bellery-

USEFUL INFO

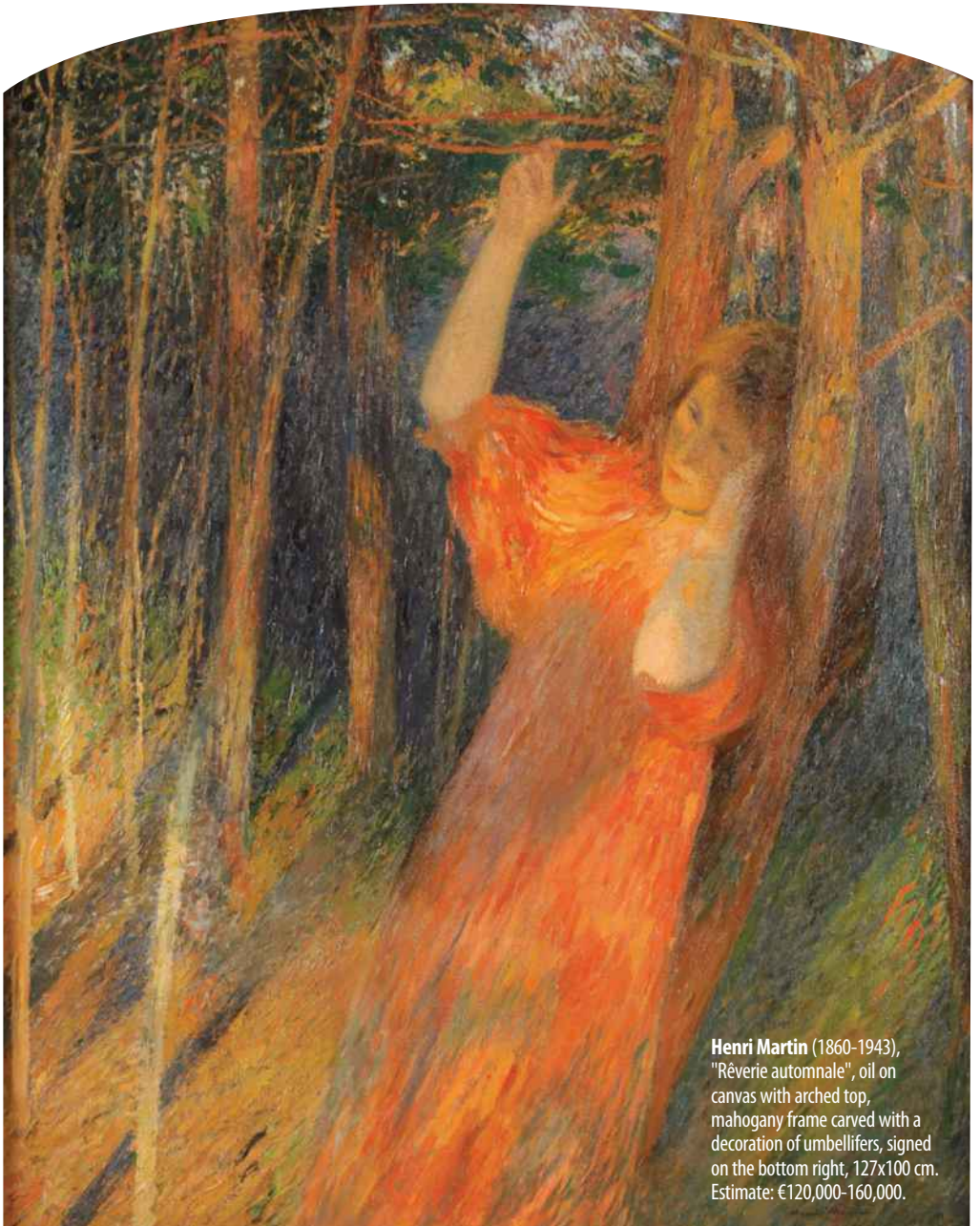
Where ?	Rennes
When ?	1 April
Who ?	Rennes Enchères auction house. Carole Jézéquel. Mr. Michel Maket
How much ?	€1.5M - 2M



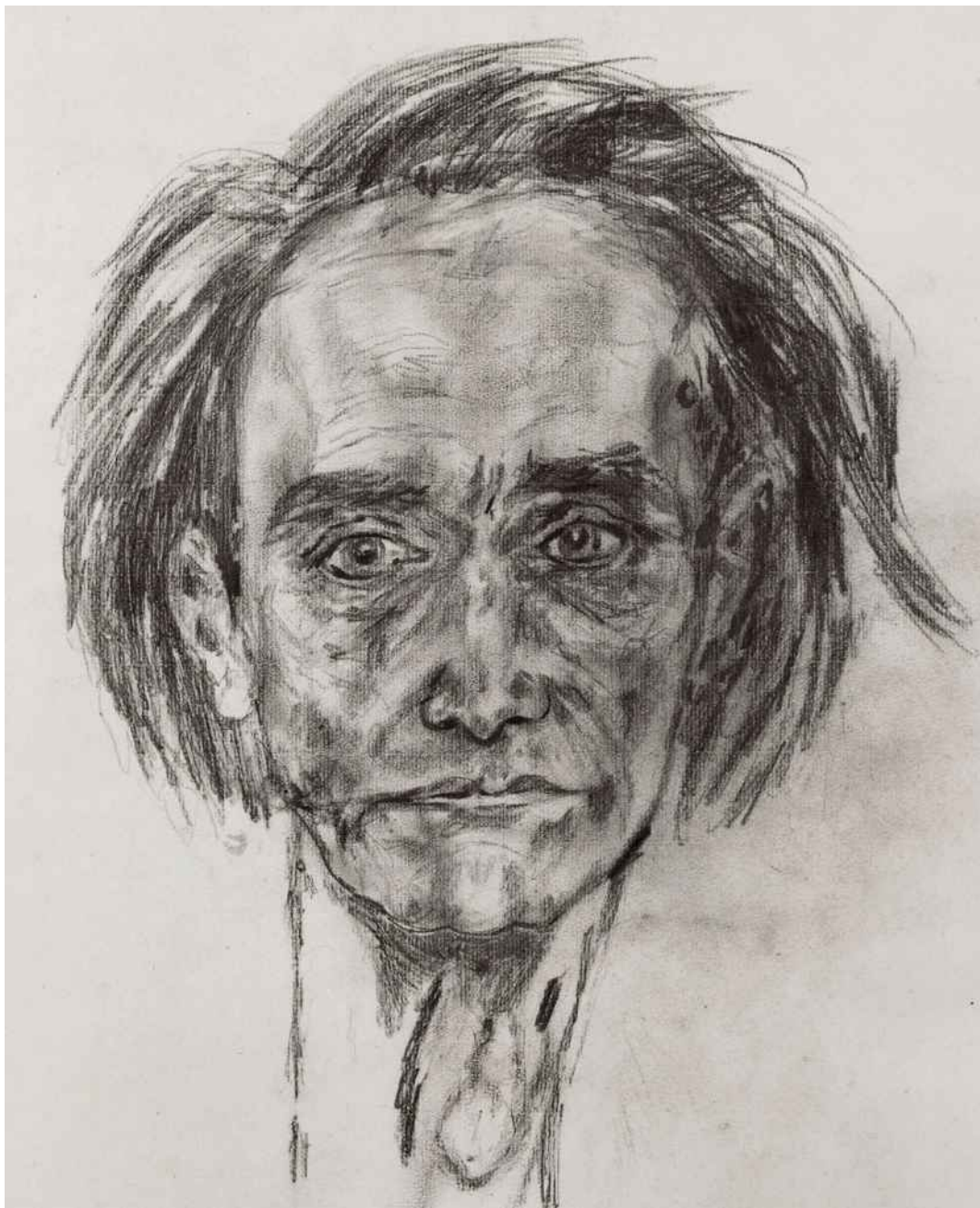
Henri Martin "Jeune fille devant le bassin de Marquayrol", oil on canvas, mahogany frame carved with a stylised floral decoration, signed on the bottom left, 66 cm x 88 cm. Estimate: €120,000 / 160,000.

Desfontaines. And now we can admire these Symbolist paintings, which have never been under the hammer before. For while many of his Pointillist-style landscapes of the Lot region painted after 1900 are found on the market (the collection includes a fine view of the "Pont de la Bastide du Vert": €80,000-120,000), his earlier works are far less common. The "Rêverie automnale" is expected to fetch €120,000/160,000, and "Clémence Isaure", a mediaevalist portrait of the woman poet from Toulouse, between €35,000 and €50,000. Also worth noting is a solemn, pensive allegorical figure of "La Justice", probably painted for Paul Riff the judge (€70,000-90,000). There are also a number of landscapes, including compositions in a more or less Divisionist style with scintillating colours, like this "Jeune fille devant le bassin de Marquayrol".

Caroline Legrand



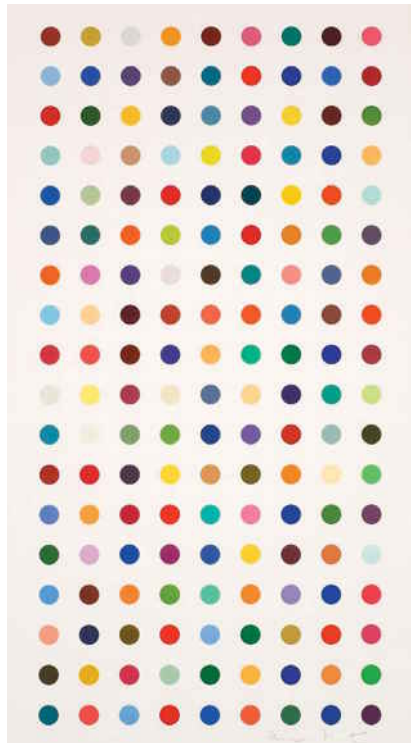
Henri Martin (1860-1943),
"Rêverie automnale", oil on
canvas with arched top,
mahogany frame carved with a
decoration of umbellifers, signed
on the bottom right, 127x100 cm.
Estimate: €120,000-160,000.



NEWS IN BRIEF

Spot Paintings

Damien Hirst is constantly getting himself talked about. With a multi-location exhibition orchestrated by the highly influential Larry Gagosian, "The Complete Spot Paintings", featuring 331 works produced by the fair hands of Hirst, and a retrospective in the spring at London's highly select Tate Modern, the enfant terrible from Leeds – in fact no longer a child! – can be found on every front. Another piece of news that may interest his fans is the sale in Paris on 13 March (Artcurial auction house) of ten rare editions of the artist, including several Spot Paintings as it happens, estimated at between €4,500 and €20,000 like "Methamphetamine", from 2004 (*Illustrated*): a selection that also includes a "Big Love" from 2010 (€15,000/18,000) and a "Kindness" from 2011 (€14,000/16,000). Simpler and undoubtedly easier on the wallet than travelling to the ubiquitous Gagosian's eleven galleries spread over three continents, Hirst, as a genius of communication, has promised anyone who completes this treasure hunt a work on paper...



Self-portrait by Antonin Artaud

This lead pencil drawing on paper by Antonin Artaud is the star in the sale of the Florence Loeb collection on 5 April in Paris (Sotheby's auction house). The poet, writer and man of the theatre was a friend of the Loeb family. He did several portraits of Pierre and his daughter Florence (one dated 4 December 1946 is in the sale, with an estimate of €200,000 – 300,000). This self-portrait (€500,000 – 700,000) was executed a few days later on 16 December, after the long years of confinement in a mental hospital in Rodez – a terrible period that had ended in May of that year, during which Artaud did an immense amount of drawings. This activity, which he continued until he died, occupied a singular, central position in his work, particularly his portraits, studied by Natacha Allet in "Le gouffre insondable de la face - Les autportraits d'Antonin Artaud" (published in 2005). They all bear witness to his passion for the face and his search for a new form of writing through the medium of drawing.

Stéphanie Perris-Delmas



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UPCOMING

Hebey Collection, cont.

Pierre and Geneviève Hebey are familiar to art lovers. Their Ruhlmann collection, sold in October 1999 in Paris, remains one of the great moments in auctioning history. In the Sixties, together with a handful of fine connoisseurs like the celebrated Rochas, Saint-Laurent and Lagerfeld, the couple began to take an interest in

works from the Art Deco period, amassing genuine masterpieces at a time when objects and furniture of this kind were still affordable. On 28 October 1999, fifty-four pieces by Jacques Émile Ruhlmann fetched a total of 44.2M French francs... But this was not the Hebeys' only area of passionate interest, as witness the 133 pieces of their collection being sold on 27 March in Paris. A lawyer specialising in entertainment and the press, Pierre Hebey began collecting modern art early on, tirelessly hunting around specialist and second-hand dealers' stores alike. For example, with his keen eye and instinct for discovery, he was the first to buy a painting by Alechinsky, as the artist recalled when he was a guest on the famous French programme "Bouillon de culture". Invited onto the same programme in 1992 at the publication of his book, the "Nouvelle Revue Française des années sombres, des



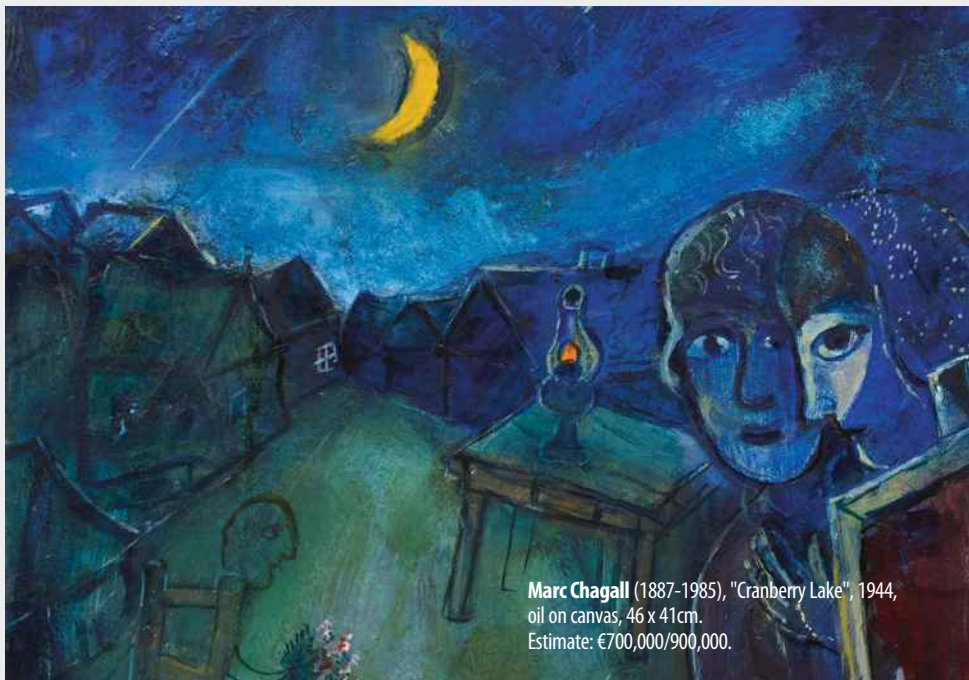
Niki De Saint-Phalle and Jean Tinguely, "Nana", 1965, sculpture in painted polyester, H.151 cm. Estimate: €100,000/120,000.

USEFUL INFO

Where ?	Paris - Drouot
When ?	27 March
Who ?	Camard & associés auction house
How much ?	€7-9M

See the catalogue : www.gazette-drouot.com





Marc Chagall (1887-1985), "Cranberry Lake", 1944, oil on canvas, 46 x 41 cm.
Estimate: €700,000/900,000.

Chagall and Bella, summer 1944

Flowers, a crescent moon, a street bordered by houses, and a couple... These motifs began to haunt the work of Marc Chagall from the 1910s onwards. The spirit of Vitebsk with its lop-sided wooden houses is as omnipresent in it as that of Bella. Far more than a beloved wife, the young woman was his muse, protector and art critic. Angelic and divine, highly cultivated and a gifted actress, this native of Vitebsk always felt a great affection for their Hasidic town, as he did, and shared his nostalgia in exile. It was a twofold exile for the artist. Having taken French citizenship in 1937, he then had to flee to the United States under the Occupation. In New York, they renewed contact with a number of Russian Jewish friends, and with painters and writers like Léger, Mondrian, Maritain and Breton. The paintings from these

years of exile in America are full of new interpretations of older paintings, particularly the "double portrait", Bella and Chagall... In the summer, they lived in the north of New York State in the Adirondacks, a region of forests and lakes recalling the landscapes of their youth. Chagall felt "like a person in love following the moon", as he wrote in 1943 to his friend Joseph Opatashu. The next year they spent the summer at Cranberry Lake. The couple joyfully welcomed the news of Paris's liberation, and began planning to return to France soon. But Bella fell ill a few days later, and died on 2 September. Chagall was devastated: he had lost his kindred spirit, his seraphic angel, the very personification of beauty and love. No longer able to paint, he wrote poetry to her. This portrait of the couple remains a moving testimonial of their last summer together.

Anne Foster

intellectuels à la dérive", Pierre Hebey confessed his compulsion for accumulating to Bernard Pivot. The couple seem to have experienced this passion in the plural. Many artists, like Clésinger, Poliakoff and Asger Jorn, are represented more once. Love doesn't count the cost. Marc Chagall holds a privileged position with no fewer than twenty works: engravings, Indian ink drawings, sculptures (a diptych of 1969 in limestone, "Jacob and Moses" €160,000/180,000) and paintings – famous ones, like "Cranberry Lake" featuring the painter and his wife Bella (see page 40). Another star is Roberto Matta, with seven works, including "Eve of the death" from 1938, which came from the former Gordon Onslow-Ford collection: this was one of the three works

presented to André Breton at the first meeting between the painter and the father of Surrealism in New York (see photo). By Niki de Saint-Phalle, there is this "Nana" of 1965, which Pierre considered the very image of liberated childhood (see photo). The collection also includes abstract art, with Fautrier, Asger Jorn, Riopelle, Karel Appel and a remarkable Tapiès from 1972 (€150,000/180,000), as well as a 1959 Luciano Fontana (€150,000/180,000), and pictures by Bram Van Velde, the painter of silence much appreciated by Samuel Beckett as well. The artist, writer and collector all knew each other, and Pierre Hebey always sought to create bridges between painting and literature.

Stéphanie Perris-Delmas



Roberto Matta (1911-2002), "Eve of the death, 1938, oil on canvas, 73 x 92 cm. Estimate: €1.5-1.8M.

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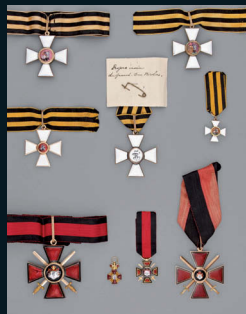
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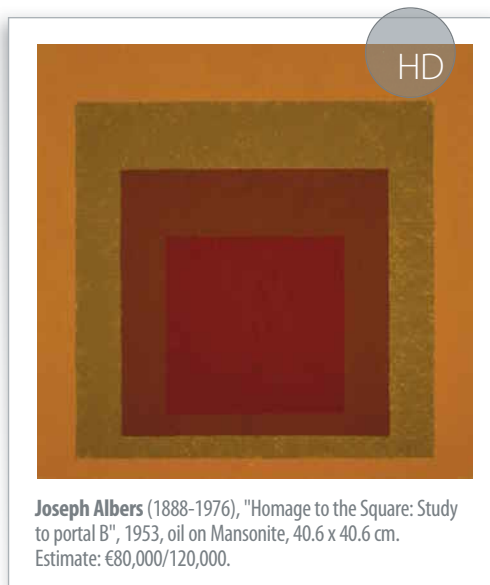
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Society of voluntary sales - Autorisation. n° 2002-280

UPCOMING

Philippe Dotremont Collection

Philippe Dotremont was a famous Belgian collector, better known in the United States than in the countries of the Old World. The Metropolitan Museum of Art in New York has a Mark Rothko and a Clyfford Still that came from his collections... In 1959, the Solomon Guggenheim Museum devoted an exhibition of twenty paintings selected from his masterpieces, where the artists included Picasso, Karel Appel, Miró, Hartung, Fautrier, Soulages and Tapiès. The catalogue, with a preface by the director, James Johnson Sweeney, and a presentation by Paul Fierens, the then director of the Royal Museums of Belgium, paid tribute to the collector's choices. Dotremont was the administrator of the sugar refineries at Grand Pont, and lived in Brussels in a modernist house designed by architect Louis-Hermann De Koninck. In 1965, a year before he died, he decided to sell the American works in his collection at a New York sale staged by the Parke-Bernet Galleries: a total of 43 pictures. Since then there have been no other sales,



USEFUL INFO

Where ? Paris -Drouot

When ? 4 April

Who ? Millon & associés auction house

How much ? €1.2M

See the catalogue : www.gazette-drouot.com

says Julie Ceccaldi of Millon & Associés. It is thus a great privilege for the Paris auction house to be selling around twenty pieces from the Philippe Dotremont collection. The star item is a "Monogold" by Klein from around 1960, i.e. at the beginning of this series where the painter reintroduced colour into his work. Klein had discovered the power of gold while working at a framing shop in 1949, and made it into a new bridge between the corporeal and the virtual. In February 2010, one of these, of identical size, fetched £1,665,250 in London. Up till now, none of the artist's Monogolds has been through a French saleroom. **Stéphanie Perris-Delmas**

Videos



Yves Klein (1928-1962), "Monogold", untitled, c.1960, gold leaf on panel, 51.5 x 44.8 x 1 cm. Estimate: €800,000/1,000,000.

UPCOMING

The collection of **Napoleon III's secretary**

This invalid's chair is aptly named, as it was intended for a person weakened by life's ordeals. The swivelling armrests, the adjustable back and foot-rest, the tray with its candleholders and the thick padding were all designed to ease the daily life of its owner. This model had the privilege of receiving an imperial posterior, that of Napoleon III, who spent the last days of his life in it, worn down by illness, during his exile at Camden Place, Chislehurst. The chair bears a brass plate with the name of the manufacturer: Ward's, a supplier to not only the British royal family but also the crowned heads of France and Russia, including "Napoléon le petit", as Victor Hugo dubbed him: Napoleon the Little. It belonged to the collection of the former private secretary of the Emperor and Empress Eugénie, Franceschini Pietri, of whom Lucien Daudet drew the following portrait: "Mr. Franceschini Pietri speaks little; he only raises his voice to say something useful and sensible; his personal philosophy, enriched by experience, has become a wisdom constantly sharpened by

Invalid's chair, with openwork brass wheel, upholstered in padded green leather, marked "Ward's patent Leicester Square London". Estimate: €15,000/20,000.



HD

USEFUL INFO

Where ?	Fontainebleau
When ?	1 April
Who ?	Osenat auction house
How much ?	€600,000

See the catalogue : www.gazette-drouot.com



the keenest mind." This trusty gentleman followed the imperial couple into their exile in England. His collection will be the focus of a glittering sale on bringing together historical memorabilia of the imperial family, including portraits of Eugénie and Napoleon III by Winterhalter (€60,000/80,000), some of the Empress's clothes and notably the painting of the "Peloton des étendards des Cents-Gardes revenant de la revue sur les Champs-Élysées" by Paul-Albert Girard (€120,000/150,000), described in the catalogue as the only one of its kind in the world... A detail that should carry weight in the final debate! **Stéphanie Perris-Delmas**

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UPCOMING

Memories of Zanzibar by **Irma Stern**

Bonham's specialises in paintings by the South African artist Irma Stern, and posts the best results for this painter - as we are told in the artist's profile on Artnet. In March 2011, her "Arab Priest" of 1945 garnered a tidy sum: £3,044,000, as did "Bahora Girl", also sold by the British auction house in October 2010, at £2,372,000. The works produced after the war by this artist of German origin are undeniably the most famous. She finally obtained the recognition she deserved during the Forties, when she was exhibiting works with their resolutely modern view of the African continent all over the world. Stern is now the figurehead of South African painting, and a museum bears her name in Cape Town. She spent her childhood in the territory of the "rainbow nation", and left her native country after the Second Boer War. In Berlin, then Weimar, she studied painting with the Expressionist artist Max Pechstein. She eventually returned to South Africa while continuing to travel in Europe, the Congo, Senegal, Zanzibar and many other countries. Her journeys enabled her to



Irma Stern
(1894-1966),
"The Pink
Sari", 1947,
oil on canvas,
original
Zanzibar
frame.

USEFUL INFO

Where ?	London
When ?	21 March
Who ?	Bonhams auction house
How much ?	£800,000/1,200,000

amass a wide range of objects – she was also a collector – and provided her with subjects for works that were ethnographic without being anthropological, and exotic rather than decorative, like this enchanting woman in a pink sari painted in 1947, probably for her European exhibition tour. The picture was acquired directly from the artist in around 1961. As she often did with the works she considered her best, she made it a frame using woodwork brought back from her stays in Zanzibar in 1939 and 1945. These trips made a profound impression on Stern's colourful work.

Stéphanie Perris-Delmas

UPCOMING

Barilla Collection

If your name is Barilla and you love ceramics, how can you not own a porcelain group called "The Spaghetti eaters"? The subject designed by Giuseppe Gricci in Naples in around 1759 was created in about 1770 in the Buen Retiro porcelain factory (£15,000-25,000). A descendant of the famous dynasty making pasta in Parma since 1877, Giovanni Barilla settled in Switzerland in the early Seventies, left the food industry for finance, and began to collect. He shared this activity with his wife, who was passionately interested in porcelain – to such an extent that, with the help of specialists like Hugo Morley-Fletcher, she built up one of the world's largest collections. It mainly consists of Meissen, Capodimonte and Buen Retiro pieces, especially statuettes, and Commedia dell'Arte characters in particular. We thus find pieces here from the "Duke of Weissenfels" series (each worth between £4,000 and 8,000) modelled by Peter Reinicke under the supervision of Johann-Joachim Kändler. We owe several pieces to the latter, who is well represented in the collection, including a "Harlequin with pug" dating from around 1738-40

USEFUL INFO

Where ?	London
When ?	14 March
Who ?	Sotheby's auction house
How much ?	Over £2.5 M



Capodimonte group called "The Rat-Catchers" (*I Cacciatori di Topi*), modelled by Giuseppe Gricci, circa 1750. Estimate : £60,000 - 80,000.

(£25,000/35,000). The Commedia dell'Arte also inspired the Capodimonte factory designers, to whom we also owe various scenes of domestic life, such as an amusing "Ratcatcher" modelled by Giuseppe Gricci (illustrated). Meanwhile, Hösch factory items were only produced during a very short period, hence their rarity – and their price, judging by this "Dottore Boloardo" by Johann Christoph von Lücke (c.1752) estimated at £30,000-40,000. While Gabriella Barilla was partial to ceramics, her husband was fascinated by furniture in a wide range of fields, collecting pieces of elegant austerity like this Venetian mid-18th century bureau-cabinet in fruit-tree wood (£100,000-150 000). With over 400 lots, this is a refined and classical collection that should receive an enthusiastic welcome.

Xavier Narbaitz

UPCOMING

Session in **Hong Kong**

This dense four-day sale session looks set to raise a total of over two billion Hong Kong dollars! It will feature all the specialities whose prices have gone through the roof over the past years, thanks to local enthusiasts (especially Chinese works of art), as well as other items that also attract them, like jewellery, watches, and of course, wines. In fact, wines kick off the series of sales on 31 March and 1 April, firstly with the dispersion of a cellar from America. Here we can note some 1982 Léoville Las Cases (HK\$22,000-32,000 the dozen) and some prestige Veuve Clicquot champagne: "La Grande Dame" cuvée of 1990 (6 magnums: HK\$12-18,000). That's sure to put buyers in a good mood for the next day's sales, where the theme is modern and contemporary art. Here we find some magnificent works, including "Big Family: Family No.2", a Zhang Xiaogang from the "Bloodline" series (HK\$25-35M), "A good dog" by Liu Wei (HK\$12-15 M), a large-scale Zao Wou-Ki of 1986 (HK\$18-28M) and "Plus loin", a Chu Teh-Chun of 1978 (HK\$6-8M), together with two scrolls, each expected to fetch between HK\$5 and 7M: one by Zhang Daqian of a



Zhang Xiaogang (b. 1958), "Bloodline - Big Family: Family No.2", 1993, oil on canvas, 110 x 130 cm.
Estimate : HK\$ 25-35 millions.

"Lotus in the wind", the other by Fu Baoshi of "Mount Lu". The third sale is devoted to jewellery and watches, and on 4 April there is a dispersion of Chinese works of art. Worth noting is an exquisite zitan box from the Jiajing period inlaid with a delicate mother-of-pearl and semiprecious stone decoration (HK\$18-25 M). The ceramics are just as impressive. Here the star lot is a Song bowl (HK\$60-80M) in bluish celadon; but we cannot ignore a flask from the Yongle period (HK\$15-20M), contemporary with a wide dish (HK\$50-80M), nor a bowl with foot and a dragon decoration, this time from the Xuande period (same estimate). These two pieces belong to the Meiyintang collection, of which the third section is up for sale.

Xavier Narbaitz

USEFUL INFO

Where ?	Hong Kong
When ?	31 March/4 April
Who ?	Sotheby's auction house

UPCOMING

The Shoshana collection

The Shoshana collection sale will be the numismatic event of the season, or even the decade! This ensemble, built up over more than forty years by a Californian collector, looks set to surpass the famous Abraham Bromberg collection, and that's saying something! Non-specialists should know that the Bromberg dispersion in 1991 and 1992 was up till then considered the biggest sale of Jewish coins in the world. The Shoshana collection brings together some 2,300 coins, relating more than 11 centuries of Jewish history. It will be sold in New York on 8 and 9 March by Heritage Auctions. Built up with advice from Dr Paul Rynearson (also the author of the Bromberg catalogue), the collection stands out particularly for the huge variety of coins dating from wars between the Romans and the Jews. It is also remarkable for the group of Judaea Capta issues struck by the Flavian emperors to commemorate their victory over Judaea. Particularly admirable is this aureus of Titus

dating from AD 70, i.e. before or during the siege of Jerusalem (\$475,000). Also worth noting: a collection of Herodian coins struck under Herod Antipas or Herod Philip. Estimates range from \$200 to \$950,000. Pride of place goes to this Shekel of Israel, year I, discovered at the end of the Seventies. The only other extant example is now in the Israel Museum of Jerusalem... **Stéphanie Perris-Delmas**

USEFUL INFO

Where ?	New York, Ukrainian Institute of America at the Fletcher Sindair Mansion
When ?	8-9 March
Who ?	Heritage Auctions

THE SHOSHANA COLLECTION OF JUDEAN COINS

March 8-9, 2012
NEW YORK, NY



Online auction Thursday, March 15, 2012



Jean-Léon GERÔME - *La Fuite en Egypte* - Oil on canvas - Signed lower right - 79 x 130 cm.
50 000 / 70 000 €

Salon of 1897: «"La fuite en Egypte", by Mr. Gerome, is a poetic landscape at night, the fugitives pass into the blue twilight of evening of Egypt ...»

Bibliography: G. Mr. Ackerman, Jean Leon Gerome, Tours, 2000, p. 346, No. 439.

Expert : René MILLET

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Otto Dix with his uli figure.



DR

UPCOMING

"Uli, for sure you are a great god"

With their powerful plastic qualities and alchemy of colours, Oceanic arts exercise a real fascination to this day. In the early 20th century, many artists were captivated by the masks and statuettes made by inhabitants of the Bismarck Archipelago. We often talk of the Surrealists, starting with André Breton, but German artists, particularly the Expressionists, were among the first to take an interest in these sculptures from New Ireland. We should remember that the eastern island was a German colony from 1880 to 1914. The artist Emil Nolde took part in a scientific expedition, from which he returned after six months deeply marked by Melanesian art. Many large collections of objects were built up during those years, as shown by the variety of public and private collections today. Therefore, this uli figure, the star of the next Lempertz sale in Brussels, is of interest for more than one reason: not only for its undeniable aesthetic qualities, but also for its origin, as it belonged to the Expressionist painter Otto Dix, who acquired it in 1940 (see photo). At the time, the

USEFUL INFO

Where ?	Brussels
When ?	31 March
Who ?	Lempertz auction house
How much ?	€700,000/900,000



HD

Commemorative uli figure, New Ireland, 19th century, wood (Alstonia), shell inlays, fibres, red, white and black pigments, 127 cm.

German cultural elite were interested in primitive societies and their objects. In 1926, the dealer Alfred Flechtheim (of whom Dix painted a celebrated portrait) staged an exhibition entitled "Südsee-Plastiken" with some 184 specimens, including ten or so uli figures. The catalogue has been written by Carl Einstein, the famous author of "La sculpture nègre" (Negro Sculpture). This uli figure, representing the strength and power of the head of the clan, belongs to the static type. There are a dozen different types, with different arm positions, the presence of "little children" beside the subject, and so on. The one belonging to Otto Dix can be compared with a specimen brought back by Ada and Emil Nolde from their voyage.

Stéphanie Perris-Delmas

DROUOT.COM





AUCTION RESULTS

FIND AUCTION RESULTS ON THE INTERNET

W

RESULTS

Aston Martin, Bentley...

The proceedings opened at the Halle Freysinnet for a sale that drummed up €7,198,038. No fewer than fifteen bids went over the €100,000 mark. And a fine British car took pole position with the €1,012,000 fetched by a 1961 Aston Martin DB4GT Coupé. This was the competition version of the DB4 launched in 1958, with a lighter body and prepared engine equipped with a twin-ignition cylinder head and three Weber 45 DCOE carburetors, enabling it to deliver 302 hp. This model was one of the thirty produced with a left-hand drive. It was entirely restored in 1997, when the cubic capacity was also revved up to 4.2 litres. It was given a further overhaul in 2004. This car took part in numerous Tour auto, winning in the Regularity class in 2005. Purring into second place, at €615,250, came another British car: a 6½/8 litre Bentley Le Mans tourer built from parts by the collector David Llewellyn. He erected a replica Vanden Plas-type coachwork on one of 97 12-foot

USEFUL INFO

Where ?	Paris - Halle Freysinnet
When ?	2 February
Who ?	Bonhams auction house
How much ?	€7,198,038



€1,012,000 Winner of the 2005 Tour Auto Regularity Class, 1961 Aston Martin DB4GT Coupé Chassis n°DB4/GT/0142/L Engine n° 370/0143/GT.

wheelbase chassis delivered in 1929, and modified the 8-litre engine to make it even more powerful. At €471,500 a 1966 AC Shelby Cobra 427 roadster suddenly emerged. This had been delivered to the endurance driver Claude Dubois, the distributor of the make in Europe. The car had only had one owner, a Belgian, who had changed its engine twice.

Sylvain Alliod

RESULTS

And the winner is – **Ferrari!**

Staged as part of *Rétromobile*, this sale raised a total of €13,921,473: the highest amount ever recorded in France for a sale of collector cars. Twenty-four six-figure bids were registered, and one of over a million Euros. At €4,507,100, this went to the Spyder Ferrari 250 GT California shown in the photo, which boasted a glamorous pedigree as well as technical perfection, as it once belonged to Roger Vadim, the film director with a string of female conquests. It is one of 47 copies of this legendary car, produced on the same chassis as the "Tour de France" competition Berlinette. This constant link between racing Ferraris and those designed for the road consolidated the Italian carmaker's success. Another Ferrari raised sparks at €477,478: a 1956 250 GT Boano coupé, one of eight with a racing history. Only 88 copies of this model were produced. Also worth noting: €374,561 for a 1989



€4,507,100 Ferrari 250 GT California Spyder, 1959, formerly owned by Roger Vadim, V12 3-litre engine, with factory hard-top. World record for the model.

USEFUL INFO

Where ?	Porte de Versailles
When ?	3 February
Who ?	Artcurial - Briest - Poulain F. Tajan auction house
How much ?	€13,921,473

Ferrari F40, delivered new to the company's driver, Nigel Mansell. Here speculative fever reached its height for the prancing horse brand, as the car had been the focus of a Homeric struggle. According to the press of the time, it had been sold for at least one million pounds! Old-timers from between the wars were also well represented, led by a 1937 540 K Mercedes at €494,630, with a four-seater "cabriolet B" body. This had belonged to the Portuguese Consul in Hamburg before joining one of the Rockefeller family garages in America. It was restored in 1991. It is black and grey with a red leather interior and a mother-of-pearl dashboard, while its 8-cylinder engine is equipped with a compressor: the guarantee of a roaring performance.

Sylvain Alliod

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RESULTS

Secrets at **Bou-Saâda**

In 1884, Bouguereau's pupil Étienne Dinet stayed for the first time in Southern Algeria, together with the painter Lucien Simon and his brother, a learned entomologist on a mission in the Sahara desert. The next year, a scholarship enabled him to explore Laghouat and the Mزاب region. When he returned to Paris, Dinet exhibited his first Orientalist paintings including "Les Terrasses de Laghouat", which was bought by Léonce Bénédite, the curator of the Musée du Luxembourg. Together, in 1893, they founded the Société des Peintres Orientalistes Français to support artistic studies in the Maghreb. Enthralled by life in this country, Dinet learned Arabic to get a better grasp of Islamic culture. From 1885 onwards, he divided his time between France and the Algerian Sahara, where he stayed with the family of Sliman Ben Ibrahim, his guide, friend and collaborator. A pioneer of Orientalism, Dinet bought a house at Bou-Saâda in 1905, and two years later built the Villa Abd-el-Tif (modelled on the Villa Medici) in Algiers. He converted to Islam, and



Étienne
Alphonse Dinet
(1861-1929),
"Petites voisines
causant sur les
terrasses", oil on
canvas, signed,
80 x 64 cm.

USEFUL INFO

Where ?	Vannes
When ?	4 February
Who ?	Jack-Philippe Ruellan auction house. Mr. Benchikou
How much ?	€582,424

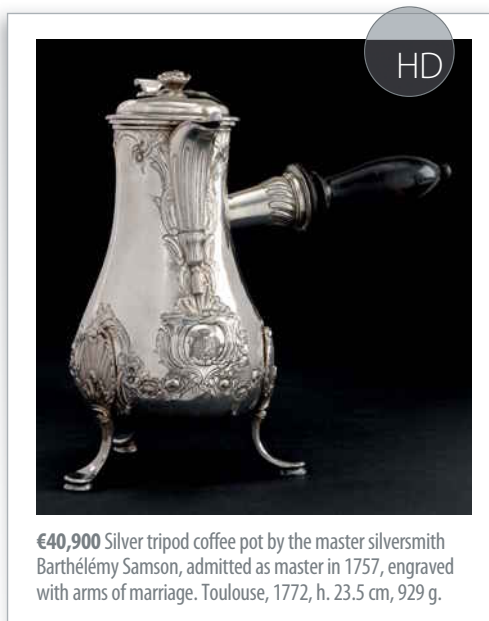
changed his patronymic in 1913 to Nasreddine Dinet. In 1929 he was buried in the Koumba mortuary he had built at Bou-Saâda. Ever in quest of the authentic, the artist transcribed the various aspects of social and religious life. He brilliantly painted scenes of daily life, like this picture, estimated at around €250,000. The composition is infused with an expressionistic luminism, and its joyful colours reflect all the vitality and spontaneity of youth. After a fierce battle, a French buyer finally wrested it from the international market at double its estimate.

Chantal Humbert

RESULTS

Édouard Cochet collection €5.34 M

This month, the last two sales in the dispersion of Édouard Cochet's silverwork and ceramic collection took place. This oil magnate was an engineer and geologist, who in the Sixties perfected a search technique based on the analysis of drilling sludge. He was also a demanding art-lover with a discerning eye - as witness the €5,341,447 totalled since last November by the five sales needed to auction off these collections. The reigning speciality of the collection, silverware from the 17th and 18th centuries, raised €549,052 at this last sale. Provincial silverwork was in the spotlight with €40,900 for a tripod silver coffee pot from Toulouse (*illustrated*) by Barthélémy Samson, engraved with arms of marriage. It is chased with shells, acanthus leaves and branches of flowering rose bushes, and has a wooden handle on the side. Bordeaux scored €18,600 with a pair of plain candlesticks (560 g - 1684-1687) by Antoine Feydeu. With



€40,900 Silver tripod coffee pot by the master silversmith Barthélémy Samson, admitted as master in 1757, engraved with arms of marriage. Toulouse, 1772, h. 23.5 cm, 929 g.

USEFUL INFO

Where ?	Paris - Drouot - Room 1
When ?	9 February
Who ?	Frayse & Associés auction house. Mr. Vandermeersch
How much ?	€773,484

a square canted base and baluster shaft, these are emphasised with simple fillets. We leave the wine slopes for Besançon, with the €19,800 fetched by a silver teapot (487 g - 1743) by Jean-François Mâle, engraved at a later date with arms and a motto. Standing on a plaque, it has a very sober model, the lid emphasised with gadroons, the handle attachments in the form of griffin's heads with fleurons and gadroons, repeated around the spout, with a plume. Paris was nonetheless in the running, with €17,300 for

an austere ewer in plain silver (790 g - 1728-1729) by Antoine Bingant and €12,000 for a silver covered bowl (1.3 kg - 1755-1756) by Michel Delapierre with an appliqué flowering branch and rocaïlle decoration.

Nevers €44,500

Ceramics closed the proceedings with French and European earthenware, which raised a total of €773,484. Nevers took first place, garnering eight five-figure bids. €55,150 went to a scalloped rim polychrome salad bowl with "pont de Nevers" (illustrated) decoration, and the inscription "Étienne Maurice 1790", also featuring a fleet of boats in front of the town – a rarity in this type of model. A salad bowl with polychrome revolutionary decoration and the inscription "Jean duc 1792 mari, duc", with symbols of the three orders, fetched €43,400. The Musée Carnavalet has another model in the name of Jean Duc, dated 1793. The salad bowl of c.1800 decorated with a military troop led to a battle, and was finally carried off for €38,400. A revolutionary patronymic jug from 1793, with a Virgin and Child holding a pike with a Phrygian cap, pulverised its estimate at €22,300. With the other earthenware centres, we start with €24,780 for a Niderviller terrine dish from c. 1750 in the form of a naturalistically treated boar's head. Rouen saw a pair of helmet jugs of c. 1710-1720 by Poterat triple their estimate at €18,600. These have a monochrome decoration of twining ironwork and foliage with bearded masks under the spout, emphasised with the arms of marriage of the Estampes and Chalons families.

Sylvain Alliod

Cochet Collection: key figures



Silverwork: €3,961,313.

9 November and 7 December 2011, 8 February 2012
€210,664 Louis II Samson (1710-1781), Toulouse, 1763, silver ewer with the arms of the families Mengaud de Lattage and Delmas de Boissière.

Céramics: €1,380,134

10 November 2011 and 9 February 2012
€61,960 Germany, Meissen, c. 1745, pair of wolf and she-wolf statuettes in porcelain.



€55,150 Nevers, large salad bowl with scalloped rim and polychrome "au pont de Nevers" (*Nevers Bridge*) decoration, late 18th century, Diam. 35.5 cm.

RESULTS

The far reaches of **the Middle East**

This sale devoted to Eastern and Islamic arts raised a total of €1,318,511. The sale included three resounding six-figure bids and fourteen at five figures, although the Hellenistic silver libation cup found no takers. The highest bid, €211,200 was a princely one, as it went to the statuette of the Bactrian Princess (illustrated). Her title was actually usurped... for in the end, she belongs to a group of works – of which no more than seventy are known – from the Oxus civilisation in Central Asia. Nourished by contributions from Mesopotamia and Elam, it prospered between 2300 and 1700 BC. Agnès Benoit, the author of an in-depth study on another example pre-empted by the Musée du Louvre at Drouot on 26 February 2003 (€347,200 Boisgirard), suggested re-naming these figurines "divinities of the Oxus" ("Princesse de Bactriane", Musée du Louvre - Somogy, 2010), and in fact, the context of the examples discovered in recent archaeological digs indicates that they were objects of worship. Moving to



€211,200 Bactrian Princess, 3rd millennium BC, composite statuette in grey chlorite and white calcite, 14.5 x 15 x 10.5 cm.

USEFUL INFO

Where ?	Paris - Hôtel Marcel-Dassault
When ?	8 February
Who ?	Artcurial - Briest - Poulain F. Tajan auction house. Ms Kevorkian
How much ?	€1,318,511

Southern Arabia now, we find at €136,900 a plaque from the end of the first millennium in bronze with a green patina, containing ten lines of dedicatory inscriptions in relief in Qabatanic characters. Qabatanic is one of the four epigraphic South Arabian languages, together with Sabaic, Hadramatic and Madhabic. Meanwhile, the arts of Islam were dominated by a surprise bid of €136,900 for a post-Sassanid bowl from the 7th/8th century in olive-greenish glass decorated with two rows of appliqué discs. It had been estimated at €5,000.

Sylvain Alliod

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RESULTS

Michel Rullier collection €3.89 M

€22,850 Wrought iron coffee or spice mill with silver damascene decoration, damascened boxwood handle with poppet, stamped with the initials "P.A.V", France, 17th century, Louis IX period, h.19,6 cm.

A saga of bids that spoke of iron and other metals came to a close this month in Paris. It recounted the dispersion of the collection brought together by Michel Rullier over some fifty years. This antique dealer from Poitiers, a specialist in the High Renaissance and the 18th century, collected nearly 2,000 objects, most of them made of iron. "I love metal, and iron is a beautiful material," he said in an interview with *La Gazette Drouot* in 2009. "What people may be don't realise is that an iron ring is a hundred times more difficult to produce, with the same degree of perfection, than a ring in platinum, gold or silver... and also a hundred times more uninteresting to the public, which enabled me to acquire high-end objects a hundred times cheaper than low-end objects in a much sought-after field!" The sale of his collection has clearly changed this state of affairs in setting a new rate for these objects – for it has totalled €3,897,060. The fourth and final chapter in the Michel Rullier collection ended with a total of €482,486. The prize bid, at €22,850, went to a Louis XIV wrought iron coffee or spice mill with refined silver damascene decoration (illustrated). It is cylindrical and ornamented on three levels with floweret-decorated panels in a diamond-shaped medallion or a quatrefoil motif. The boxwood poppet handle is also damascened and bears the initials "P.A.V." A late 16th century South German door lock stashed away €13,300. This is in wrought iron, its exposed surfaces etched with the bust of a helmeted man, and a woman emerging from a leafy base in a foliated framework, also leafy, enlivened with birds, on a matt background. The three-pin mechanism is mounted on a spring. One section was dedicated to

Four sales

10 March 2010: €1,284,616

19 May 2010: €937,150

9 February 2011: €1,194,958

7 February 2012: €482,486

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pewter ware, the star piece being, at €19,000, a ewer on a pedestal of c. 1590 from Montbéliard bearing the initials of François Briot. This is inspired by antique models in both its shape and its rich Renaissance relief decoration showing the theological virtues. François Briot was also at the origin of the other five-figure bid for pewter ware, €15,200, which this time went to a dish of c. 1590 with relief decoration on the boss of an allegory of Temperance, surrounded with allegories of the four elements, Wisdom and Dialectics. The arts of the fire were not limited in this last sale to metal, as it also featured earthenware items. One bidder splashed out €21,600 on an 18th century talking fountain and its basin from Ligron in the Sarthe region, in cream ceramic with polychrome decoration on a cream background. Oval shaped with a flat back, it has a broad handle and three



€13,325 Etched wrought iron door lock, three-pin mechanism mounted on a spring, decorated with a helmeted male bust and a woman in a leafy setting, South Germany, late 16th century, 26 cm x 22 cm.

orifices, including two with modelled masks, and the decoration is rounded off with three fleur-de-lys and an upside-down china ornament heart, while the cover has a modelled frog flanked by two lizards. The front side bears a dedication to Anne Despèray, the widow Duguay, dated 1780, while the back and cover bear the names of the potters and the sculptor. **Sylvain Alliod**

USEFUL INFO

Where ?	Paris – Drouot - Room 1-7
When ?	7 February
Who ?	Frayse & Associés auction house. Ms Houze
How much ?	€3,89M

NEWS IN BRIEF

HD



Stamp of the Emperor Qianlong

In Paris this year, this small-format vase started the spiralling prices of Chinese results with high added value. Estimated at no higher than €3,000, it was fiercely disputed up to €384,400 on 10 February at Drouot (Lasseron & Associés). In porcelain, from the Famille Rose, its base features an apocryphal stamp of the Emperor Qianlong (1735-1796), undoubtedly one reason for the enthusiasm it raised. In addition, its main side shows a traditional decoration of rocks and flowers, while on the other side appears a poem... The place and importance of calligraphy in Chinese art is well-known. Qianlong was himself an erudite poet and calligrapher, the author of no fewer than three collections of essays and five albums of poetry. In the 18th century, the technical perfection of Chinese porcelain, in terms of both paste and glazing, meant that it could be used as a support for writing and painting. Chinese ornamentists drew on the beauty of the written language to make it into a decorative pattern, often full of symbolic meaning.

Sylvain Alliod

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from 10 am to 1 pm and from 3 pm to 6 pm.

The Sunday 1st April from 10 am to 12 pm.



€62,498 Guillaume Apollinaire (1880-1918), "Le Maréchal des logis au masque d'Espérance", original drawing signed and dated "Guillaume Apollinaire pinxit 1916", watercolour, preparatory lines in lead pencil, 19.5 x 12.5 cm (detail).

RESULTS

Franca and Pierre **Belfond Collection**

If you are a publisher, what could be more natural than collecting drawings... by writers? This was the highly original direction taken for 40 years by Pierre and Franca Belfond, the publishers in 1991 of Serge Fauchereau's book "Peintures et dessins d'écrivains" (Paintings and drawings by writers). Bidders went wild, taking the total for this collection up to €1,570,266 (85% in lots - 133% in value). No fewer than six world records were broken and eighteen of the 135 lots presented went to institutional collections. The Verlaine - Rimbaud couple were as ever the subject of keen attention, with the highest bid, €285,600, going at nearly double the low estimate to the "Jeune cocher de Londres" executed by Rimbaud in 1873, during a stay in London. This is a world record for a drawing by the poet. Only five documents illustrated by Rimbaud have been listed by Jean-Jacques Lefrère, the author of "Dessins d'Arthur Rimbaud" (Flammarion, 2009). The caption of this drawing is an autograph, while the indications of artist,



date and place are probably in Verlaine's hand. Verlaine kept it with him until the day he died. He himself garnered €137,900 in three lots, the star number at €68,694 being a leaf taken from the painter Félix Régamey's autograph book, with a portrait of Napoleon III

USEFUL INFO

Where ?	Hôtel Marcel-Dassault
When ?	14 February
Who ?	Artcurial – Briest - Poulain F. Tajan auction house. Mr. Nicolas
How much ?	€1.57 M

after Sedan on the front, accompanied by a ten-line poem by Verlaine signed François Coppée, whom he parodies; and on the back a self-portrait as a cherub with a pipe. This leaf was adorned on 10 September 1872, when Rimbaud and Verlaine were visiting the painter. In this chapter of "accursed poets" we can note €68,694 for a drawing in lead pencil, pen and ink by Baudelaire, a "Portrait de Jeanne Duval": "the only woman I ever loved", as he told Narcisse Ancelle in June 1845. Still in the 19th century, we can cite the sum of €19,126, exceeding its estimate, fetched by a watercolour with dendrite effect highlights by George Sand: an abstract before its time, entitled "Tache". This comes from an album compiled in around 1874-1875, into which Sand may have inserted older works.

"La Vierge" by Jean Cocteau

The second six-figure bid in the sale, €217,398 was a world record for Cocteau's drawings. It concerns an album entitled "La Vierge au g. c." ("g.c." in the captions refers to "grand cœur", meaning "big heart", whereas "g.c." in the drawings refers to "grand con", meaning "big fool") dated Toulon, 1931 and containing 21 compositions. These are blistering high society caricatures featuring his former friend, the Comtesse Laure de Chevigné, a descendant of the Marquis de Sade, alongside Étienne

de Beaumont, Coco Chanel and Anna de Noailles. Cocteau was being treated for typhoid fever at Toulon hospital when he created the album. Guillaume Apollinaire was also acclaimed, totalling €195,700 in five lots, with a bid of €62,498, struck twice by the hammer, representing a world record for his drawings. This sum was raised by both the 1916 watercolour and lead pencil drawing "Le Caporal de la Légion" [Blaise Cendrars] and "Le Maréchal des Logis au masque d'Espérance" executed the same year with identical techniques. Two other watercolours by the poet from 1916 represented the most valorous purchases made by an institution, the Musée de l'Armée paying €37,714 for an "Autoportrait en cavalier masqué décapité" and €22,844 for an "Autoportrait en canonnier". Meanwhile, Proust totalled €88,700 in four lots, the prize going at €37,714 for a pen and ink drawing of an automobile, "Avec les pneus Michelin l'intrépide sportman et sa frêle épouse peuvent faire du 50 à l'heure..." (With their Michelin tyres, the intrepid sportsman and his frail wife can drive at 50 an hour...), a caption in the style of Emmanuel Poiré better known under the pseudonym of Caran D'Ache. A Dadaist touch was added by Tristan Tzara - €35,700 in two lots - with €19,126, a world record, for a sheet of pink flexible cardboard covered on both sides with some fifty drawings from around 1918.

Sylvain Alliod



€217,398 Jean Cocteau (1889-1963), "La Vierge au g. c.", 21 original drawings dated "Toulon, 1931. Clinique". Here Etienne de Beaumont, Arthur Mugnier and the Virgin.

NEWS IN BRIEF



€108,000 Book containing drawings of artillery devices currently in use, with their accessories, on a scale of 1/8, executed by the students of the Second Cadet Corps in the class of Stabs-Kapitan Efimov II. Dated 1800, manuscript, large oblong in-folio, red morocco binding by Frédéric Reeb in Saint Petersburg.

The art of war in images

This manuscript, mainly consisting of plates of drawings and watercolours, bears the ex-libris stamp of Tsar Alexander II (1855-1881): enough to justify its sale at €108,000 on 10 February in Paris (Drouot, Fraysse & Associés), after a high estimate of €50,000. Not to put too fine a point upon it, the book illustrates the art of war, with 94 plates depicting pieces of artillery, beautifully executed in 1800 by students in the Second Cadet Corps. On 10 March 1800, by order of Paul I, the Artillery and Engineer Cadet Corps became

the Second Cadet Corps, including a brigade of grenadiers and three brigades of musketeers. Here we see items of artillery, sketches of cannons, mortars, "licornes" (a type of cannon), gun carriages and pontoons, with each plate signed by its artist. While most consist of genuine engineering drawings, others have a more sympathetic or even bucolic feel to them – for example, the drawing of a floating bridge also shows wooded banks and distant scenes, inviting the viewer to explore the far reaches of the Empire. S. A.

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ABSTRACT AND CONTEMPORARY ART



Nicolas de STAEL. « LE LAVANDOU », 1952. Oil on panel signed, titled, dated and dedicated on the reverse. 12 x 18 cm

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RESULTS

Street art? We do care a rap!

Contemporary urban art, usually called "street art", has the wind in its sails at the start of this season. Before a tightly-packed room, the 85% of lots sold brought in €1,010,180, with the total of low estimates not exceeding €690,000. Nicknamed the "Godfather of Graffiti", Seen achieved a world record at €96,000 with the painting shown in the photo, "Superman Who". This 2009 aerosol painting comes from a London collection. Seen is one of the pioneers of street art; he started painting graffiti in New York subways in 1973, at the age of 12. As we see with this Spiderman, he also draws inspiration from popular culture – more precisely, the world of American comic strip superheroes. Similar to his first tags, "Graffiti explosion 2", Seen's 1984 aerosol painting on canvas, went up to €43,910. Comparable with an eponymous work of 1983, this is formed from the letters of his name, which appear tightly framed by aerosol spray cans. Another historical figure, Taki 183, made a splash with



€96,000 Richard Mirando, aka Seen (born in 1961), "Superman Who", 2009, paint and aerosol on canvas. 220 x 220 cm. World record for the artist.

USEFUL INFO

Where ?	Paris - Hôtel Marcel-Dassault
When ?	15 February
Who ?	Artcurial—Briest-Poulain-F. Tajan auction house
How much ?	€1,010,180

€56,300 for an aerosol painting on canvas from 2002. He is considered the first New York graffiti writer; the New York Times devoted an article to him in 1971. Coming from the punk/skate scene of the late Eighties, Shepard Fairey, aka Obey Giant, garnered €43,900 with "High Time for Peace Stencil", a stencil, aerosol paint and collage on paper from 2006 inspired by the propaganda of totalitarian regimes. This was the second highest world score for the artist. The French scene was dominated by the €24,083 fetched by an acrylic and aerosol paint on canvas by Speedy Graphito, "Bad Influence", dated 2011, showing Tom the cat and a disillusioned Hello Kitty.

Sylvain Alliod

NEWS IN BRIEF

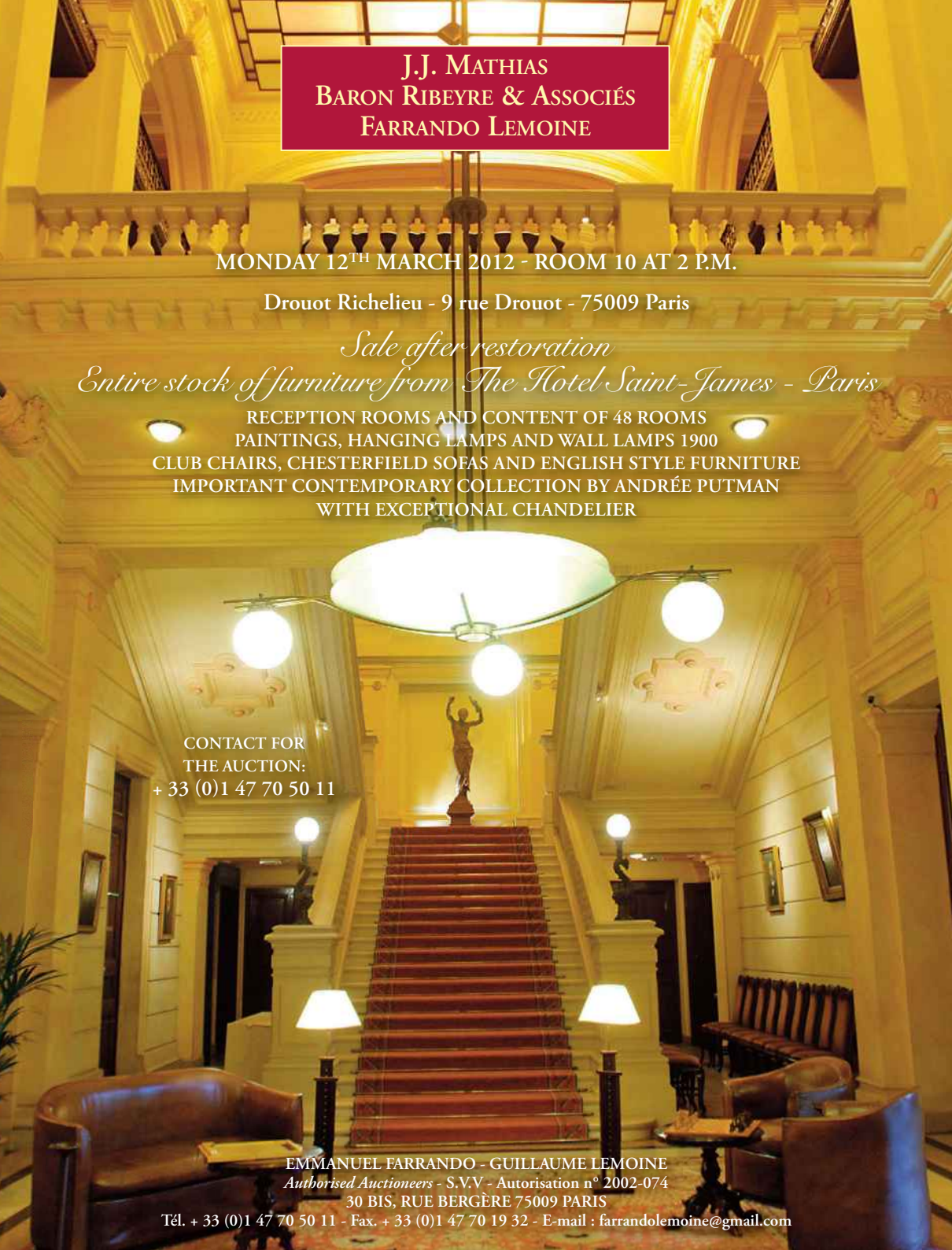


€144,000
 Maurice Denis
 (1870-1943),
 "Les Pèlerins
 d'Emmaüs"
 (*The Pilgrims of
 Emmaus*), oil on
 cardboard, initialled
 and dated 1894,
 36 x 48 cm.

The Nabi with the beautiful icons

This oil on cardboard, which came from a house in the Touraine, was painted in 1894. It is a preparatory study for "Les Pèlerins d'Emmaüs" (*The Pilgrims of Emmaus*), a large picture completed the following year and now in the Musée du Prieuré at Saint-Germain-en-Laye in France. Offered in good condition, it once belonged to the collection of Arthur Fontaine, the first president of the International Labour Organisation. At the sale on 5 February at La Flèche (Cyril Duval Enchères auction house) on behalf of the "Malte-Liban" association, the painting, which was hoped to fetch around €40,000, finally went to a French buyer for three times its estimate. Inspired by the episode in the Gospels, it is a transposition of the supper at Emmaus. The scene, devoid of any pomposity, is set in the Villa Montrouge at Saint-Germain-en-Laye, and opens onto Le Prieuré and the neighbouring houses. In the foreground can be seen the painter himself, praying, together with the Abbé Vallet, his spiritual father, his young wife Marthe and perhaps his sister Eva. Without any spectacular effects, Maurice Denis invites us through a familiar scene to meditate on one of the essential mysteries of the Christian religion. With devotion and passion...

Chantal Humbert



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RESULTS

Records into the bargain

£19,081,250 Henry Moore (1898-1986), "Reclining Figure: Festival", bronze with dark brown patina, conceived in 1951 and cast in an edition of five plus one artist's proof, 244.5 cm.



USEFUL INFO

Where ?	London
When ?	7 February
Who ?	Christie's auction house
How much ?	£135M

With 86% and 93% of lots sold in terms of number and value, a final total verging on £135M, new records for Henry Moore, Miró and Robert Delaunay and four works selling for over £10M, this sale was a definite success. Somewhat unusually, a British sculpture carried off the highest bid, £19M, for "Reclining Figure: Festival", by Henry Moore dating from 1951 (illustrated); by the same artist, but this time from 1968, "Working Model for Three Piece N°3: Vertebrae" doubled its estimate at £5M. A record for Miró as well, whose Surrealist work of 1925, combining poetry and painting in the true sense of the word, led to a lively battle between

several bidders, when "Le Corps de ma brune..." finally went for £16.84M. While the Miró contains a part in writing, Juan Gris depicts a "Book" in a painting of late 1914, which went for £10.34M – less than expected (£12-18M). But major paintings that had belonged to Elizabeth Taylor went for double their estimates in a winning three led by "Vue de l'asile et de la chapelle de Saint-Rémy" by Van Gogh (£10.12M for this painting of 1889) followed by Pissarro's "Pommiers à Éragny" (£2.95M for this painting with a relatively late Impressionist style) and an "Autoportrait" by Degas, knocked down for £713,250, which probably represented the "bargain" of the sale, given the quality of the work... An excellent price too – £8.77M – for "La Corne d'Or, Constantinople", a luminous Signac from 1907. Forming part of a collection sold on behalf of the Hubertus Wald Charitable Foundation, a "Tour Eiffel" by Robert Delaunay went for £3.73M, a record for the artist, largely justified by the quality of this large-scale work (196 cm x 114 cm). This dated from 1926, one year before Kandinsky's "Thema: Spitz", echoing its orange tones, which fetched £2.95M. We finish with a "Nu au mannequin" painted twenty years later by Delvaux, which went for £3.4M, in line with its high estimate. It has to be said that the price of these works limits them to a small number of enthusiasts and institutions, but this type of sale is considered a barometer of the market. And we could say that it seems set at "fair"...

£1.1M for a Soutine

An overall total of £18.25M (with 85% and 93% of lots sold in terms of number and value) was raised by this sale of modern paintings containing less prominent works than those of the previous evening's sale. It came as no surprise that the top bid went to the "Maisons aux toits pointus", a Soutine painted in 1920 or 1921, which had remained in the family of its original owner, Jonas Netter: at £1.1M, the estimate was splendidly doubled for this work fresh on the market (illustrated). A long way behind, but again doubling its estimate, came "Schweres Relief", a 1945 Schwitters, at £690,850 (another, "Refree", painted two years later, went for £457,250). A large-scale (165 x 270



£1,105,250 Chaïm Soutine (1893-1943), "Maisons aux toits pointus", oil on canvas, 65.3 x 81.3 cm. Painted circa 1920-1921.

cm) Henri Martin, "La Pergola à Marquayrol" did not seem to have suffered from its numerous appearances in the sale room, reaping a fine £577,250. A European collector parted with £493,250 for an allegory of "Fortune" by Kokoschka. The catalogue also contained a fraction of Elizabeth Taylor's almost inexhaustible collections. Of the twenty or so pictures on offer (all sold), a "Promenade à cheval" by Van Dongen stood out at £601,250, and £397,250 went to a fairly indifferent "Buste de femme en costume oriental" sketched by Renoir in around 1895. Xavier Narbaitz

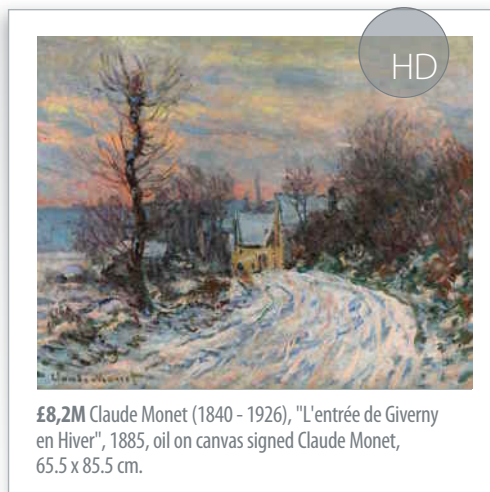
USEFUL INFO

Where ?	London
When ?	8 February
Who ?	Christie's auction house
How much ?	€18,25M

RESULTS

Leading trio **Monet, Kirchner, Braque**

It only took a few minutes to render null and void the "official" results of this sale – an overall total of £78.89M – because when it was over, one major lot was sold privately for £5.64M: a Klimt of 1901, "Bord de lac aux bouleaux" (*Lakeshore with Birches*). The official results were in fact highly satisfying, with an average value of £1.92M for the lots sold. In first place: Monet and his "Entrée de Giverny en hiver", a painting of 1885, carried off by an anonymous buyer against three other bidders for £8.21M. Meanwhile, a European art-lover set his cap at "Albertplatz in Dresden", a Kirchner of 1911, which cost him £7.32M. Painted four years later, Braque's "L'Oliveraie", characteristic of the artist's contribution to Fauvism, went for £5M. This work had been through the legendary Kahnweiler Gallery, as had "La Jeune Fille à l'échelle", a Léger of 1948 knocked down here for £3.96M. The sale included fifteen or so Surrealist paintings, led by "Hector and Andromache", a Chirico that sold for £2.84 M. Then came two paintings from 1941, one by



£8,2M Claude Monet (1840 - 1926), "L'entrée de Giverny en Hiver", 1885, oil on canvas signed Claude Monet, 65.5 x 85.5 cm.

Tanguy, the other by Ernst: the former's "Deux fois du noir" found a buyer at £2.5 M, while Ernst's "La Comédie de la soif" went for £1.6 M. We end with sculpture, noting that Henry Moore consolidated his two excellent results of the day before when a 1963 bronze, "Three Piece Reclining Figure no. 2: Bridge-Prop", was joyfully carried off by a European collector for £3.28M. The next day, the thick catalogue devoted to lesser modern paintings added a further £17.19 M to the main sale's total of the evening before. In the limelight at £802,250, a double portrait by Nolde, "Joy of colours": a composition where the focus is on vibrant colours that take precedence over the drawing.

Xavier Narbaits

USEFUL INFO

Where ?	London
When ?	8 February
Who ?	Sotheby's auction house

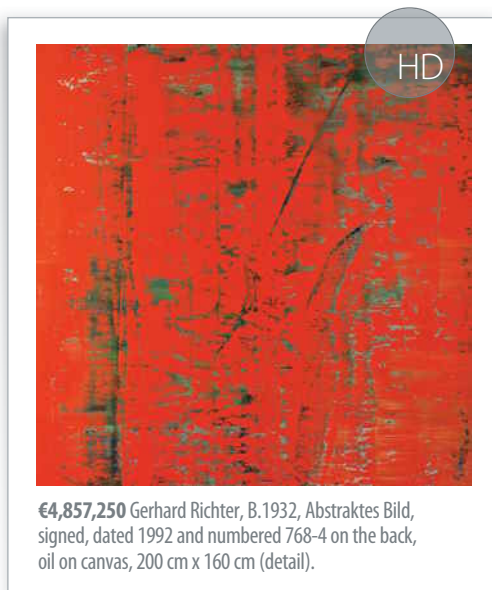
RESULTS

A roaring success for **contemporary art!**

As we can see: 66 lots knocked down for 90.5% and 94.6% by number and value, and buyers from all over the world. Gerhard Richter was the great winner of the sale, as his name appeared no less than four times in the five highest bids. In descending order, these were the "Abstraktes Bild" of 1992 (£4.85 M), "Eis (Ice)" of 1981 (£4.29 M), "Abstraktes Bild (rot)" of 1991 (£4.07 M) and "Kind (Child)" of 1989 (£3.06M). The only artist to interrupt this repetitive litany was Jean-Michel Basquiat, whose luminous painting "Orange sports figure" of 1982 sold for £4.07 M. "Nero plastica", a sheet of burned plastic by Alberto Burri from 1965, was one of the few works in the sale that went to the trade sector, at £2.05 M. On the other hand, unsurprisingly, two private buyers from Asia carried off the two works by Zao Wou-Ki: two landscapes half-way between the figurative and the abstract, "28.12.99" and "10.01.91", which fetched £1.83 and £1.60 M respectively. At the same price as the former, a European buyer went for a 1951 Bacon entitled "Figure with monkey".

USEFUL INFO

Where ?	London
When ?	15 February
Who ?	Sotheby's auction house
How much ?	£50.68M



Another European buyer, this time at £937,250, acquired "Nude in apartment", a fairly late Roy Lichtenstein executed in 1995, and the same price went to an "Anthropométrie" from 1960 by Yves Klein. Also noteworthy, in a more affordable price bracket, were four rare drawings by Lucian Freud, including "Cacti and stuffed bird", 1943 (£433,250), "Gorse spring", 1944 (£577,250) and above all, the striking, unusual portrait of "Lord Goodman" from 1985 (£735,650); in contrast, another "Portrait of a man" from 1955 by the artist was one of the few pictures that found no takers. But this failure was unable to cast a shadow over a sale that ended on a thoroughly triumphant note. **Xavier Narbaits**

RESULTS

Bacon's portrait of Henrietta Moraes: £21.32M

Sixty-five lots on offer, fifty-eight sold (i.e. 89 %), making a sale value percentage of 95%. For the opening of the session devoted to contemporary works, it was a masterstroke! On top of that, the majority of the lots sold were within or above their pre-sale estimate ranges. In other words, despite the economic crisis, contemporary art's power of attraction remains undimmed! It would be more accurate to say modern art, because many of the works on offer – at any rate the most expensive – fell into this category, starting with the "star", the "Portrait of Henrietta Moraes", a magnificent Bacon of 1963 for which no estimates were given, and which went for £21.32 M. This work was possibly detrimental to the other Bacon in the sale: a double portrait of Isabel Rawsthorne, two small paintings from 1983 that went no higher than £1.72 M. A long way behind came one of the pictures closest to us in time: a Richter of 1994, "Abstraktes Bild", for which an any-

mous bidder paid £9.89 M. Nicolas de Staël came after Gerhard Richter with "Agrigente", a large, superb evocation of a Mediterranean landscape from 1953, which came with a stunning pedigree, as the picture had been through the hands of Jacques Dubourg, Ira Haupt and the Berggruen and Pierre Matisse galleries: all assets that took it to £5.3 M. Just below, at £4.91 M, came a Christopher Wool of 1990, "Untitled", beating "Achrome", a relief on canvas executed by Manzoni in around 1958 or 1959, which went for £2.72 M, in line with its high estimate. Similar but perhaps less successful, another work from the "Achrome" series found a taker at £1.72 M. Lucio Fontana largely exceeded the hopes placed in him with a 1967 painting, its bright red slashed with five cuts: £2.05M. We end this rapid overview on a French, feminine note thanks to Yves Klein: his "Anthropométrie", which has remained in the same collection since its creation in 1961, conquered an enthusiast at £1.77M. The one disappointment in contrast to all these triumphs was the non-sale of a 1955 Rothko, which apparently did not emit enough of the vibrations so appreciated in this painter. But just as one swallow does not make a summer, one work's failure in no way spoiled the out-and-out success of this sale.

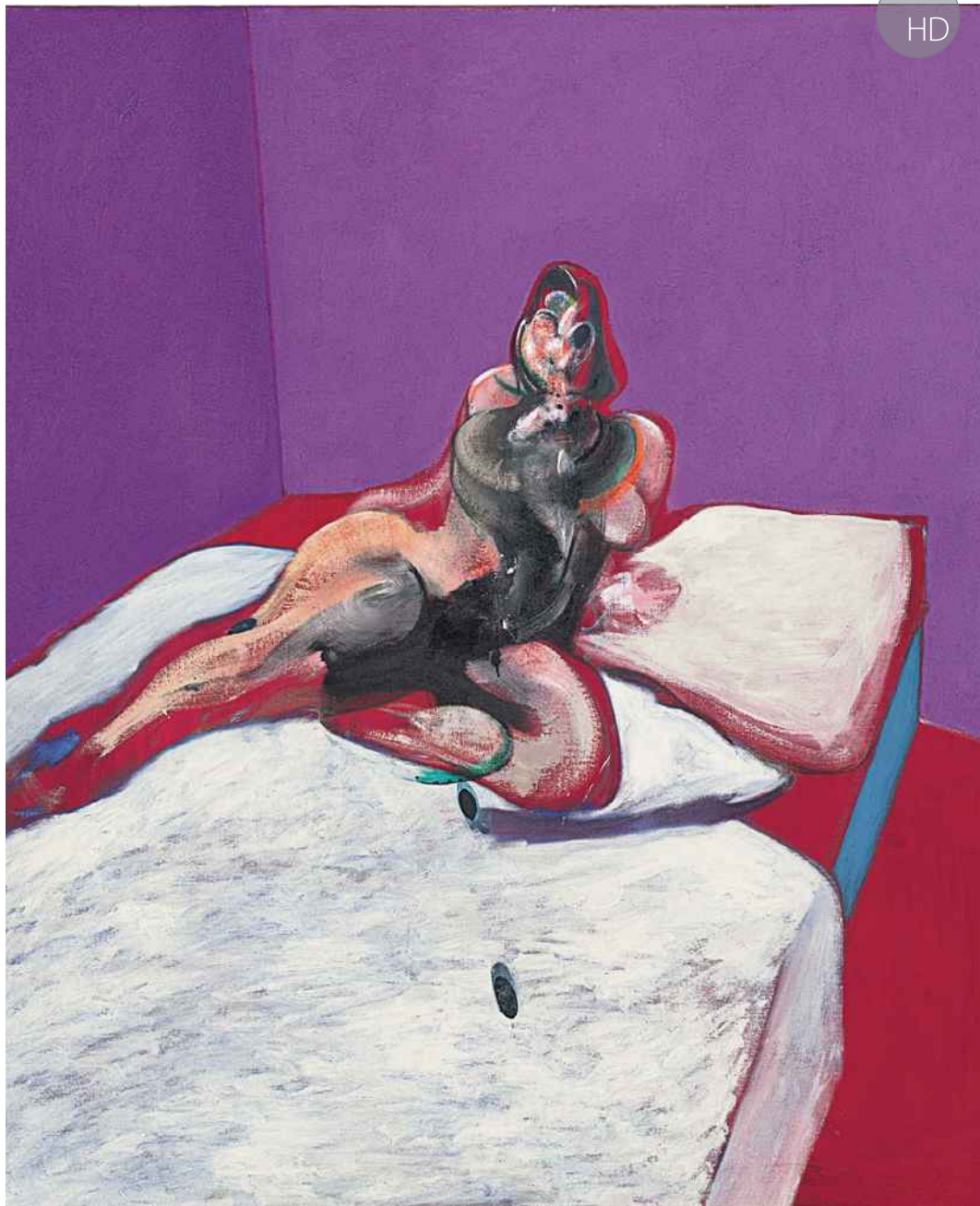
Xavier Narbaits

USEFUL INFO

Where ?	London
When ?	14 February
Who ?	Christie's auction house
How much ?	£80.57M

£21,321,250 Francis Bacon (1909-1992),
"Portrait of Henrietta Moraes" titled, inscribed and dated
'Portrait of Henrietta Moraes from photograph by John Deakin 1963'
(on the back), oil on canvas painted in 1963, 165 x 142 cm.

HD



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MAGAZINE

Jean-Paul Goude Galeries Lafayette : The Queen
of Seoul, Paris, 2005. In "Goudemalion: Jean-Paul
Goude, une rétrospective" - Until 18 March.

ART FAIRS

The top international fairs from Dubai to Paris to New York. Get those diaries out !

Salon du dessin in Paris

from 28 March to 2 April

Year after year, the Salon du Dessin staged at the Palais de la Bourse in Paris continues to grow. Now the reference in this field, it offers a top-class selection for the inside of a week, from 28 March to 2 April. The previous excellent vintages attracted a large number of visitors: 12,500 last year. Will the 2012 cru rise to the occasion, despite the economic situation? The challenge seems to have been met, with a top-notch programme including the graphic works of Otto Freundlich at the Applicat-Prazan Gallery and a watercolour by Zao Wou-ki at the Galerie Berès. For those who love Old Master drawings, there is an ink wash painting by Jean-Honoré Fragonard at Agnew's Gallery, and a sanguine by Antoine Watteau at the Galerie Jean-Luc Baroni.

www.salondudessin.com

Otto Freundlich (1878 - 1943), "Kosmisches Auge (Cosmic Eye)", 1921- 22, pastel on cardboard, signed with his initials on the bottom right, 81 x 65,3 cm. Courtesy Galerie Applicat-Prazan, Paris Photo Art Digital Studio



© Adagp, Paris 2012



Tefaf

from 16 to 25 March

Tefaf opens on 16 March in Maastricht: ten days providing a chance to see the very best in Old Master paintings, furniture and antique art, not to mention design and modern art. Every year, this European fair with its uncontested reputation for excellence brings together the top professionals. For its 25th edition, it is staging two exhibitions alongside its stands: one dedicated to the drawings of great masters, with loans from the Fondation Custodia in Paris, and in a completely different vein, the first-ever BMW Art Car created by Alexandre Calder in 1975.

www.tefaf.com

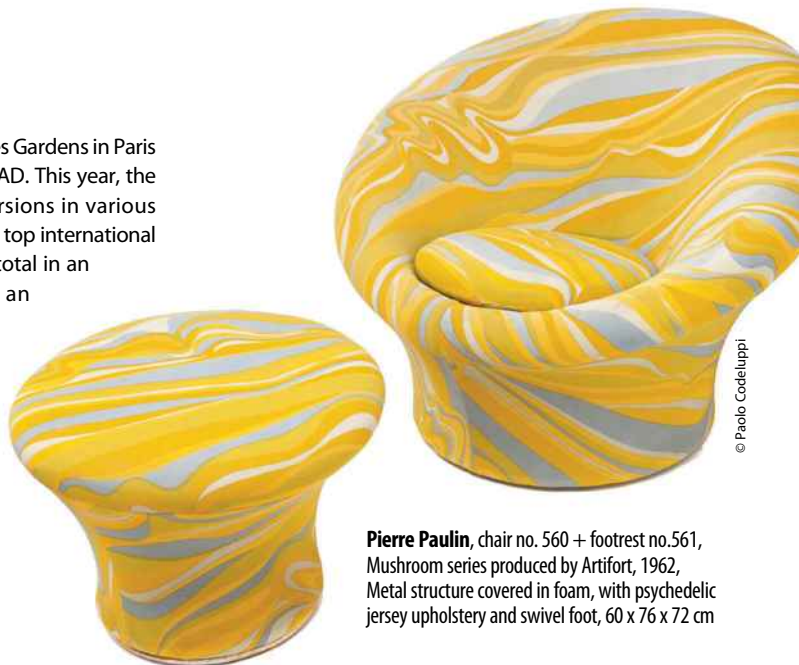
Oil on unidentified wood panel, 44 x 34.5 cm,
Loire (Tours), circa 1480. Sam Fogg.

The PAD

from 28 March to 1st April

From 28 March to 1st April, the Tuileries Gardens in Paris are hosting the new edition of the PAD. This year, the Paris Art Design fair, which has versions in various capital cities, is bringing together the top international dealers and a total of 77 exhibitors total in an area of 4,750 m². This is definitely an event not to be missed by lovers of historical and contemporary design. Worth discovering: pieces by Ron Arad at Gabrielle Ammann, the Mushroom series by Paulin at the Galerie de Casson, and an original edition of the Swan chair by Arne Jacobsen in the Swedish Modernity gallery.

www.padparis.net



Pierre Paulin, chair no. 560 + footrest no.561, Mushroom series produced by Artifort, 1962, Metal structure covered in foam, with psychedelic jersey upholstery and swivel foot, 60 x 76 x 72 cm

© Paolo Codeluppi

© Courtesy of Tina Kim Gallery, Seoul/New York



Ghada Amer Baiser 2, 2011 Nickel plated bronze, 44.5 x 63.5 x 45.7 cm, edition 2/6, +1AP.

The Armory Show

from 8 to 11 March

This incomparable art fair is now celebrating its fourteenth anniversary. The event brings together all the crowned heads of the art world. More than a hundred exhibitors from thirty countries will be present in New York City between 8 and 11 March. The fair has a wide-ranging programme including the Armory Show - Contemporary, the Armory Focus on the Nordic countries, and a new section, Solo Projects. A marvelous occasion "to see the greatest art from around the world".

www.thearmoryshow.com

W

Art Paris Art Fair

from 29 March to 1st April

From 29 March to 1st April, the Grand Palais in Paris with its glass roof will be housing a new version of the Paris Art Fair. Renamed "Art Paris Art Fair", this event dedicated to modern and contemporary art is now endeavouring to gain a footing on the international stage, and is starting to promote various scenes in Europe – especially Hungary, represented this year by seven galleries. In contrast with the FIAC, the fair is turning its back on the British and Americans: a cheeky gamble, to offer an alternative and establish an identity. It remains to be seen how collectors respond (see page 87).

© Courtesy GVO-Galerie Vanessa Quang



Marina De Caro, "Penser L'utopie", vue de l'exposition Qui es-tu Peter? Espace Louis Vuitton, Paris, France, From 1st October 2010 to 9 January 2011.



Art Dubai

from 21 to 24 March

After six years of existence, Art Dubai has established itself as the leading contemporary art event in the Arab world, with 75 galleries from 32 countries. You can't do better than that! For its sixth edition, from 21 to 24 March, we talked to its director, Antonia Carver (see page 91).



© Image courtesy the artist and Vilma Gold, London

Whitney Biennial

until 27 March

You can now note this New York event down in your tablets. The Whitney Biennial, being held until 27 May at the Whitney Museum of American Art, is part of the Grand Slam of international fairs. The programme of this 76th edition, managed by Elisabeth Sussman, Sondra Gilman and Jay Sanders, includes sculptures, paintings, photographs and numerous installations, not to mention dance and theatre. A chance to catch up on the situation in the contemporary American scene. Watch out for works by Lutz Bacher, Moyra Davey, Kate Levant, etc. www.whitney.org

Charles Atlas (b. 1949), "Still from Turning (live mix) with Anthony and the Johnsons", 2004.

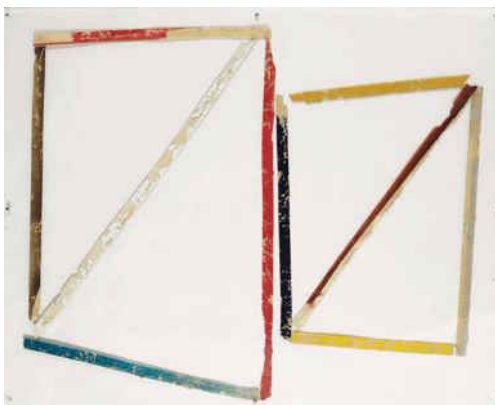
Stéphanie Perris-Delmas

ART FAIRS

Paris a decidedly European (pro)vocation

After two years in limbo, Art Paris has taken a decisive turn with a new pilot at the controls, Guillaume Piens. At 46, the Artistic Director is already a veteran of art fairs. He learned the ropes at Reed Expo, firstly with the FIAC, then with Paris Photo. He is an experienced man who likes a challenge, and has proved it by totally restructuring the event. Not a single British gallery; not a single American gallery. So there. His travels around the Old Continent have made Piens sure of one thing: there is another life for contemporary art, different from the one some people are trying to impose on us, halfway between the obligation to "be there" and the "politically correct". The next fair will prove it in the spring. "I've always found it depressing to see that with contemporary art,

Italy is summed up in Maurizio Cattelan and Japan in Murakami. It's as though on the art road, we are quite content to take the motorway," he laments. However for the curator of Art Paris, the tireless traveller of every clime, there are plenty of other routes: "On the pretext that nothing is happening in Europe, people go off to the four corners of the earth, although this continent is full of A-roads, B-roads and paths through the fields." Armed with his pilgrim's staff, Piens has crisscrossed these roads to discover or rediscover artists and movements that are unknown or relegated to the background. He has been to Düsseldorf, Cologne and Budapest, and has even allowed himself a few trips to London – "not to see anything on the Frieze hype list", he says laconically – although there are no British galleries among the exhibitors. He has chosen to lay out a treasure hunt recreating links between them all, with the accent on Europe, rather than get tangled up, as some do, in a supposedly origin-free approach. After his wanderings, Piens has certainly focused on an international vocation, but not the one we have sadly become used to going along with and enduring: he went to the East to reconstruct (as we say about families) "a cosmopolitan regionalism". "That's my concept – in direct opposition to globalised, sterile art that no longer has any roots," he says, adding proudly that he deliberately seeks "singularity". A journey to the East, then, because this explorer has turned his back on the Atlantic and the Channel. Foreign galleries, selected on the spot, will thus bear witness to another aspect of today's art, undoubtedly less formatted. A chance at last, perhaps, to discover something other than a "ready-made". The curator of Art Paris is making good use of the advan-



© Alberto Ricci

Pierre Buraglio "Masquage vide" 1980, 70.5 x 87 cm, masking tape on altuglass sheets. Galerie Berthet-Aittourès.

HD

Jan Fabre "Planet", 2011, dia. 38 cm; height with stand: 58 cm,
glass Angelos BVBA and Berengo Private Collection Venice.



© Venice Projects E17 Venice



© Galerie Rive Gauche - Marcel Strouk

Rankin and Damien Hirst "In a spin, the action of the world on things", 116 x 89 cm, oil on canvas.

tages offered by the capital. "There's incredible diversity here," he says. That's maybe one of the reasons why France is able to open out towards Europe and reactivate generous flows between various countries. The galleries loyal to the fair since it began will be reporting present. They are the historical melting pot that provides a link between generations of artists in the 20th and 21st centuries who have helped to renew and perpetuate the values of art. Odile Aittouarès is happy with the new direction Art Paris has taken, and hopes it will give visibility to the European scene. Based on the trace and the mark, all the spirit of a Zen attitude will be highlighted at Berthet-Aittouarès, with works by Degottex, Buraglio and Viallat, brought together with the participation of critic Pierre Wat. The Saint-Germain-des-Près gallery will thus stay completely in line with its policy of supporting high-quality artists: "They go right to the nub, while retaining their love for all the sensuality

and deliciousness of painting," says Odile Aittouarès. "They also have a fine freedom in terms of media. It's painting that knows how to get away from it all." Through the window, without any brushes, isn't that right, Pierre Buraglio? Last year, we liked the stand of the Rennes gallery Oniris, designed with architect Odile Decq: a work of art in itself, intended to serve others. Yvonne Paumelle confirmed that she will remain loyal to abstract geometry, a movement she has constantly defended, with fine artists, like Geneviève Asse, brought together around a remarkable "pivot": François Morellet, who "made" the opening of the gallery in 1986. "He will be there with some recent works. We are also taking care to feature paintings rather than neon lighting, after the Beaubourg exhibition and the shows of foreign galleries at the FIAC." In this new light, artists he himself likes will be represented, like Véra Molnar and Norman Dilworth, not forgetting a great lady in the shape of Aurélie Nemours. Among the "historical" galleries, you should not miss the exhibition of Catherine Lahumière, a great specialist of the painter Auguste Herbin: it is appalling that no institution has yet deigned to pay him the tribute he deserves. In Clermont-Ferrand, Claire Gastaud, loyal to Art Paris from the word go despite this crisis and many others, has always avowed her love for Henri Cueco. The man of the "dogs" will thus be present, notably with some old works, which are scarce on the market. Alongside him will be young Turks like Samuel Rousseau (nominated for the Marcel Duchamp Prize), Roland Cognet and some graphic artists with a rosy future, Antoine + Manuel. For his part, Christophe Langlitz, Jean-Gabriel Mitterrand's Artistic Director, stresses that "this fair will put the spotlight on the gallery's new wave." Now emerging alongside Alan McCollum, Sol LeWit and Tony Oursler are the young Duncan Willie – a painter with extraordinary demolished constructions – and the Chapuisat brothers, unrepentant explorers of cocoons and holes. The gallery is taking off towards new horizons in a direct line from Nikki de Saint Phalle, Tinguely and the Lalannes. Worth keeping an eye on... Art Paris offers you a journey à la H. G. Wells, with a circuit that seems part of the Map of the Human Heart – as evidenced by Piens' particular likings. Firstly for

the Viennese activists, especially Otto Muehl: the Austrian Philipp Konzett "possesses a fine collection of photos that he lent to the Louvre for Régis Michel's exhibition, 'La peinture comme crime'," he reminisces. "Well, this gallery owner had never thought of coming to Paris until now," says the curator. Piens shows a distinct eclecticism: he revels in the trail between the monumental installations and/or sculptures of the Atelier van Lieshout or Folkert de Jong, savours the "Brigades du Tigre" by André Raffay presented by Benoît Porcher and his Sémiose gallery, rejoices in the solo show of Halim Al Karim (supported by the Imane Farès gallery), whom he considers to be "rising stock"

in the current scene, and delights, too, in Vanessa Quang's exhibition of Marina de Caro. Her show will reflect the same spirit as what we saw in the last Biennale de Lyon. Born in 1961, this artist could be the grand-daughter of Louise Bourgeois. Multimedia, like her, she uses drawing, ceramics, fabric and sculpture. The creatures shaped by her nimble fingers - seeds or the sowers of seeds, contain the hope of a rebirth: something we certainly need in the current times.

Molly Mine

Art Paris Art Fair. Grand Palais – 75008 Paris
29 March to 1st April. www.artparis.fr

W

Marina de Caro "Thinking Utopia (Qui estu Peter?)" View of the Louis Vuitton Paris exhibition space) 2010, variable dimension installation in ceramic and paper.



© courtesy of GVQ - Galerie Vanessa Quang

ART FAIRS

Dubai The Big Picture!

The Fair Director of Art Dubai since the summer of 2010, Antonia Carver has been based in the United Arab Emirates for the last ten years. After joining Bidoun (the magazine on contemporary Arab art) as editor in 2004, and later as director of its projects division, she is now one of its Board members. Before then,

she worked in London, in art publishing with Contemporary Visual Arts and Phaidon, and in the cultural sphere at the Institute of International Visual Arts. A correspondent for a time with The Art Newspaper, Antonia Carver, who has written a great deal on the art and cinema of the Middle East, is also a member of the Dubai International Film Festival committee.

Has your experience as an art journalist been an asset in your role as director of Art Dubai?

Taking over the management of a fair like Art Dubai requires not only an overall vision but also in-depth understanding of the art milieu, as a fair director's skills include organising educational workshops for children, commissioning artists' projects, tried-and-tested experience of the market and excellent relations with museum directors and private collectors. In other words, the job involves having your finger constantly on the pulse. In my view, it means being aware of new trends in the world of art, and knowing how to read the way the market is going, in order to anticipate it better and always be ahead of it. All that's not so very different from being a journalist!

Is Dubai recovering from the crisis that recently hit it?

Personally, I'm not sure that the world economy has recovered from the current global and financial crisis. Some specialists consider that Dubai is already much healthier, in terms of trade and tourism, thanks to its clientele from Asia and especially China. Apparently, the city is once more driven by a positive energy - as can be seen from the hotels, restaurants, and shops, which are always full. It even appears that foreign busi-



Art Dubai Fair Director Antonia Carver inaugurates the Art Dubai Fair alongside His Highness Sheikh Mohammed bin Rashid Al Maktoum, Vice-President and Prime Minister of the United Arab Emirates (UAE), Governor of Dubai.



Courtesy Art Dubai 2012 (D.R.)

nesses are relocating to Dubai because of the monetary problems in Europe and political upheavals in the Middle East.

In terms of contemporary art, is there enough business potential in the region to absorb two fairs like Art Dubai and its neighbour in Abu Dhabi?

The two fairs are very different, and neither has the intention of encroaching on the other's territory. The two events are complementary, not competitive. Furthermore, in terms of art in the Middle East, the more events there are, the better it is for the local scene.

What do you think of the idea of a Gulf Art Fair that travels each year between Dubai, Abu Dhabi and Doha?

To be honest, I've not heard anything about it. But that would be a very original idea! More seriously, we are

working in partnership with the Museum Authorities in Qatar, where our VIP programme and the first two days of the Global Art Forum began at the Mathaf, Doha's Arab Museum of Modern Art. Likewise, we are collaborating with Sharjah, Abu Dhabi and all the institutions and galleries present in Dubai on our Art Week, which is the guide in March to all the artistic events in the region.

How do you feel Art Dubai has developed after six years of existence?

For the sixth time running, it has taken a centre-stage position, and is gaining in maturity. The first fair in 2007 featured 40 galleries from the region; the 2012 event is now well established, with 75 exhibitors from 32 countries all around the world. This time, Art Dubai received sixty-five visits from groups of Friends of international museums. In the space of six editions, we have noticed the exponential interest and growing curiosity of institu-



Courtesy Art Dubai 2012. Courtesy of Capital D Studio

View of Art Dubai 2012: 75 contemporary art galleries from 32 countries all over the world, and some 20,000 visitors expected.

tions and the private sector as regards art of the Middle East and Southern Asia. Under the influence of major patrons, young collectors have also broadened their tastes to contemporary art from this part of the world. At the same time, Dubai has become an artistic crossroads with some forty galleries in the city. Not to mention the five new openings registered during the fair!

What is the general artistic focus of your programme?

Above all, Art Dubai is meant to be a fair on a human scale, with a programme that can provide real proximity between collectors, dealers, critics, curators and artists. In fact, it is one of the most global of its kind with 32 countries represented, while the Emirate alone contains two hundred different nationalities. Dubai is where the art world perhaps most fully recognises itself as a phenomenon of globalisation. That being so, our selection committee, represented by various galleries – Chantal Crousel (Paris), Continua (San Gimignano), Chemould

Prescott Road (Mumbai), Krinzing (Vienna), The Third Line (Dubai) and Sfeir-Semler (Beirut) – closely assesses all the applications. As a priority, it favours a wide range of exhibitors, high quality artists and fresh projects.

Who are the local collectors, and do they support your fair?

Absolutely! In fact, the fair is genuinely supported by a donor office of sponsors based locally and abroad. And they fully encourage the fair, which they consider their own. They are the ones who most often host the events reserved for our international guests. With lunches and dinners, the tradition of Arab and East Asian hospitality is very much to the fore here.

What is the average value of works acquired at Art Dubai?

Our offering is very eclectic – from \$1,000 to \$1 million. So that makes it difficult to come up with a general average.

What is your renewal rate and what sort of galleries which you like to host in future?

Virtually 90% of the galleries that took part in the 2011 fair came back this year. In the future, we are looking at rising galleries in South East Asia, the Philippines and Thailand, as our ambition is to build up a platform of exchange and discovery. And of course there have been close links between the Middle East and Asia for centuries.

What proportion is there of Arab artists at Art Dubai?

As every year, the Arab world is strongly represented in terms of galleries and artists who are obviously well-known locally, and more recently outside their borders. Even if its programme is intended to be global, our fair draws very much from the Arab world. In addition, that's where nearly half the artists who receive commissions through our "Projects" sector come from.

What is the impact of censorship today in Dubai?

Between you and me, censorship exists all over the world. As for the Gulf States, they are gradually opening up to new ideas and new practices, while new forms of expression are emerging locally.

What do your artists' projects consist of?

This is a completely new programme, because it establishes the fair as a subject of research and a medium for representation. So this sixth edition inaugurated residency programmes for artists and curators in partnership with Dubai Culture, Tashkeel and the Delfina Foundation. Six artists have been living and working in the Bastakiya studios since January. All in all, ten artists were commissioned to carry out work and performances during Art Dubai 2012.

What is the role of the Global Art Forum this year, entitled "The Medium of Media"?

This is the biggest event on art in the region. With fifty contributors, the six-day Global Art Forum includes South East Asia this year, with a focus on Indonesia, together with a cycle of talks featuring leading practitioners in Far Eastern art, including a group from the Gwangju Biennial. This time the director is Shumon

Basar, a writer and curator who divides his time between the UK and the Persian Gulf. The programme, entitled "The Medium of Media", considers the double meaning of the word "media" in both artistic and documentary terms. It looks back at recent happenings in the Arab world, and stresses the need to differentiate between production and consumption. It gives our fair a seminal, media-friendly aspect.

www.artdubai.ae

W

Interview by Renaud Siegmann



Eko Nugroho "Ask Me Why", 2011, acrylic on canvas, 150 x 100 cm.

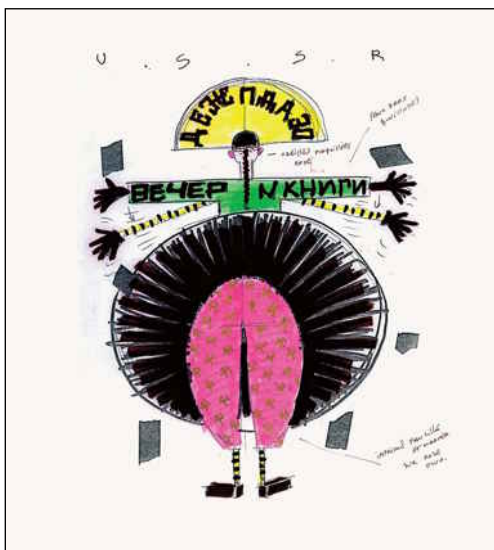
Courtesy Art Dubai 2012 Courtesy of Lombard Freid Projects, New York

EXHIBITIONS

Goudemalion Jean-Paul Goude retrospective

For the younger members of the population, the parade on 14 July 1989 commemorating the bicentenary of the French Revolution may be ancient history, but the posters of the Galeries Lafayette staging Laetitia Casta for the last ten years are certainly not. For others, the explosion of poetry, imagination, humour and joy that Jean-Paul Goude orchestrated so brilliantly at the controls of this celebration is forever engraved on their memories. This incredible parade remains emblematic of the artist's jubilatory inventiveness. Here it is evoked by the steam locomotive leading the procession, and photos of the groups representing the nations of the

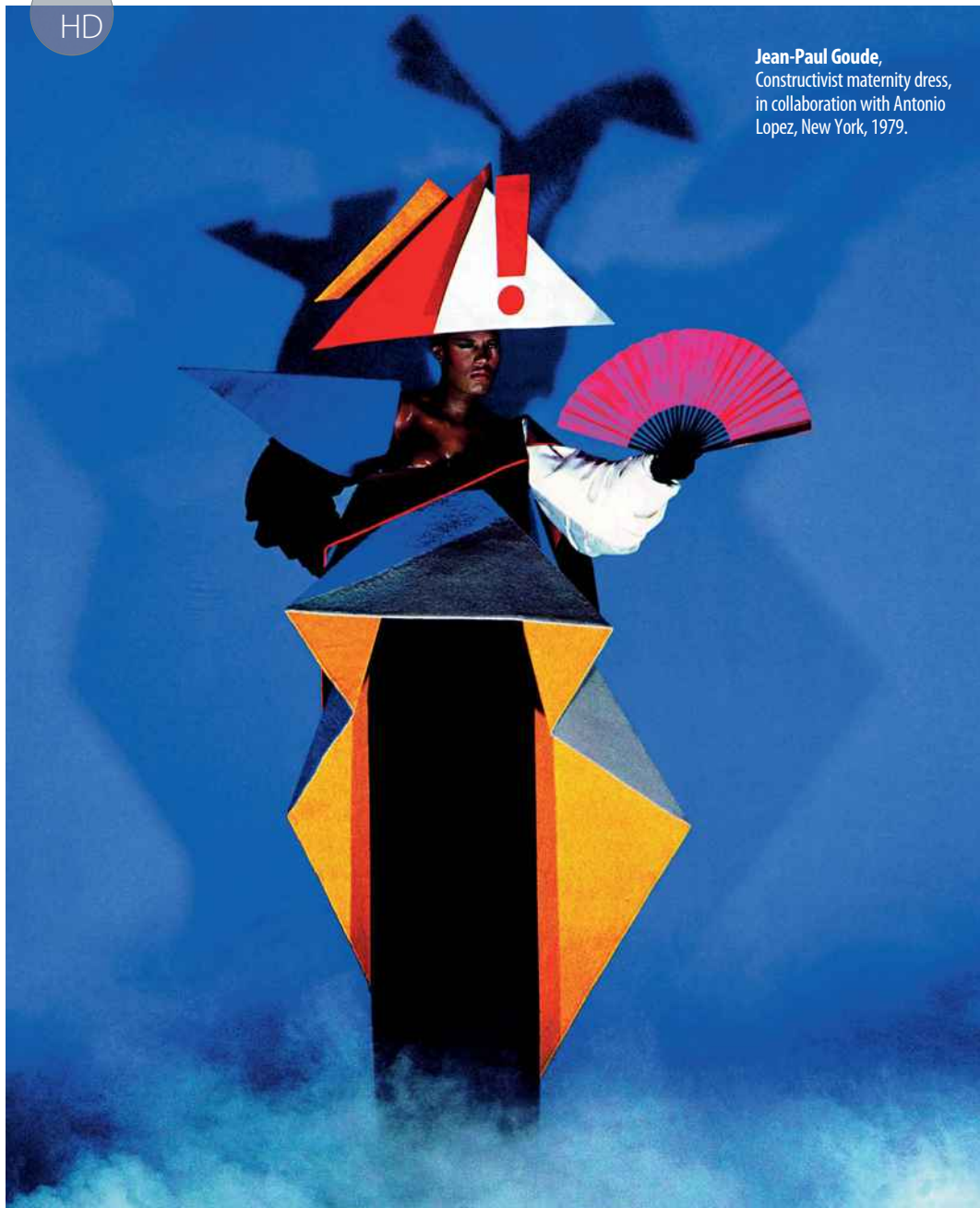
world following behind. Nor will the over-forties have forgotten his commercials for Chanel, Dim, Perrier and Kodak, or the incredible photos of Grace Jones, which contributed to the future star's international career. Jean-Paul Goude met her in New York in 1978, where he had been living since 1970. At this time, the young Arts Déco school graduate left France to be the artistic director of the prestigious magazine Esquire, returning to Paris at the beginning of the Eighties. The title of the exhibition, a mixture of the artist's patronymic and the word "Pygmalion", pays tribute to the women who spurred Jean-Paul Goude on, and whose legend he forged. Inspiring or inspired, he fashioned them with all his creative genius, glorifying their qualities of femininity, androgyny, beauty or quirkiness. Tookie, Grace and Farida became true icons through the lens of this image-maker, whose time in the United States had taught him to turn established codes upside down. Lengthening bodies and constructing or deconstructing them seemed like an obsession to which he gave free and joyous rein. In a video, we see him at the beginning of his career, wittily describing his way of altering a look: a man's – height-wise with heels, width-wise with shoulder pads placed under his thick sweater, or head-on with dentures that mask two gaps detrimental to an appealing smile – or a woman's, like Radiah, his companion of the time, perching her on shoes with 30 cm platform heels. He found other means later on. In his photos with their saturated colours, the body is worked and transformed as though sculpted. Stretched out into amazing propor-



Jean-Paul Goude Bicentenary of the 1789 French revolution, Paris July 14, 1989, pen, adhesive tape.

HD

Jean-Paul Goude,
Constructivist maternity dress,
in collaboration with Antonio
Lopez, New York, 1979.



© Jean-Paul Goude

tions – echoing Ingres, who sometimes made play with anatomical plausibility to achieve certain effects – it is seen in movement or unstable balance, with improbable postures stopped short by the shot. Some series are even entitled "Grace Jones revised and updated" or "Morphological corrections 1978-1998". The "Cut-up Ektachromes" are part of the same exploration process. The photos also show his liking for mixed cultures – Hispanic Afro-American, North African and so on – and Goude puts the spotlight on the model Farida at a time when France is firmly black/white/Arab. The texture of the skin or bulging muscles are sometimes covered with structured or exuberant clothing, such as a constructivist maternity dress. This abundance of ideas is also found in his commercials, which despite their brevity become films d'auteur under his direction. One example is Coco Chanel, made in 1992 with Vanessa Paradis. He places the singer in a bird cage, where she whistles as she swings, pouring out perfume, while a cat watches her... The reference to Tweety and

Sylvester throws the viewer off balance to highlight a luxury product, one set in a cage to boot, as is the woman supposed to be wearing it – not to mention her costume, the swing she is sitting on, her child-woman expressions, the size of the bottle, the choice of colours, and so on. All these immediately perceptible or underlying elements create a blend of references which, topped with a good dose of humour and poetry, leave the viewer dumbstruck and delighted. Like the exhibition itself, which joyously mixes drawings, photos, video clips, and music from the Sixties to the present day, in a staging with a marvelous rhythm to it – à la Jean-Paul Goude! **Marie Akar**

"Goudemalion. Jean-Paul Goude, une rétrospective", Musée des Arts Décoratifs, Paris 75001 - Until 18 March.
Catalogue edited by Patrick Mauriès, 432 pp.,
600 illustrations, co-published with La Martinière-Les Arts Décoratifs. Price: €40. www.lesartsdecoratifs.fr



Jean-Paul Goude, "Grace", portrait, oils on photo and adhesive tape, New York, 1982.



SO USEFUL

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EXHIBITIONS

Spirits of **Internationalism**

Antwerp's contemporary art museum, the MuHKA (Museum van Hedendaagse Kunst Antwerpen), is simultaneously staging, with the Van Abbemuseum of Eindhoven in the Netherlands, an exhibition consisting of a selection of works from four museum collections and two artists' archives. The two other museums are the MACBA in Barcelona and the Moderna Galerija in Ljubljana. The artists' collections are those of the Július Koller Society (Bratislava) and the KwieKulik Archives (Warsaw).

Privates versus public

The MuHKA, which opened in 1986, owns numerous pieces in the exhibition, but the masterpieces are above all loaned by the Van Abbemuseum, whose golden period spanned the late Sixties to the early Eighties. Particularly receptive to minimalist and conceptual art, this museum (whose city is also home to Philips) has played a major role in the dissemination of these artistic movements, but is one of the very few with a commitment to the post-Pop Art avant-garde. We owe the promotion of the artists in the exhibition chiefly to the boldest art galleries of the time in the Amsterdam/Brussels/Cologne triangle, not forgetting Antwerp with the Wide White Space gallery, and before that the Ad Libitum gallery, which supported the Zero group. The pieces on show at the MuHKA are in fact art collected in real time by a few enlightened enthusiasts from Germany, Belgium and the Netherlands, more than the majority of museums. At a time when the artists were beginning to travel across the world, it was really private individuals rather than insti-

tutions who paid attention to them, and it was because of their interest that these works then entered museum collections.

A review in eight sections

The Antwerp exhibition curators, Bart De Baere and Anders Kreuger, are respectively the director and curator of the MuHKA. Their aim was to take a new look at the art of the second half of the 20th century, and more specifically the three decades between 1956 and 1986, the years of the Cold War, decolonisation and European unification. They started from the premise – hard to argue with, admittedly – that the artists who produced work during this period were influenced by the world they lived in: a world above all built on the American model. That's all well and good, but more than for its political rhetoric, the exhibition is worth a visit for the quality of the works presented. At the MuHKA, as at the Van Abbemuseum, it is divided into eight sections, and there is a shared catalogue. Incidentally, this is essential if you want to make the most of the event, especially given its reasonable price: only one euro! Grouped together under the heading "The Concrete" are found the oldest works in the exhibition, namely those that make play with perception and question our senses, mainly visual. One speaking example is "Vasarely" as seen by Keiho, a 1956 painting of the first water. The curators have associated him with Fontana and Klein, present with two works from the Van Abbemuseum collection: Fontana's large-scale white "Concetto Spaziale: Attesa" with a single slash executed in 1960, and a blue monochrome by Klein from the previous year. Fine pieces, to which are

HD

James Lee Byars (1932-1997),
"The Golden Tower", 1974,
Van Abbemuseum collection.



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Nancy Spero (1926-2009), "Artaud Painting. Une fatigue de commencement du monde", 1970, collection of the MACBA, Barcelona.



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added works by Dutch minimalist artist Jan Schoonhoven and another by Manzoni, lent by the MACBA: a white balloon inflated by the breath of the master. In the room dedicated to "The Essential" – perhaps the most beautiful–, minimalist art is at its pinnacle: a 1969 "Progression" in brushed polished steel by Donald Judd rubs shoulders with a 1960 painting by Frank Stella entitled "Tuxedo Junction". Close by we find two minimalist sculptures, one on the wall by Dan Flavin, "Untitled (To a Man, George McGovern)", from 1972 and the other on the floor by Carl Andre, "Palissade", from 1976. You'd almost think you were in the MOMA! Especially since Robert Morris is not far away, with an installation entitled "9 H-Shapes", a nine-part work from 1968. With "The Transcendental", we see a return to an art that if not conceptual, is at least more poetic, like *arte povera* or that of sensitive artists like Marcel Broodthaers and James Lee Byars, of whom we see several works, including "Hear TH FI To IN PH around This Chair", an installation created in 1978. To these the curators have added pieces by Alighiero e Boetti, and some by less internationally well-known Belgian artists like René Heyvaert and Guy Mees. This section is rounded off by works of more debatable interest by Mario Merz and Michelangelo Pistoletto. Probably the least convincing part of the exhibition, "The Subversive" – not for the quality of the works but because of the relevance of the discourse – presents the distinctly unsubversive Anselm Kiefer alongside the Americans Bruce Nauman, Edward Ruscha and Andy Warhol, and the Germans Gerhard Richter and Sigmar Polke. Polke is particularly well represented with three works, all different, typical of the creative imagination of this protean artist. The three themes of "The [Dis] located", "The Universe" and "The Positioned" are perhaps the weakest in the Antwerp version of the exhibition, and it is better to go to Eindhoven to appreciate their full scope. That said, Stanley Brouwn provides a marvelous illustration of the artist in movement, likewise André Cadere and On Kawara, all three bearing witness to a certain displacement, or rather an art that moves. Finally, with the last section, entitled "The Committed", the MuHKA's exhibition makes up for lost ground with historic works by Victor Burgin, Jenny Holzer, Robert Indiana, Cildo Meireles, Martha Rosler and Nancy



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Lucio Fontana (1899-1968), "Concetto Spaziale: Attesa", 1960, Van Abbemuseum collection.

Spero. These artists all share a social commitment, a condemnation of capitalistic, or more generally, conservative society. Like the exhibition as a whole, this section shows us works that deserve our attention, although they are used to illustrate a somewhat simplistic message, where the intention is certainly interesting but focuses too much on the intellectual. In short, this exhibition is really worth a visit, provided that you focus on the works, not on the reasoning!

Charles-Arthur Louis

Van Abbemuseum, Bilgderdijklaan 10, 5611 NH Eindhoven, Netherlands - Until 29 April.
www.vanabbemuseum.nl

MuHKA - Museum van Hedendaagse Kunst Antwerpen, Leuvenstraat 32, 2000 Antwerp, Belgium.
 Until 6 May. www.muhka.be



EXHIBITIONS

Retrospective of **Alberto Burri**

Form and Matter, the first retrospective of Alberto Burri, is being held at the Estorick Collection in the UK. We talk to the museum's director.

La Gazette Drouot: Before we talk about your new exhibition, can you tell us about the museum, which you have run ever since it opened in London in 1998.

Roberta Cremoncini: The Estorick Collection is housed in a Georgian building, and contains 122 works of Italian modern art acquired by Eric and Salome Estorick during the Fifties. These include paintings by Modigliani, De Chirico, Sironi, Campigli and Music, together with several drawings by Morandi and sculptures from the first half of the 20th century by Manzù, Rosso and Marini, among others. The Estorick Collection is also well-known for its Futurist works, including major paintings by Balla, Boccioni, Carrà, Severini, Russolo and Soffici.

Why this choice of exclusively Italian artists?

Eric Estorick (1913-1993) was an American sociologist and biographer born in Brooklyn. After the Second World War, he became an art dealer and represented his Hollywood clients at auctions in London – they included Lauren Bacall, Burt Lancaster and Billy Wilder – before opening his own space, the Grosvenor Gallery,

in 1960. In 1947, while on honeymoon in Switzerland, he discovered Futurist painting and sculpture, a book by Umberto Boccioni. From then on, he began collecting Italian modern art with his wife – especially between 1953 and 1958, when the couple built up the main part of their collection. Their collection was exhibited in Britain in 1956, including at the Tate Gallery, then abroad.

How did it then come to be in the Estorick Collection?

From 1966 to 1975, the Tate Gallery housed a long-term loan of the collection's key pieces. In 1968, the Italian Republic awarded Eric Estorick the distinction of "Cavaliere", then in 1970 that of "Commendatore" for his work on behalf of Italian art. In 1979, the Italian government would willingly have bought his collection. But the Estorick family refused the offer, as it did those of various museums in Israel and the United States. Six months before he died, Estorick finally created the Eric and Salome Estorick Foundation, to which he bequeathed his Italian works.

Can you tell us about Alberto Burri and his first retrospective in Britain at the Estorick Collection?

Even though the collection is an excellent reflection of 20th century Italian art, it was shaped by its former owners' choices. Obviously there are a few holes here and there. Our programme of temporary exhibitions tries to fill these gaps. With Alberto Burri, I thought it would be interesting to bring in some examples of Italian abstract art, under-represented in our museum. But it was also a question of showing an artist curiously little-known to

Alberto Burri, Form and Matter: Estorick House, Estorick Collection of Modern Italian Art, 39a Canonbury Square, N1 2AN, London - Until 7 April - www.estorickcollection.com

W



Alberto Burri "Untitled", 1952, tempera on cardboard, 10.2 x 17.5 cm, Galleria delle Arti, Città di Castello.

the British public for the first time in London. Apart from one work by the artist in the Tate Gallery, I was amazed to discover that there are no other works in any other UK collection. So it was practically our duty to stage this retrospective at the Estorick Collection!

And yet Burri is no stranger to auctioneers in London, where a work from 1957 sold for nearly £3M in November...

Yes, that was a record for the artist, who is far from unfamiliar to local dealers, as they trade him with lovers of Italian modern art. But still, less than they do with his counterparts, like Fontana and Manzoni, who are probably more iconic for the general public. Apart from one room partially dedicated to him by the Tate Gallery in 2005-2006 in its exhibition Beyond Painting, Burri really deserves more visibility on this side of the Channel.

How did he start out as an artist?

He began to paint when he was a prisoner of war at a camp in the US, before returning to Italy after the Allied victory, where he abandoned his career as a doctor, and devoted himself entirely to art. His paintings were first highly figurative, then more expressionistic and finally very close to action painting. As an Italian artist, he was of course influenced by his own heritage, like the Primitive and Renaissance traditions. But he was also extremely interested in the art of his own time, including European and American art.

Do you consider him as a pioneer of Arte Povera?

To be honest, I wonder if he can really be described as a pioneer of Arte Povera. Like Rauschenberg, by whom he was considerably influenced, he took inspiration from the debris of his time, all the waste resulting from the war - whereas Arte Povera arose from a completely



Alberto Burri
 "Sacking and Red",
 1954, acrylic and
 hessian collage on
 canvas,
 86.4 x 100.3 cm,
 Tate Gallery,
 London.

different creative approach. As to the use of the humblest materials, of which Burri was a skilful practitioner; we cannot say that he made an absolute exercise of it according to the exclusive tenets of Arte Povera, even if there is undoubtedly a relationship between these protagonists.

What is the aim of this retrospective?

Without attempting to be exhaustive, our retrospective, which brings together some forty pictures from 1950 to 1980, should give viewers an idea of the progress of an artist who was always experimental, in both the figurative and the abstract. Burri was a self-taught artist, and never missed a chance to work with crude materials – Hessian, wood, sheet metal, plastic, tar, sawdust, glue, cement – and traditional techniques, even the most conventional, like collage, assembly, welding, abrasion and burning. But he used these techniques freely, in an eclectic and informal way.

In your opinion, what impact did Futurist art have on his work?

Among other sources of inspiration, Burri admired the Futurists, particularly Umberto Boccioni (1882-1916), who published Futurist painting and sculpture, in 1914. Boccioni held that artists should reject the tyranny of noble materials such as bronze or marble, asserting that a work of art had the great advantage that it could be created from twenty or more different materials. Likewise, Burri took a close interest in the ideas of Enrico Prampolini (1894-1956), whose cycle of works entitled Encounter with matter from the inter-war period extended Boccioni's exploration of "tactilism", first put forward in the early Twenties by the leader of Futurism, Filippo Tommaso Marinetti. An approach largely adopted by Burri himself between 1950 and 1952, with his "Gobbi" (Hunchbacks) series, which features canvases distorted by the incorporation of wooden inserts that look like living forms.

Interview by Renaud Siegmann

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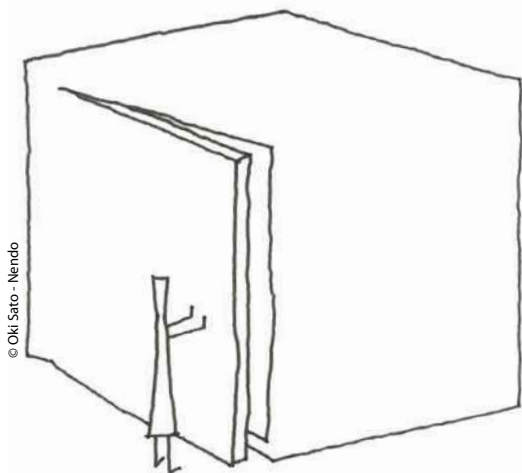
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DESIGN

Oki Sato salutary ambiguity

Nendo conceals Oki Sato, a young designer who in ten years has left his mark on the world of design with precise creations that focus on the concept. Are the Japanese demanding and meticulous? To get an idea, go to Pierre-Alain Challier's gallery in the Marais, which is exhibiting fourteen pieces by the Nendo studio's Oki Sato, produced by the new company Specimen. The gallery owner, well-known for his perfectionism, confesses that here, even he has found his master... When he joined forces with design producers Alaric Miaume and Tristan Pannier and asked Oki Sato to create a collection, he little thought that his gallery would become a "Gesamtkunstwerk", an work involving all the arts, in true Wagnerian tradition. In September, he received a model of the two levels planned for the exhibition: out with the furniture

especially designed by Christophe Pillet, in with a partition, and the miniatures positioned to the nearest millimetre. The lighting was also regulated precisely, with Sato even pinpointing variations in the colour of light due to different brands of bulb. You can't do better than that... The result, in any case, lives up to its demands. The collection's title clearly expresses its message: "Object Dependency". "I collaborate a great deal with major design houses, and you always need to design furniture that is very stable, solid and sufficient unto itself. I wanted to work on unstable objects that depend on their environment," he says. The balance of tables, shelves and lamps thus relies on bronze weights with light, matt patinas smooth to the touch, in the shape of everyday objects like cups, books, glasses and milk cartons. Cupboard doors only stay closed on the express condition that they are blocked by an object. This dependency between the elements also applies to the users. They also have to watch out for the balance of everything, placing real books on the shelves or real objects on the tables. The collection goes against contemporary individualism, making the individual responsible, demanding that close attention be given to things, glorifying otherness. It also combats the cold, impersonal image - endlessly imposed on us in magazines - of interiors that are too perfect, where even kitchens are sterilised laboratories. A rigorous spirit, Oki Sato nevertheless entices us into a certain disorder... Under his impeccable minimalism, the "Object Dependency" collection thus falls in line with a critical anti-design trend. Born in Canada Sato also wanted to work on a highly Japanese type of sensibility. Traditional architecture, in wood and paper, is of course highly dependent on natural local conditions,



© Oki Sato - Nendo



© Oki Sato - Nendo

earthquakes included. Is the instability of things part of the Japanese identity? The designer cultivates a certain ambiguity. On the first floor of the gallery are exhibited pieces from 2011 from the "Dancing Square" collection and a "Transparent Table": two small vases make play with the illusion of reflection on either side of a metal frame, while the table possesses a wooden base supporting a Plexiglas top imitating wood, in principle opaque but not so in reality. The senses are on the look-out; the intellect questions the object to try and guess its real nature. More generally, Oki Sato says he prefers "making familiar things that are not too cold". In the highly Western debate between art and design, he considers the dividing line very thin, and adheres to the notion of function: "When I worked with Issaye Miyake, he told me that art created very different

emotions, and that design made people happy. I agree with him: an object or a piece of furniture should be pleasant to use on a daily basis." He seeks inspiration in everyday life. The idea of the "Hanabi" lamp, which he came up with in 2006, arose in a café from observing the ice melting in a glass of tea. The lamp is like a hanging flower, whose petals (in shape memory alloy) open out under the effect of the heat from the bulb. Sato in fact found his calling by being an observer. When he had just graduated in architecture from Tokyo's prestigious Waseda University, he decided to visit the Milan furniture fair. He was instantly enchanted by the sense of freedom emanating from the designs he saw – very different to the highly restrictive rules of architecture. That decided him, and he changed over to design. When he returned to Japan,



Nendo "Lamp" (small model),
"Object Dependency" collection.

© Galerie Pierre-Alain Chailier & Specimen Edition, photo: Hiroshi Iwasaki, 2012

Nendo "Sidetable 02 and Sidetable 03",
"Object Dependency" collection.



© Galerie Pierre-Alain Challier & Specimen Edition; photo: Hiroshi Iwasaki, 2012

he and some friends created the Nendo agency. "Nendo", which means "modelling clay", expresses the freedom to create in a gentle, fluid way. A great success: in only ten years, the agency, which opened a branch in Milan in 2006 and will soon have one in London, already boasts an impressive number of collaborations with top design companies and galleries, and a plethora of international awards of all kinds. Several designs have already joined the collections of leading institutions. The "Cabbage" chair, produced in 2008, using pieces of pleated paper from "Pleats Please" by Issaye Miyake, can be found in those of the MOMA in New York and the Musée des Arts Décoratifs in Paris. Devoid of any internal structure, it comes in the form of a tube composed of multiple layers of paper, which you pull apart in your home to transform it into a chair. Oki Sato is not concerned with producing a furniture item or object in limited editions or series. He leaves all that to his collaborators. The "Object Dependency" collection is a limited edition: eight tables and two hundred objects, which can thus have an independent life. As with photography, the price scale varies with the numbers. The range is wide,

from €500 to €8,000. For his projects, Sato draws and produces models, only using a computer later if it becomes necessary. For the first time, these drawings are being exhibited at Pierre-Alain Challier. They show the genesis of the series presented here. The project is formed of a single continuous line, evoking the drawings of Matisse or Picasso. Nothing is superfluous; everything lies in the essential... After that comes choice of the materials used, adapted to the objects and production imperatives. You see that the drawing takes precedence over all the rest, embodying a concept, telling a story. In 2008 at the Musée du Quai Branly, the "Mingei" exhibition dissected the decompartmentalisation of artistic practices in the Land of the Rising Sun. Between Tokyo and Milan, Oki Sato has made design into a *cosa mentale*, free – as far as is possible – of all commercial ends. A certain idea of liberty...

Sylvain Alliod

Nendo, "Object Dependency", Galerie Pierre-Alain Challier.

Until 17 March. www.pacea.fr

Also see: "Static Bubble", Carpenters Workshop Galler.

Until 3 March. www.carpentersworkshopgallery.com



MEETING

In the light of the **Kremer collection**...

Illone and George Kremer have made chiaroscuro the leitmotif of their collection dedicated to Dutch 17th century art. And the Pinacothèque in Paris offers a brilliant demonstration of it. With the Kremers, the initiative of the first purchase came from to George, who also handles the sometimes

tough negotiations for masterpieces. And there are plenty of those in this collection dedicated to Dutch 17th century painting, which proudly boasts a Rembrandt. Otherwise, the couple share everything concerning the collection they began halfway through their twenty-five years of married life, from



Illone and George Kremer.

© Photo Sebastian Westerveel

enthusiastic discoveries and tirelessly combed museums and galleries right up to the current exhibition at the Pinacothèque, which they organised together. For him, it all began with the bedazzlement he felt as a boy of 11 on a school trip, when he discovered Rembrandt's "The Jewish Bride". Ilone, meanwhile, perhaps less prone to love at first sight, experienced what she learned of art at school in a more reasoned way. But to see the two so in league, you feel that collecting must surely obey the same laws as love... Their aesthetic emotions are as strong and alive today as they were at the very start, even if the couple are now surrounded by experts who have helped to make their collection a reference. The Kremers have nurtured its consistency, celebrity and beauty. It is their work and their creation, like a child that parents proudly watch growing up.

La Gazette Drouot: What did you do before you began building up your collection?

George Kremer: We were born in Amsterdam, which I left in order to study economics, later concentrating on oil trading. For professional reasons, I lived in London, Switzerland, Spain and the United States. Ilone and I now divide our life between Spain, America and Holland, where my sons from a previous marriage live. We started our collection nearly seventeen years ago. I had seen an advertisement in the Herald Tribune for the sale of some Old Master paintings in New York – and suddenly realised that Old Masters could still be bought. I called one of my gallery owner friends, went to his gallery, and left with a study of an old man by Covert Flinck, one of Rembrandt's pupils – which Ilone didn't like at all, and is actually no longer part of our collection.

Ilone Kremer: I found it too gloomy, like 17th century Dutch art in general. Today, I would see it differently.

G. K.: Two weeks later, I met Robert Noortman (who died in 2007) in his gallery in Maastricht. He talked to me about his work as a dealer. He had a large reserve. A little later, Ilone and I bought our first painting, "Portrait of a Spanish Grandee" by Adriaen Thomasz Key (1560), which is on show at the Pinacothèque. Fifteen or so other works followed during that year, 1995.



Hendrick ter Brugghen (1588 - 1629), "The Singing Lute Player", c. 1624, oil on canvas, 100.3 x 83.5 cm.

© The Kremer Collection/Fondation Aetas Aurea

I. K.: The first years were exhilarating. George thinks that 1995 marked the beginning of our new life in a world that was still relatively unfamiliar to us.

Can you define your preferences?

I. K.: Right from the start, we knew what appealed to us. "Musical company with Bacchus" (c.1630) by Theodoor Rombouts is a pretty accurate illustration of our aesthetic taste.

G. K.: We bought this work very early on from Noortman. Our purchases always reflected what we liked, but oddly enough, we were always attracted by the Caravaggists, whom I see as vital artists in the history of Dutch painting.

I. K.: And yet they were only active during a very short period, between 1620 and 1630, which explains why their works are very rare in the market. We only know of seventeen works from the stay in Rome of Gerrit

Rembrandt Harmenszoon Van Rijn, known as Rembrandt (1606-1669), "Bust of an Old Man with Turban", c. 1627.



© The Kremer Collection/Fondation Aetas Aurea

van Honthorst, one of the exponents of the Utrecht Caravaggio school. Eight are in Italy, seven in museums and the last two in private collections, including "St Peter penitent" (1618-1620), which can be seen at the Pinacothèque.

G. K.: In addition, the Caravaggists were only active in one – Catholic – city, Utrecht. This period coincided with Honthorst's return from Rome in 1620. He was very famous there, and was known as "Gherardo delle notti" ("Gerard of the nights") for his powerful chiaroscuro. Dirck van Baburen also lived in Rome. Each artist interpreted Caravaggio's style in deeply personal terms. Grouped together at the Pinacothèque, their works form one of the largest private collections of the Utrecht Caravaggio school.

Do you have any reservations about certain subjects?

G. K.: We don't have any scenes of martyrdom, apart from "Christ at the column", a fairly early painting by Jan Lievens, done when he was 19. He was a pupil of Rembrandt, and may have shared his studio. When we saw it in a London gallery, we couldn't take our eyes off it. The dealer told me the work was due to go to a museum, probably the Getty. By that he implied that it wasn't something for private collectors.

I. K.: When you are faced with a challenge like that, the only thing you can do is to buy it – and so we did.

G. K.: An artist's talent can be judged by his ability to get us to look at the horror of a scene of torture, as Caravaggio did. Rembrandt learned this from him, and he also owes his conception of light to Caravaggio.

How did you acquire Rembrandt's "Bust of an Old Man with Turban"?

G. K.: This was the third painting we bought in 1995. We had no experience and even less competence at this stage of building up our collection.

At the time, the picture was attributed to Jacques des Rousseaux, a little-known pupil of Rembrandt. Three years later, the Rembrandt Research Project did an in-depth scientific study of it, and then reattributed it. From then on, we felt we had a profound duty to maintain the level of our collection.



© The Kremer Collection/ Fondation Aetas Aurea

Gerrit van Honthorst (c.1590/1592 - 1656), "Old woman examining a coin by a lantern (Sight or Avarice)", c. 1623, oil on canvas, 75 x 60 cm.

How do you take the step from art lover to collector?

G. K.: You buy your first picture, then another. Imperceptibly, you become more knowledgeable. You read, you listen... Our library grew considerably. We sometimes had daily conversations with Robert Noortman. The more you know, the more you learn to look at things. The more you rub shoulders with specialists, the more expert you become yourself, and you feel an increasing desire to build something. Collecting really is a creative process.

Interview by Geneviève Nevejan

"Ilone et George Kremer, héritiers de l'âge d'or hollandais"
(Ilone and George Kremer: Heirs of the Dutch golden age),
Pinacothèque de Paris, Paris - Until 25 March.

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"Human zoos, **the invention of the savage**"

Exhibitions, *L'invention du sauvage* ("Human zoos: the invention of the savage") focuses on the history of the men, women and children from Africa, Asia, Oceania and America who were put on display in the West in circuses, stage shows, cabaret reviews, fairs, zoos, parades and reconstructed villages, or as part of colonial and universal exhibitions. This was a process that began in the late 15th century in royal courts, and continued right up to the mid-20th century in Europe, America and Japan. Paintings, sculptures, posters, post cards, photographs, mouldings, dioramas, models and costumes give an idea of the extent of the phenomenon and the success of the exotic performance industry, which fascinated over a billion visitors between 1800 and

1958 and involved nearly 35,000 individuals throughout the world. Through a huge overview consisting of some six hundred works and numerous archive film screenings, the exhibition demonstrates how these shows – simultaneously propaganda tools, scientific objects and a source of entertainment – shaped Western perceptions and profoundly influenced the way in which the Other has been perceived for nearly five centuries. The exhibition explores the often fine line between exotics and freaks, science and voyeurism, exhibition and entertainment, and gives visitors pause for thought about their own prejudices in today's world. While these exhibitions gradually disappeared during the Thirties, they had already done their work: raising a barrier between those displayed and those who watched. Does this barrier still exist today? We see a corpus of several thousand works and documents from over two hundred museums and private collections all over the world, including the Prado, the Musée des Arts Décoratifs in Paris, the British Library, the Victoria & Albert Museum, the National Portrait Gallery, the Muséum d'Histoire Naturelle, the Historisches Museum in Frankfurt, the Musée du quai Branly and the collection assembled by the Achac research group, with an across-the-board, cross-referenced approach involving some thirty countries. "Exhibitions, *L'invention du sauvage*" is the first major exhibition on "human zoos". In a staging inspired by the world of entertainment, the exhibition adopts a historical and thematic line to explore the exhibition of "exotics" and "freaks", and how these populist, scientific and avant-garde shows were received all over the world. In the audio guide, Lilian Thuram's voice

"Exhibitions, *L'invention du sauvage*" (*Human zoos: the invention of the savage*), Musée du quai Branly
Until 3 June 2012.

General Curator: Lilian Thuram, Chairman of the Fondation Éducation contre le Racisme. Scientific curators: Pascal Blanchard, historian and specialist in colonial activities, and Nanette Jacomijn Snoep, manager of the Musée du quai Branly history collections.

Exhibition catalogue: 384 pages, 500 illustrations, with contributions from 70 authors, co-published with the Musée du quai Branly/ Actes Sud. Price: €49.

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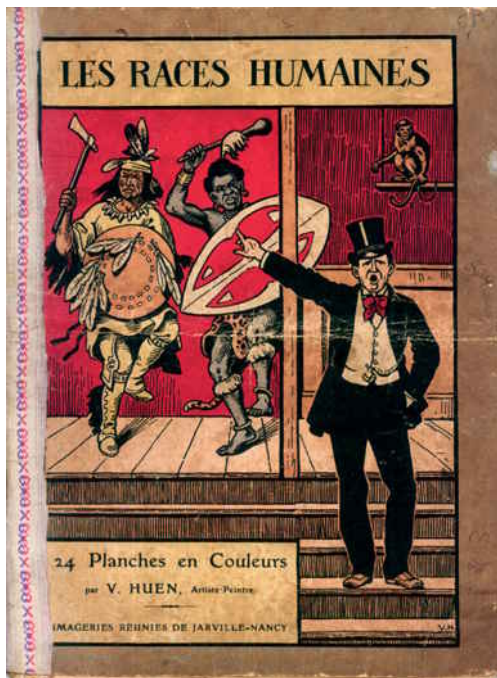


HD



George Catlin, Portrait of an Indian Chief, 19th century, oil on canvas, work commissioned by King Louis-Philippe, following the show presented by George Catlin's Indian company at the Louvre in 1845. "Mah-to-he-ha" (*Old Bear*), 81 x 65 cm.

© Musée du quai Branly, photo: Patrick Gries, Bruno Descouings



© Groupe de recherche Achat, Paris / coll. part / DR

"Les Races humaines", 1921.

accompanies visitors all through the exhibition, providing comments on a selection of posters, photographs, sculptures and other exhibited objects and putting them in their historical context.

The discovery of the Other: bringing back, collecting, showing

This first act presents the arrival of various exotic people in Europe between the 15th and 18th centuries, and the way society regarded these "strange foreigners" according to the four archetypes spotlighted: the savage, the artist, the freak and the exotic ambassador. Various media evoke in succession the procession of Tupinamba "savages" from Brazil during Henri II's royal entry into Rouen in 1550, the Siamese ambassadors' visit to the court of Versailles in 1686, the presentation of the Eskimos to King Frederick II at

Copenhagen in 1654 and the return of Captain James Cook to England in 1774 with a young man from Tahiti, the "Noble Savage" Omai, who inspired a show that played for many years in London and Paris.

Freaks and exotics: observing, classifying, establishing a hierarchy

The early 19th century marked the start of a new genre: the "ethnic show", which first developed in café-theatres, then spread to increasingly large venues, and rapidly to real exhibitions and circuses. The process of exhibiting the "different" made little distinction between the deformed and the foreign – physical, psychological and geographic abnormalities were first staged, then became the focus for shows. The arrival of the first ethnic and freak shows created a new dimension in popular culture, and exotic individuals were regularly exhibited alongside "monsters". Saartje Baartman, the "Hottentot Venus", was exhibited in fairs as a phenomenon in the early 19th century in London and Paris, and this marked a real turning point in the process. These initial shows shaped and structured Western views on otherness, and more specifically, otherness from the territories that various European States hoped to conquer, or were currently colonising. This period at the start of the imperial conquest was also one full of theories about the classification of mankind, the establishment of a hierarchy and the idea of "race": academic thinking that marked the social sciences all through the 19th century.

Staging the "different": recruiting, exhibiting, proliferating

Between 1870 and the Second World War, numerous venues specialised in "ethnic shows", like the Crystal Palace in London, Barnum and Bailey in Madison Square, the Folies-Bergère in Paris and the famous Castans Panoptikum in Berlin. During this period the genre was professionalised, and the exotic show became a form of mass entertainment. We then see these "actors of savageness" going on stage and becoming real professionals. They included Aborigi-

nals, women with lip plates, Amazons, snake charmers, Japanese tightrope walkers and oriental belly dancers, not to mention the black clown "Chocolat" drawn by Toulouse-Lautrec, or the legendary figure of Buffalo Bill, who presented a show based on the archetype of the American Indian he exhibited, creating an indelible vision of the Wild West. Without realising it, the public discovered "Savages" who were entirely invented. Generally paid for their services, these individuals helped to shape the popular imagination.

Staging: exhibiting, measuring, stage producing

With reconstructed ethnic villages, acclimatisation gardens, zoos, colonial and universal exhibitions, science and spectacle were mingled in a wide range of places. Exotic people and natural oddities were found on stage side by side, as though belonging to the same world of abnormality. Excessiveness, monu-

mentality and temporary reconstructions mark this part of the exhibition, which is illustrated by large-format works, particularly posters, painted friezes and archive films, as well as by photographs and post cards. Acclimatisation gardens start with the one in Paris that began the process in Europe in 1877 by exhibiting troupes and groups. Then we find itinerant villages, like those of Carl Hagenbeck, which marked the beginning of large-scale tours in 1874, and colonial and universal exhibitions, which incorporated an exotic aspect into their shows from 1878 to the Thirties. While the trend was most marked in Europe, America, Japan and the colonies themselves – Australia, India and Indochina – were also familiar with this phenomenon, which attracted hundreds of millions of visitors. The exhibition finishes with the decline of these "zoos". This came about for various reasons, which were the same the world over: the public's lack of interest, the development of the film industry, and new forms of imperial propaganda...



INTERVIEW

In Vienna with **Gustav Klimt**

Vienna, 10 January 1918. The artist, aged 55, welcomes us to his apartment, while a general strike is threatening to paralyse the Austro-Hungarian Empire.

La Gazette Drouot: What a lot of problems we had getting to you!

Gustav Klimt: Don't complain – it's a sheer miracle that you managed to get across all those borders. Let's have a look: your editorial offices got you a fake Swiss passport. (Laughs) A laudable attitude! Anyway, the war is lost for us – let's forget all that and talk about art.



© Imagno/Austrian Archives

Gustav Klimt holding one of his cats in his arms in front of his studio in the 8th viennese district in Josefstädter Straße 21, Photography by Moriz Nähr, around 1912 (detail).

With pleasure! The myth of the accursed artist hardly applies to you: you are a very determined man.

That's the advantage of having had a craftsman for a father, rather than an artist. If like him – he was a gold engraver – you partly rely on the talents of others, you can't afford any emotional soul-searching. The artist has far more freedom, even when it comes to commissions. But it can be a fine line, I agree. For instance, when I set up my decorative arts studio at the age of 21 with my brother and a friend, it was a success precisely because I was able to snap my fingers at my artistic pride at certain crucial moments. When a very rich art-lover or finicky architect asks you to create frescoes or floral motifs for such and such a Viennese palace, knowing how to adapt and keeping your mouth shut are fundamental assets. (In dramatic tones) Like Charles V, I know how to keep quiet in five languages! In a nutshell, I would say that I have an artist's soul in a craftsman's body. And that pays off far better than the reverse, believe me!

You must have been seething to have been perceived then as just a simple decorator.

Which is better – to be the greatest decorator, or a little painter among hundreds of others? I don't know the answer, but I ask you the question. For my part, I didn't feel I was a painter until I was 28. But I wasn't upset by carrying out commissions, although it was an activity that eventually came to seem unsatisfying in the long-term. To be totally honest with you, I was close to indigestion. Without repudiating that enriching and instructive period in any way, I simply nourished in my innermost being the desire to express

HD

Gustav Klimt, "Garden
Landscape with Hilltop", 1916,
oil on canvas, 110 x 110 cm
(detail). Kunsthaus Zug, Stiftung
Sammlung Kamm.



myself in a more personal, more modern way. And then as you know, if the soil is fertile, change comes about easily.

How did you come to see that painting was the obvious choice for you?

I fulfilled a large number of commissions, as I was saying. But I had already been rubbing shoulders with figures of astonishing calibre for a long time, like Arthur Schnitzler, and taking an interest in amazing artistic movements like Symbolism and Impressionism. In short, too much

was going on around me not to want to aim higher in my own work. These questions were finally transformed into certainties when in 1895, here in Vienna, I discovered the works of Rops, Böcklin and Rodin. That was where my real world lay, dammit! And my friend Koloman Moser was of exactly the same opinion. Two years later, with nineteen artists, we founded the Union of Austrian Artists, also known as the Vienna Secession. We needed to finish with the old times and reform artistic life. Our aim was to elevate Austria art to the international recognition it aspired to.



Gustav Klimt "Death and Life", 1910/15, oil on canvas, 180,5 x 200,5 cm. Leopold Museum, Vienna, Inv. LM 630.

© Leopold Museum Vienna

Like the Arts & Crafts movement in Britain.

(Stroking his cat) You know, classical academicism was a scourge from one end of our continent to the other. But you are right: like our English friends, no art was insignificant in our eyes. Why refuse to create a strong relationship between art and society? Art is all-embracing, it is everywhere: in the buildings you see in the street, in the music you listen to, even in the suit you are wearing! Actually, that's a very elegant jacket – is it tweed?

Nothing escapes your eagle eye! But how could you spread the good word effectively?

Through a publication, of course. A review called "Ver Sacrum", in which we put forward new forms, new colours, new ways of depicting the letters in a word. Our first exhibition in 1898 marked a clean break with official art. But it has to be said, despite our aesthetic ideals and a certain response from the public, our exhibitions were not always exactly a picnic. When I wasn't being accused of outraging educational standards, I was blamed for perverting young minds with erotic pictures. Vile criticism that even generously went so far as to publicly raise questions about my mental health! Ow, Donnerwetter! (the little cat has just scratched him)

With several exhibitions each year, the Secession was far from inactive...

I'm happy to hear you say it. The further we all moved forward together as friends and artists, the more progress I made personally. I had difficult periods, including depression, but who hasn't? But at least, to quote you excellent Baudelaire, I took mud and made it into gold. Whoever wants to get to know me as an artist – that's all that really matters – only has to look carefully at my pictures and try to glean from them what I am and what I want.

Like the ones in your famous "Golden cycle".

"Famous" – you flatter me! But as that is how I thought of the cycle, I like to see that it has not gone unnoticed. That work made it possible for me to obtain a commission from the banker Adolphe Stoclet, in Brussels, for some mosaic friezes in his dining room. A very fine commission, which was a source of great happiness



Gustav Klimt (1862-1918), "Alle vor Schloss Kammer", 1912, oil on canvas, 110 x 100 cm. Displays during the exhibition at the Leopold Museum.

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and enabled me to develop my imagination still further. (Pensively) In another life, I must have been a Danaë dreaming under a shower of gold... Unfortunately, the magic ceased to work in early 1908 when I decided to leave the Secession, along with several colleagues. All that was beginning to become ossified. And various I people met, like Egon Schiele – what a genius! –, finally convinced me that this was so.

Some say that you were a great "fin de siècle" decorator, others that you invented decorative art. Which is true?

(Bursting into a violent rage). "Fin de siècle"- what kind of rubbish is that? Do you know, at least, that I painted landscapes and more intimate pictures? No, of course not! You come here with your certainties without knowing that I also admire artists you would never even think of when you speak of me, like Seurat and Bonnard. (Jabbing his finger on the table) The watchword of my life is radical change. That's what inspired my symbols, my aspirations, my values. The absurdity of the blind follow-my-leader attitude led me to conceive of only one kind of order: the one that obeys no authority.

Interview by Dimitri Joannidès

