

# Gazette Drouot

INTERNATIONAL

WHAT'S UP?

WHAT'S UP?

WHAT'S UP?

NUMBER 8

NOVEMBER 2011

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ART MARKET - ADVERTISING - MAGAZINE

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## EDITORIAL



**Stéphanie Perris-Delmas**  
EDITORIAL MANAGER

As we know, the French are somewhat chauvinistic. But a fault confessed is half redressed. We can boldly say that we were the best in trying circumstances! During the final of the Rugby World Cup, the French team displayed a valiant burst of energy. All the same, we didn't hold out much for David's chances against Goliath. But why, you may ask, is there an introduction like this in a magazine that deals with art and its subtleties, not the clash of the Titans? Because any similarity between people or situations, past or present, is fortuitous... The French art market has polished up its image in the face of the competition, with autumn sales showing a diversity and quality appreciated by the finest connoisseurs: a painting by Cranach, Chinese monochromes, furniture stamped by top cabinet-makers Cressent, Montigny and Crieard... All that's for the near future. The season itself has already started off with several world records, notably for Vieira da Silva. "Esprit de corps" is not necessarily a terrible fault!

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

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# VIDEOS

## Reports from inside the sales



A panel by Lucas Cranach the Elder, the best in the sale of old paintings organised on the 7 November at Paris-Drouot by the auction house Audap & Mirabaud alongside the Paris Tableau salon. Presentation : Éric Turquin, expert.



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

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



VIDEOS ON THE INTERNET

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# Highlights of P FROM 4 TO 9 NOVEMBER

Here are some of the best pieces fr



# Parisian auctions AT DROUOT-MONTAIGNE

from the season's auctions in images.





# UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS

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### Tinker chairs by Ron Arad

Breaking down the barriers between art and design, experimenting with new materials, these two "Tinker chairs" are typical of Ron Arad's signature style. Here, mild and stainless steels are fashioned by hand in order to create this uneven effect, typical of the Neo-Baroque style of the 1980s. These stars of the next "Design" sale by the Parisian auction house Artcurial on the 22 November, were bought directly from the artist in London 1988, by a couple in the fashion world. They are each estimated between €40,000 and 60,000.

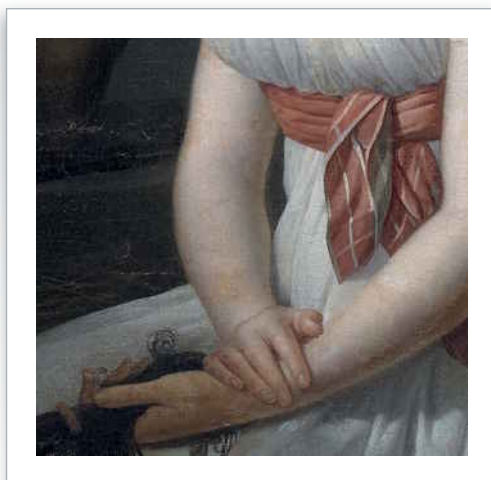




# UPCOMING

## Portrait of a **wonderful love story**

To the power of love! This pretty little face, belonging to Juana-Maria-Ignazia-Theresa, daughter of the wealthy Spanish aristocrat Cabarrus, made the heart of Jean-Lambert Tallien skip a beat. The woman who "never went to bed without saving a human life" gave a great deal of herself, saving over a thousand people from the guillotine. History tells us that this young woman, newly divorced from the Marquis de Fontenay, was arrested in 1793 for fighting for the cause of the Revolutionaries. The local representative of the Committee of Public Safety, the famous Tallien, fell for the charms of this beauty and set her free. However when the lovely lady, nicknamed "Notre-Dame de Bon-Secours" (Our Lady of good works) returned to Paris, her role in these acquittals landed her in the prison of La Force, where she was due to be guillotined. At the idea of never clasping his beloved mistress again, Tallien took up arms and joined the coup d'état on 9 Thermidor an II (26 July 1794). Robespierre never recovered from this.



Juana-Maria-Ignazia became Madame Tallien. Who knows how many children they had, but she certainly became the queen of Paris high society. And then: another case of love at first sight, this time the Comte de Caraman, the future Prince de Chimay, with whom she retired to his château. Meanwhile, Jean-Louis Laneuville, a pupil of Jacques Louis David, presented his subtle, poignant and exquisitely refined portrait of her at the Salon of 1796. We see her as a prisoner in La Porte holding a lock of hair, with the portrait of her beloved drawn on the back wall. The picture was then jealously guarded by the family, who only agreed to let it out for a few very important exhibitions, such as the one entitled "Au temps des merveilles" staged at the Musée Carnavalet in 2005. **Stéphanie Perris-Delmas**

## USEFUL INFO

<b>Where ?</b>	Bayeux
<b>When ?</b>	11 November
<b>Who ?</b>	Bailleul - Nentas auction house. Mr Turquin
<b>How much ?</b>	€150,000/200,000

**Jean-Louis Laneuville** (1748-1826), "Portrait de la citoyenne Tallien, dans un cachot de la force", canvas enlarged at the sides, 129 x 112 cm.



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Silver ewer on a contoured base, the body with a repoussé decoration of reeds, cascades, garlands of flowers, scrolls and rocaille work. Arms of the Mengaud de Lattage family and that of Dalmas de Boissière (a lawyer in Rodez), surmounted with a marquis's crown. Master silversmith Louis Samson II, admitted as master craftsman in 1731. Toulouse, 1763, h. 24 cm, 1,032 g. Estimate: €50,000/80,000.



# UPCOMING

## The splendours of **French silverwork**

The sale of Édouard Cochet's collections look set to leave a mark on the history of great dispersions, like those of Michel Rullier with ironwork. An oil industry magnate born in Brittany, Cochet sought out the finest silver and gilded silver pieces for over forty years. The aim of the two men was not so very different either: acquiring the best and most representative items in their field, and amassing a collection that would stand as a reference. The whole collection is to be divided between several sales, held between now and February. The first opus in the Cochet saga starts on 9 November with French silverwork. In this speciality, Cochet collected the very finest items from the 17<sup>th</sup> and 18<sup>th</sup> centuries. France enjoyed the most glittering, unprecedented reputation thanks to the silversmiths of Paris, and their work was highly sought after by foreign courts. However French excellence was not summed up by Paris alone. The craftsmen of Strasbourg, Lille, Bordeaux and Toulouse rivalled the best in the French capital. Édouard Cochet,



Pair of small silver candlesticks by master silversmith Michel Masson, admitted as master craftsman in 1679. Lille, 1689, h. 13 cm, 449 g. Estimate: €35,000/45,000.

a subtle connoisseur, took a keen interest in these provincial centres and sought out the very finest pieces, like this ewer, one of the Samson family of Toulouse, leading proponents of rocaille work. We owe Louis II a similar model now in the Musée des Arts Décoratifs in Paris. This specimen, bearing the arms of the Mengaud de Lattage family and that of Dalmas de Boissière (a lawyer in Rodez), comes from the former Demidoff collection, sold in Florence in 1880. It is one of the star items in the collection, like this pair of small candlesticks by the Lille silversmith Michel Masson. Parisian work is also magnificently illustrated by Nicolas Simonin, with a pair of small candlesticks at €35,000/45,000 for example, and Jean Charles Roquillet Desnoyer, with a pair of saltcellars at €15,000/20,000. Now we await the verdict of the bidding...

Stéphanie Perris-Delmas

## USEFUL INFO

<b>Where ?</b>	Paris-Drouot-Richelieu
<b>When ?</b>	9 November
<b>Who ?</b>	Frayssé & Associés auction house
<b>How much ?</b>	€800,000/100,000,000

# UPCOMING

## Elegance from top to toe

Roger Vivier is to shoes what Christian Dior was to fashion: the inventor of the New Look! The stiletto heel: that's him – not to mention the thigh boots worn by the spellbinding Bardot astride her Harley Davidson. The first invisible shoes in plastic materials and the platform shoe: Vivier again. The shoemaker gave height to the most beautiful and famous women, from Elizabeth Taylor to Elizabeth II of England. In Neuilly on 30 November, the Claude Aguttes auction house will be dispersing the celebrated shoemaker's collection, which contains prototypes, drawings and gouaches by the artist together with archives and components of the set from the famous retrospective staged in 1987 at the Palais du Louvre's Pavillon de Marsan. All in all, a dazzling show with 400 lots – enough to turn the head of any shoe addict, particularly as estimates (between €800/1,000 per item) are not too dizzyingly high!



## The theatre of fashion

The exhibition entitled "Le théâtre de la mode" staged at the Pavillon Marsan at the Arts Décoratifs in Paris during the Liberation had one aim: to restore the lustre of the French luxury industry after the Second World War. These little dolls dressed by the capital's finest couture houses, genuine ambassadors for French fashion, then travelled to London, Barcelona and Vienna. For the occasion, the Chambre Syndicale de la Couture de Paris published a catalogue with photographs of these elegant creatures, taken by Doisneau, Schall and Ronny. Twenty-seven of these pictures are to be sold at Drouot on 20 November as part of the Haute Couture sale of the Piasa auction house, in collaboration with the firm Chombert-Sternbach. An elegant woman's wardrobe will also be proposed with Haute Couture models by Christian Lacroix, like this strapless dress of 2007-2008 in yellow silk ottoman decorated with Lesage embroidery (€1,500/1,800).

S.P.-D.

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**Sacha Guitry**, twelve photographs, around 1920-1930. Prints of the period or older.  
Estimate : €400/500.

# UPCOMING

## Sacha Guitry for ever

We owe him a number of witty remarks and delicious aphorisms: "A film is a lover's meeting every night with thousands of people" or "Pleasing everyone is pleasing just anyone!" Sacha Guitry was the very image of the witty man: cynical and caustic. An actor and director, he was the Molière of modern times: the great playwright of mainstream popular theatre. Artist Manager André Bernard was the first of the "sachaguitrysts": a fervent collector of art who spent his whole life chasing after the artist's letters, photos and manuscripts. André Bernard edited "Le Cinéma et moi", bringing together Sacha Guitry's writings on the film world, published by Ramsay. And now, on 17 and 18 November, André Bernard turns a page. The eight hundred lots in his collection are to be sold at Drouot: a unique collection that was presented in 1985 at the Palais du Luxembourg for the centenary of the artist's birth. It contains a large number of portraits, like a photograph, and another showing Guitry wearing glasses and a signet



Sacha Guitry, "Yvonne Printemps", oil on canvas  
105 x 80.5 cm. Estimate €10,00/15,000.

## USEFUL INFO

<b>Where ?</b>	Paris-Drouot-Richelieu
<b>When ?</b>	17 -18 November
<b>Who ?</b>	Ader Nordmann auction house. Mr Bodin
<b>How much ?</b>	€600,000/800,000
See the catalogue : <a href="http://www.gazette-drouot.com">www.gazette-drouot.com</a>	

ring dedicated in blue ink to Pierre Tabourin, the former racing driver, who was in prison with Guitry at Drancy (€800/1,000). Photos, paintings and drawings not only of the man who loved to stage himself – he played in nearly all his films – but also of his friendships and loves: the five women of the wit taxed with misogyny. Here we have Yvonne Printemps, whom he married in 1919, and of whom he painted a magnificent portrait in a green hat and scarf. We also find the autograph manuscript written in the camp at Drancy, dedicated to Police Superintendent Duez: a reply to the accusation of being a notorious collaborator, estimated at €10,000/15,000. With this sale catalogue, André Bernard has produced one of the finest biographies of Sacha Guitry around. **Stéphanie Perris-Delmas**

# NEWS IN BRIEF



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## Steig Larsson's Millennium Trilogy

One of Sotheby's most unique lots in their English Literature sale on the 15<sup>th</sup> December (London), is a boxed set of the late Steig Larsson's Millennium Trilogy, estimated between €9,000/11,500. Despite almost 65 Million copies of the trilogy having been sold worldwide, this is a one-of-a-kind boxed set. In addition to its luxuriant binding, bound with black Moroccan leather and gilt-edged, this lot is made even more rare due to the inclusion of a never before seen pencil portrait drawn by the author, and a letter of rejection sent to Larsson in 1972 by the Joint Committee of Colleges of Journalism. A real literary gem.

## Writing table with Montigny's stamp

His furniture is to be found in great international collections like those of the Musée du Louvre, which has a model of the desk from the Grog collection, and the Paul Getty Museum. Philippe-Claude Montigny made a speciality out of sober but elegant rectangular writing tables with a single row of drawers and high, square legs. The cabinetmaker, who worked with the top marchands-merciers of his time, was also well-known for his mastery of Boulle marquetry. Here tortoiseshell is replaced with Japanese lacquer panels, highly fashionable during the 1780s. Estimated at €800,000/1,000,000, this desk is one of the stars of the Paris sale by the Europ auction house, assisted by its expert, Mr Burgi, on 10<sup>th</sup> November at Drouot.

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**George Grosz** (1893-1959), "Strassenszene" (Street scene)  
Berlin, c. 1924, watercolour, pencil and ink on paper, signed on  
the bottom left, 58.4 x 45.9 cm. Estimate: €60,000/80,000.



## New objectivity

With Beckmann, Grosz, Nolde, German Expressionism is the star element in a French collection to be dispersed on 5<sup>th</sup> November by the De Baecke auction house in Lyon. This watercolour by Georges Grosz of c. 1924 is one of the main pieces. The German artist was one of the chief proponents of "Verism". The drawing is a sharp depiction of the vices and weaknesses of his contemporaries, here in a street scene in Berlin. The work was shown in numerous exhibitions on German painting between the wars, and is well-known to specialists.

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## Deble sénoufo

This statue, *deble sénoufo* (€150,000), star of the auction for primitive art organised for the 6<sup>th</sup> November in Louviers (in France, Prunier auction house) was collected by the collector Simon Escarré in the 1950s. This Frenchman, settled in Africa, had forged contacts and friendships with the Sénoufos. In the reference guide signed Burkhard Gottschalk, "Senougou-Massa et les statues poro", it is attributed to the sculptor Ngolo Pili from the Dymitène village in the south of the Korhogo region, along with two other pieces. Specialists also compare it with the *deble* statue from the Vérité collection, sold in Paris in June 2006 for €218,750. Let's not forget that these statues which were banged on the ground like pestles, were used for ceremonies in Poro society. As ritual sculptures, they opened and closed the funeral procession march to the rhythm of tambourines.

# UPCOMING

## Succession **Saltiel**

The sale catalogue tells us practically nothing about Monsieur and Madame Léon Saltiel. In their apartment on the outskirts of Paris and their residence in the South of France, the couple had amassed a first class collection of modern art. In fact, is there really any need to know a person to understand their taste? The collection speaks for itself. And so the works they brought together tell us of their love of form and suggestive line, taking the route to figuration or abstraction, where the main point is not so much the means used as the intention. They thus reveal their interest for individual people and humanity in general: the underlying theme of all the pieces brought together by the Saltiels at the very opposite poles of decorative facility. Take the painting by Joan Miró for example. In the summer of 1936, the artist, shaken to the core by the violence of the Spanish Civil War, released his anguish in a series of paintings on masonite: dark, powerful works expressing the painter's torment – a kind of exorcism, according to Jacques Dupin – with the aid of rudimentary materials. The work, after belonging to Marguerite and Aimé Maeght, was presented at the Venice Biennial in 1976 (€300,000/350,000). Another choice: this petrified landscape of January 1952 painted during a stay in New York by Jean Dubuffet, the "hard-line" painter. We could also mention works by Masson, including his picture of 1925, "L'Orange" (150,000/200,000), the "Nu couché" drawn by Pablo Picasso (€60,000/ 80,000) and numerous sculptures by Émile Gilioli. Yes, the message with the Saltiels is that art is intended not so much for the eyes as for the soul, to quote a certain Dubuffet.



**Jean Dubuffet** (1901-1985), "Paysage pétrifié, janvier 1952, New York", oil on canvas glued onto masonite panel, signed and dated, 92 x 122 cm. Estimate: €250,000.

## USEFUL INFO

<b>Where ?</b>	Paris - Drouot - Montaigne
<b>When ?</b>	16 November
<b>Who ?</b>	JJ-Mathias - Baron Ribeyre & Associés - Farrando Lemoine auction house. Mrs Perazzone, Brun
<b>How much ?</b>	€1-1.5M

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



nite: dark, powerful works expressing the painter's torment – a kind of exorcism, according to Jacques Dupin – with the aid of rudimentary materials. The work, after belonging to Marguerite and Aimé Maeght, was presented at the Venice Biennial in 1976 (€300,000/350,000). Another choice: this petrified landscape of January 1952 painted during a stay in New York by Jean Dubuffet, the "hard-line" painter. We could also mention works by Masson, including his picture of 1925, "L'Orange" (150,000/200,000), the "Nu couché" drawn by Pablo Picasso (€60,000/ 80,000) and numerous sculptures by Émile Gilioli. Yes, the message with the Saltiels is that art is intended not so much for the eyes as for the soul, to quote a certain Dubuffet.

Stéphanie Perris-Delmas



**André Masson** (1896-1987), "Le Peintre", 1937, painting signed and dated, 100 x 81 cm.  
Estimate: €150,000/200,000.



# NEWS IN BRIEF



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## Collection of Chinese monochromes

They are considered a must, one of the great classics in Chinese ceramics. Monochromes, the subject of this private collection to be dispersed on 24 November in Paris (Lafon - Castandet auction house), are further proof – if it were still necessary – of the excellence of Chinese work in this field, a perfection rapidly envied by Europeans. With its Huan, Jin, Song and Yuan ceramics, the sale catalogue reads like an introductory manual to the speciality – it only lacks the extremely rare Ru, of which very few private collections possess any examples (The majority of pieces from the Forbidden City are now in the Museum of Taipei and the British Museum). Here the star of the Paris collection is a ping form vase in grey stoneware with a bluish grey-green glaze: one of the celadons produced in the Guan kiln in the south by the Song dynasty, who had withdrawn to the southern province to escape from the invading Jurchen. Designed for use at the court of Hangzhou, these celadons are evidence of the refined aesthetic prized by Chinese emperors. With their network of fine cracks, they rival the appearance of jade, as do their colours, making play with shades ranging from blue to pale green, obtained through delicate reduction firing. The passion of collectors has never waned.

Stéphanie Perris-Delmas

Octagonal ping form vase in dark grey stoneware with a bluish grey-green glaze: cracks lightly emphasised in dark brown. Two four-sided handles in tubular form, Guan, Song dynasty in the South, h. 14.5 cm.  
Estimate: €200,000/300,000.

## Meissen manufactory

At Drouot, on 10 November, the Fraysse & associés auction house will be dispersing Édouard Cochet's collection of porcelain from within and outside France, whilst 9 November will be devoted to French silverwork (see page 13). The star lots of this first sale include this pair of statuettes produced by the Meissen manufactory in around 1745, representing a male and a female wolf (€10,000/12,000). They are marked with the letters "KHC", standing for Königliche Hof-Conditoirei, the mark carried by porcelain made for the royal court of Saxe. Designed by the thousand to adorn banquet tables, these decorations were highly popular all over Europe. Today, only a dozen bear this mark.

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# AUCTION RESULTS

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# RESULTS

## Covetable **modernist furniture**

Is there any need to say that the modernist furniture market is looking pretty solid? Not really, especially since the sale on 24 October of 50 lots carefully selected by the Artcurial auction house, assisted by its expert Fabien Naudan. It included furniture by Charlotte Perriand, Pierre Jeanneret and Le Corbusier, and the celebrated nomad structure by Jean Prouvé. The evening's work totalled €3,048,745, with only two lots (two photographs) finding no takers. Worth noting: the considerable participation of international buyers, from India, the United States, Holland and England. Only a dozen pieces will remain in France. Jean Prouvé's nomadic structure, designed for a school in Villejuif, then turned into a chapel in Quiberon, garnered €1,830,400 alone. The "Fauteuil de Grand Repos", meanwhile, was sold off for €471,400, about double the price it obtained in 2006. Solid or airborne?

Stéphanie Perris-Delmas



# RESULTS

## Horns of plenty!

**T**he king of the jungle is no longer the lion, but the rhinoceros! Bids soared for an Indian one-horned rhinoceros hunting trophy, hotly pursued by enthusiasts up to €213,142. It has to be said that this specimen is a rarity in more than one respect.

Preserved by a taxidermist, it has a remarkable pedigree displayed on a brass plate on its shield: "One-horned Rhinoceros Indicus, male, Gârad-hât Cooch-behan, British India, 27 February 1887, Miss de Breteuil". Four anterior and posterior rhinoceros horns (1921-1940) fetched €216,860... We know how popular these appendages are, particularly in Asia. For centuries horns were sought after for their alleged aphrodisiac virtues. During the period of the Warring States, they were carved in the form of libation cups designed for Chinese high society. For good measure, their sides were generally adorned with motifs evoking prosperity. The legend of the horn's prophylactic qualities was also widespread in Europe, and lovers of Renaissance curiosities were delighted by the excrescence, which also became an objet d'art. Today there is no longer any question of exploiting the horns of this animal. Threatened with extinction, it is now protected by the CITES agreement signed in Washington in 1973. However, a number of restricted exceptions still exist, particularly for specimens dating from before 1 June 1947, which can be brought into play... And there is clearly a desire for them, given the high bids this Sunday!

Sophie Reyssat

## USEFUL INFO

<b>Where ?</b>	Versailles
<b>When ?</b>	9 october
<b>Who ?</b>	Cheveau-Légers Enchères auction house. Mr. Combrexelle







HD

**€213,142** One-horned Indian rhinoceros, head on shield with brass plate.

# RESULTS

## Modern artists in the spotlight

During these two days of sales devoted to modern art, painters from the Paris school were particularly well represented. Without further ado, we will start with the highest bid, which went to Moïse Kisling's "L'Arlésienne" (The girl from Arles). This greatly exceeded its high estimate of €120,000. The artists of the Jewish Diaspora were highly sought after. Standing on sturdy legs, an oil on canvas "Nude" of 1924 by Sigmund Menkes obtained a world record of €71,180 for the artist (source: Artnet). Its estimate was no more than €20,000. Pinchus Kremegne also obtained a world record with €31,520 for an oil on canvas of 1914, "Personnage dans les bois" (Character in the woods). Meanwhile an oil on canvas by Mane-Katz depicting "Le Mariage" (The wedding) fetched €99,680. The second day of sales was dominated by the €89,800, topping its estimate, for an oil on canvas from 1965 by Bernard Buffet, "Ombelles jaunes"

## USEFUL INFO

Where ?	Hôtel Marcel-Dassault
When ?	12 and 13 October
Who ?	Artcurial–Briest-Poulain-F. Tajan action house. Mrs Nieszawer
How much ?	€2,518,445



€233,594 Moïse Kisling (1891-1953), "L'Arlésienne" (The girl from Arles), 1952, oil on canvas. 101 x 73 cm.

(Yellow umbel). At €62,500, there was a choice between "Petite fille au ruban rouge" (Young girl with a red ribbon) in an oil on panel with considerable substance by Adolphe Monticelli, or the more fluid and luminous texture of an oil on canvas of c. 1916 by Mikhaïl Larionov, "Deux têtes de jeunes filles" (Heads of two young girls).

Sylvain Alliod



# RESULTS

## Feminine life

**T**his painting attributed to Clara Peeters was the subject of a lively bidding battle. The work took eighth place in the artist's world track record, with the particular feature of being the smallest recorded work ever sold (source: Artnet). Clara Peeters only painted in small formats. No more than fifty or so works by her are listed. The Larousse "Dictionnaire de la peinture" tells us that 39 are signed, and nine of these are dated, ranging from 1608 and 1654. The first date indicates a highly precocious artist – she was only 14 – and a highly gifted one, implying that she was taught by a great master. In the absence of any definite sources, the name of Osias Beert is sometimes put forward. In any case, the still lifes of Peeters are clearly influenced by him. She is the only Flemish artist we know of who specialised in this genre. This picture is typical of her



**264,870** Attributed to Clara Peeters (c. 1594 – c. 1655), "Bouquet de fleurs dans un vase entouré d'insectes" (Bouquet of flowers in a vase surrounded by insects), oil on copper, 16.5 x 13.5 cm

## USEFUL INFO

<b>Where ?</b>	Paris - Drouot - Richelieu- Room 1-7
<b>When ?</b>	17 October
<b>Who ?</b>	Oger & Camper auction house. Mr Auguier

style, with its dark background and tight framing. It is also the only one listed in the Artnet database that features insects around the main composition.

Sylvain Alliod

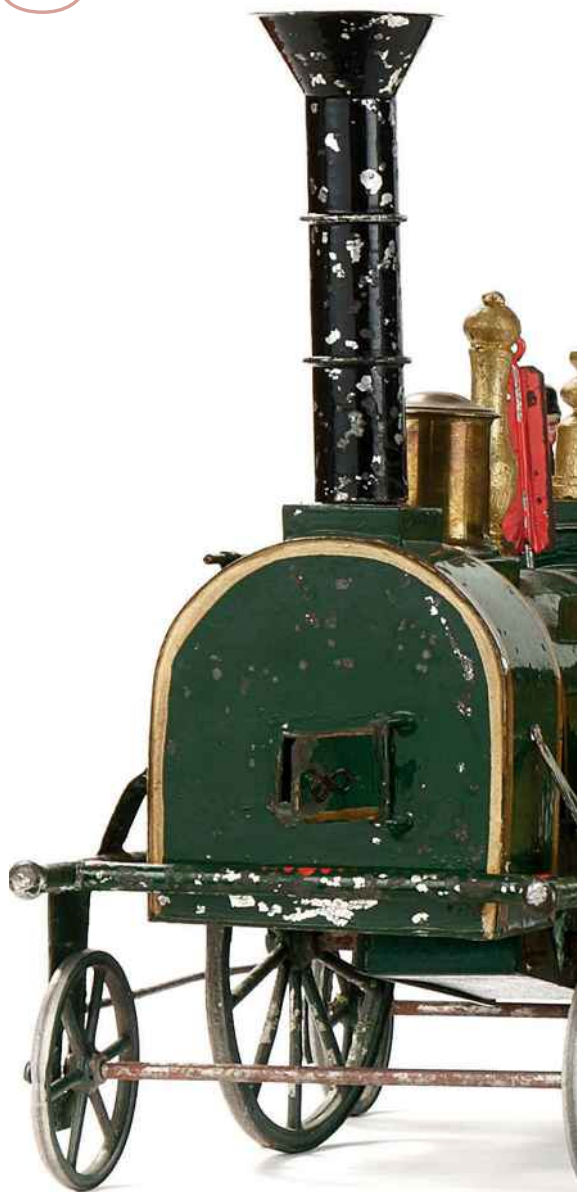
# RESULTS



## Contemporary glass from Morris to Ohira

The collection of the American art dealer Barry Friedman, which he started in 1996, raised a total of €802,960 on 3 October in Paris (Camard & Associés auction house). It provided a rich panorama of contemporary glass, from Morris to Ohira. One of the stars of the sale was a work by William Morris, who draws inspiration from nature, myths and archaeology, and who since 1990 has given glass the aspect of the materials that normally form the focus of his works. At €35,535, this sculpture, "Artifact Pouch", obtained the highest bid of the dispersion and the second best price recorded for the artist at an auction. European creation was largely dominated by two historic figures of the Czech school, Jaroslava Brychtova and Stanislas Libensky. €29,200 went to a miniature table in moulded glass circa 1985-1987 entitled "White Opalescent" and €15,870 to a "Safirin" glass sculpture of 1983, "Head (Safirin)". Japanese artist Yoichi Ohira, particularly well represented, garnered €188,580 with nineteen works, where the star, at €19,700, was a 2005 blown glass vase, "Colata di lava no.18".

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## Paris - Saint-Germain line

This venerable train chugged merrily over its estimate at a sale in Paris on 7 October at Drouot (Tajan auction house. M. Cazenave). The "Paris - Saint-Germain" line, financed by the Pereire brothers, was the first to open in the Paris metropolitan area in 1837. The public reacted with immediate enthusiasm, and soon afterwards so did the toy manufacturers, eager for novelty. This train, with its locomotive, tender and three passenger carriages, is enlivened by twenty-one original characters illustrating the society of the time. It dates from between 1860 and 1870, and could have been manufactured by Charles Maltete or Jules Edmond Faivre, entrepreneurs still being few and far between in this niche destined to go full steam ahead!

Sylvain Alliod

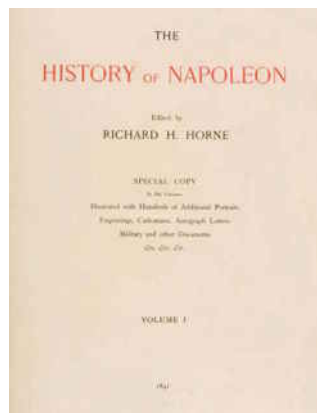


€50,286 Paris - Saint-Germain line model train,  
France c.1860-1870, l.110 cm.

# RESULTS

## Woodin's **Napoleon**

We all know the fascination exerted by Napoleon. A further illustration was given when this copy of "The History of Napoleon" by the British soldier and poet Richard Henry Horne reached €82,500. It belonged to William Hartmann Woodin, President of the Jackson and Woodin railroad freight car Manufacturing Company, staunch Republican and Secretary of the Treasury under Franklin Roosevelt in 1933. One of his first measures was to close all the banks and prohibit stock market transactions while the soundness of the banks was established. Horne's two-volume work was published in 1840: an inevitable response to the return of Napoleon's ashes. The binder extended the version here, whose cover boards bear the arms of Napoleon III, to six volumes, and changed the in-octavo format to in-folio, turning



**Richard Henry Horne** (1803-1884), "The History of Napoleon". Special copy in six volumes..., in-folio, London 1841. Midnight blue morocco binding by Hampstead.

## USEFUL INFO

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

**When ?** 14 October

**Who ?** Gros & Delettres auction house.  
Cabinet Vallériaux

**How much ?** €82,500

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

it into a single work. Here we find the text and the illustrations by Raffet and Vernet, of course, but above all, it also contains around 65 letters (written by Napoleon, his family, generals and European statesmen) together with original documents, 370 portraits, 350 battle representations, etc. – in short, some 1,300 documents, including 700 in colour. There is even an epaulette from one of Napoleon's costumes and a piece of the wallpaper from his drawing room in Saint Helena!

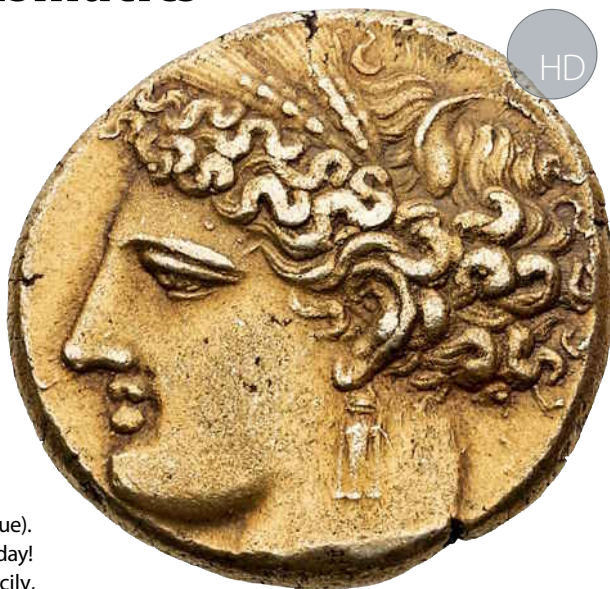
Sylvain Alliod



# RESULTS

## The glory of **numismatics**

**N**umismatics was indisputably the top speciality during the second week of October. The most dazzling results were obtained on the first day of sales, mainly by antique coins and royal French coins, and estimates were frequently smashed. Worth noting: two six-figure and 31 five-figure bids. A French record was set by an ancient coin: this electrum Carthaginian tristater (photo), estimated at no more than €20,000. It had already been one of the stars of the Roger Peyrefitte collection on 29 April 1974, garnering no less than F172,000 at the time (€122,669 at today's value). Carthaginian coins continue to fetch high rates today! Carthaginian numismatic adventure began in Sicily, when the city of Lentini lost its independence in 422 BC. Contemporary with these events, a very rare didrachm of exceptional quality (420 – 403 BC) from Naxos obtained the other six-figure bid, €206,600.



€303,825 Zeugitana, Carthage (270-260 BC), electrum tristater with a head of Tanit crowned with wheat ears on the obverse, 22.79 g.

## USEFUL INFO

<b>Where ?</b>	Paris - Drouot Richelieu - Room 2
<b>When ?</b>	11 and 12 October
<b>Who ?</b>	Beaussant – Lefèvre auction house. Mr Parsy
<b>How much ?</b>	€2,545,603

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

A head of Apollo crowned with laurel appears on the obverse and a naked seated Silenus on the reverse, with an ithyphallic term surmounted with a head on the right. Macedonia was also up among the front runners, with €36,460 for an archaic style Chalcidic tetradrachm from Acanthus (500-470) with a lion devouring a bull, and a quadripartite hollow square on the reverse. Gold then claimed its rights with a number of Roman coins. A stunning €115,450 went to a Roman aureus from 201 with a draped bust of the wife of Septimius Severus, with a bust of their son Caracalla in a drape and breastplate on the reverse. Sylvain Alliod

# RESULTS

## More than €3.6M for the **Marchal collection**

Here is a sale which marks a milestone in an original speciality: fairground art. It took Fabienne and François Marchal around forty years to assemble this collection which was greatly sought after. 99% of the lots found takers, leading to a grand total of €3,683,940. The estimated total of the collection was more along the lines of €2M...of course, world records were broken but the most important thing is that over two hundred of the 645 pieces will stay together thanks to the Francis Staub foundation. This is reassuring news for those who regretted the breaking up of this collection. The creator of the famous cast iron casserole dishes intends to create a museum of fairground art in an old "Banque de

## USEFUL INFO

<b>Where ?</b>	Paris - Drouot Montaigne
<b>When ?</b>	28 and 29 September
<b>Who ?</b>	Cornette de Saint-Cyr auction house
<b>How much ?</b>	€3,683,940

France" building, situated in the heart of Colmar...the choice of this festive location is only natural in order to welcome the purchases of two merry-go-rounds, one featuring wooden horses made at the beginning of the 20<sup>th</sup> century which was bought for €33,600. Another museum to become home to these pieces is the museum of "Life of old" which will open its doors in Hormes-sur-Voulzie in Seine-et-Marne after acquiring 27 lots. Amongst them feature two of the star pieces of the auction, with €43,200 having gone to none other than "Madame Irma", a French-manufactured wax automaton from the first half of the 20th century which, of course, gives out horoscopes... A star attraction, the "Bouffe-balles du music-Hall" (Music-hall ball guzzler), reproduced here, which at €90,000 set a world record for a game of this type. It must be pointed out that this game sculptured by Jacques Barassé and Giffard around 1934, brings together a number of famous faces from the time. Another world record was reached at €38,400 for the German fairground sculptor Friedrich Heyn, thanks to a large wooden horse produced at the end of the 19<sup>th</sup> century in polychrome wood.

Sylvain Alliod



HD



**€90,000** France, école d'Angers, around 1934, Jacques Barassé and Giffard. "Bouffe-balles du music-hall" (Music-hall ball guzzler) with caricatures of Josephine Baker, Maurice Chevalier, Charlie Chaplin, Mistinguett, the Fratellini brothers..., sculptured painted wood, 165 x 580 cm.

## NEWS IN BRIEF

HD



### Flemish oak sideboard

This sale focusing on the Middle Ages/Renaissance, staged on 17 and 19 October at Drouot (Claude Aguttes auction house), totalled €1,614,062. Furniture dominated the proceedings, with the highest bid recorded, €144,135, going to this Flemish oak sideboard from the end of the 15<sup>th</sup> century. It is carved with fenestration and linen folds. The catalogue describes it as being in remarkable condition, with only one rear upright restored, and only minor work on the rest of the item.

**€144,135** Flanders, end of 15<sup>th</sup> century, sideboard with front in fenestration, oak, 148 x 116 x 56 cm.

### Le Véel Collection art from every realm

On 19 October at Drouot, this sale of the Le Véel collection, with content from a single provenance, totalled €1,123,904 (Beaussant-Lefèvre auction house). The Paris gallery of Ernest Le Véel (1874 - 1951) dealt in a wide range, which included modern art, Japanese art and ceramics. The latter were particularly well represented in terms of both number and results. Deruta pottery took the jackpot at €123,920 with this dish of c. 1510-1520 illustrating the early signs of the "a istoriato" style. Its subject, a battle, is inspired by the title page of a work published in Venice in 1502, a re-edition of a publication of 1493. Iznik ceramics also posted excellent results: €144,986 in five lots, while Japanese prints, one of Ernest Le Véel's specialities, totalled €270,381. €24,780 went to a collection of 71 oban tate-e from the series "Cent vues d'Edo" (A Hundred views of Edo) by Hiroshige, produced by Uoya Eikichi, some of these being late prints.







### Arman, leader of l'école de Nice

This accumulation by Arman - "Music Power" numbered 2/8, made €185,880 on the grounds of l'école de Nice (Nice Riviera auction house). Coming from a private collection, it illustrates Arman art which defines itself as being an "exhibitor of objects". As one of the main figures in the école de Nice, he was also one of the founding members of new realism.

### Dinosaurs fall out of favour

It was disappointment for this sale dedicated to natural history, however communication had been exemplary, mainly thanks to an exhibition this summer of the main specimens at the Institut de Paléontologie humaine in Paris. The collection, being offered for sale on the 13<sup>th</sup> October by the auction house Sotheby's, made a total of €832,300 from the 33 lots sold. However the star pieces such as the dinosaur skeletons didn't find buyers. The overall winner, a 220 million year old petrified wooden panel from Arizona, didn't even reach its estimate, coming in at €180,750. Mounted on an aluminium frame, it resembles a furniture top, perhaps for a table or desk. The ammonites were shown appreciation, most of all with the €132,750 which went to a specimen of placental S.P. Mesozoic from the Cretaceous formation (135 to 65 million years) coming from the Bear Paw Formation in Alberta in Canada (see photo). S. P.-D.



# RESULTS

## The Ride of **Xu Beihong**

The horses of Xu Beihong, one of the most famous 20<sup>th</sup> century Chinese painters, are highly rated. The picture from 1948 – galloping up to €362,500 – belonged to the former collection of Professor Louis Hambis, a friend of the painter, while the other one, attributed to the artist, comes from a collection of a former European diplomat. They were both keenly fought over by two Chinese collectors. The rating for Xu Beihong's horses is governed by precise rules: "To have an even higher price, there would need to be elements of landscape in colour, grass on the ground or a tree," says one of the sale experts, Jean-Luc Estournel. "Flying" horses, whose hooves do not touch the ground, are more highly sought after than those galloping in profile – which themselves have to be shown with breast full-on and the head turned to one side to generate higher value. Add to this the fact that this "Cheval Volant" (Flying Horse) was accompanied

## USEFUL INFO

<b>Where ?</b>	Paris-Drouot-Richelieu - Room 4
<b>When ?</b>	17 October
<b>Who ?</b>	Cornette de Saint-Cyr auction house. Mrs Daffos, Mr Estournel
<b>How much ?</b>	€985,700



by a calligraphy designed to make the Chinese nationalist fibre vibrate in sympathy: "After 100 years of weakness, China has finally found its strength; the horse's gaze is turned to the light, which bears the message of a dazzling future."

Sylvain Alliod



# NEWS IN BRIEF



## A touch of the contemporary

Given the presence of the FIAC a stone's throw from the Grand Palais, Drouot-Montaigne was bound to beat to a contemporary rhythm during these two days of sales on 22 and 23 October under the hammer of the Paris auction house Cornette de Saint-Cyr. The final total was €2,461,813. A number of records were set: several French records and one world record for a Spanish artist. "An American in Paris", Joan Mitchell, attracted the highest bid, €200,000, after a battle based on an estimate no higher than €60,000, for an oil on paper (see photo) from around 1960. The other fiercest bidding joust took an oil on canvas of 2003-2004 by Philippe Pasqua up to €112,500, thus posting a French record for the artist for "Caphi". The world record was obtained at €62,500 (source: Artnet) by Lita Cabellut with a portrait, "Frida 50", a mixed technique on canvas (see photo on the right).

**€200,000** Joan Mitchell (1925-1992), "Composition", c. 1960, oil on paper, 55.5 x 50 cm.

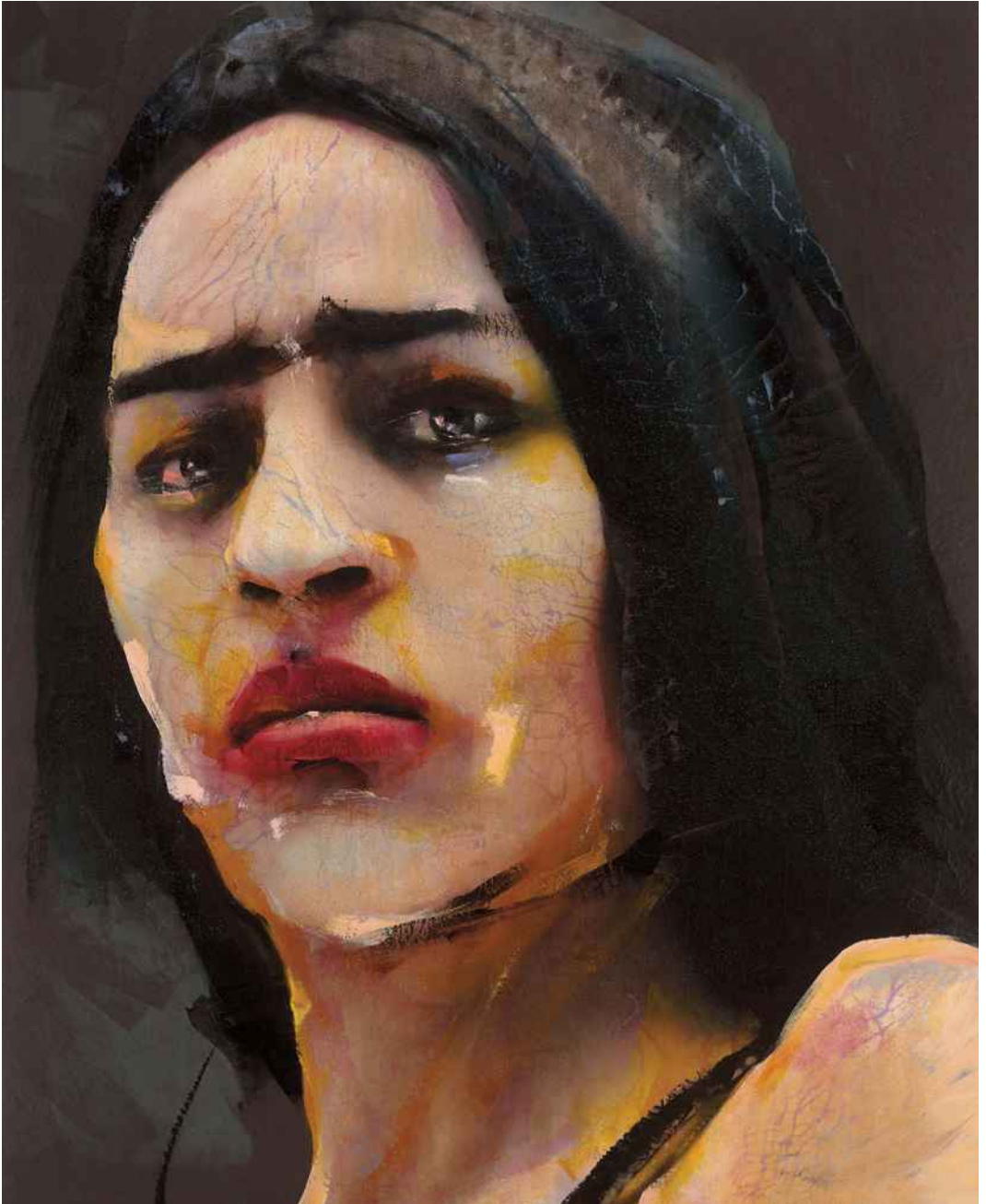
## Diego Riviera

This atypical oil on panel by Diego Riviera, sold on 19 October at Drouot by the French auction house Fraysse & Associés, kept to its estimate at €149,943. This elegant lady painted in 1938 is a long way from the Mexican working class people abundantly depicted by Riviera, a pioneer in the rebirth of Mexican painting, and the founder of the country's Communist party. Yet 1938 was a year with a decidedly revolutionary flavour for the artist, who met Leon Trotsky at that time.

**€149,943** Diego Riviera (1886-1957), "Portrait of a lady", 1938, oil on panel, 110.5 x 152 cm.

Sylvain Alliod







## RESULTS

Nicolaes **van Verendael**

**E**stimated at €50,000, this oil on canvas by Nicolaes van Verendael obtained a world record for the artist (source: Artnet). He was one of the flower painters who, with Jan Philips van Thielen and Jan van Kessel, followed on in the wake of the Jesuit artist Daniel Seghers. Himself a pupil of Jan "Velvet" Bruegel, Seghers made a name for himself by creating a new type of flower garland; genuine trompe-l'œil in total keeping with Baroque taste. This style became a school of painting. Nicolaes van Verendael, for his part, was considered by Marie-Louise Hairs (author of "Peintres flamands de fleurs au XVII<sup>e</sup> siècle" published by Vilo; Lefebvre & Gillet), as the finest Flemish specialist in floral still lives in the second half of the 17<sup>th</sup> century. "In these, he gives instance of unusual appeal and a refined personality," writes the historian. He was the son of the Antwerp painter Willem van Verendael, who



**Nicolaes van Verendael** (1640-1691), "Still life with flowers", oil on canvas, remounted on canvas, 76 x 62.5 cm.  
World record for the artist.

## USEFUL INFO

<b>Where ?</b>	Paris - Drouot - Richelieu - Room 16
<b>When ?</b>	20 October
<b>Who ?</b>	Aponem Deburaux auction house. Mr. Dubois
<b>How much ?</b>	€508,072

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had him registered as a master craftsman at the age of 16; he was thus free to practice his art in the Guild of Saint Luke. We know very little about him, but he seems to have lived very modestly, and only taught one apprentice, Hieronymus Scharenborgh.

Sylvain Alliod

# RESULTS

## Roman **Daguerreotypes**

**N**ine daguerreotypes were presented along with their original transportation boxes at an auction in Chartres, where they were carefully kept for almost 160 years. They greatly exceeded their estimates after fierce bidding, gathering €177,620. A photographic image set in the middle of a copper plate covered with a layer of photosensitive silver halide, the daguerreotype is considered to mark the birth of photography. Our extremely rare primitive pieces, dating from around 1844, are attributed to Pierre Ambroise Richebourg (1810-1875). Originally an optician at Vincent Chevalier, he was very interested in new photography techniques. Started by Louis Daguerre, he set off on the famous journey to Italy during the last years of the July monarchy. On his return, he set up his studio at 68 quai de l'Horloge, throwing himself successfully into negative wet plate

## USEFUL INFO

<b>Where ?</b>	Chartres
<b>When ?</b>	23 October
<b>Who ?</b>	Galerie de Chartres auction house
<b>How much ?</b>	€177,620

collodion. Like painters, Richebourg was fascinated with Rome and the archeological remains, creating various negatives of the exterior. Our daguerreotype depicts a site which has been greatly changed since. It was bought by an Italian client. Overall, a good reason to have an explore around ancient Rome in the middle of the 19<sup>th</sup> century... **Chantal Humbert**



**€50,715** "Rome : the Roman Forum with the Temple of Saturn" adjusted daguerreotypes 12 x 16 cm on a plate with engraved stamp on the right edge "Daguerreotype Richebourg à Paris, quai de l'Horloge 69", around 1844.

HD

# RESULTS

## World record for **Vieira da Silva**

A n international audience helped the collection of Jorge de Brito to reach €7,993,932 (65% in lots - 87% in value). The queen of the evening was undoubtedly Maria Helena Vieira da Silva who achieved a world record with this oil on canvas, a piece from 1961-1965. The artist didn't stop there, with two other sales standing out. €607,925 went to an oil on canvas named "Matin" and €496,397 went to "Repas à la campagne" from 1947, an oil on canvas created during the artist's transition between the representation style and that of intricate fragmentation, which assured the artist's success. Let us remind ourselves that Jorge de Brito played a key role in the opening of the Fondation Arpad Szenes - Vieira da Silva, in Lisbon. On a more global scale, no one considered our man to have been the motor behind the development of art in Portugal, in a period where the authorities in place considered all artistic activity



**€607,925** Maria Helena Vieira da Silva (1908-1992), "Matin", oil on canvas, signed and dated 67 lower right, 97 x 130 cm.

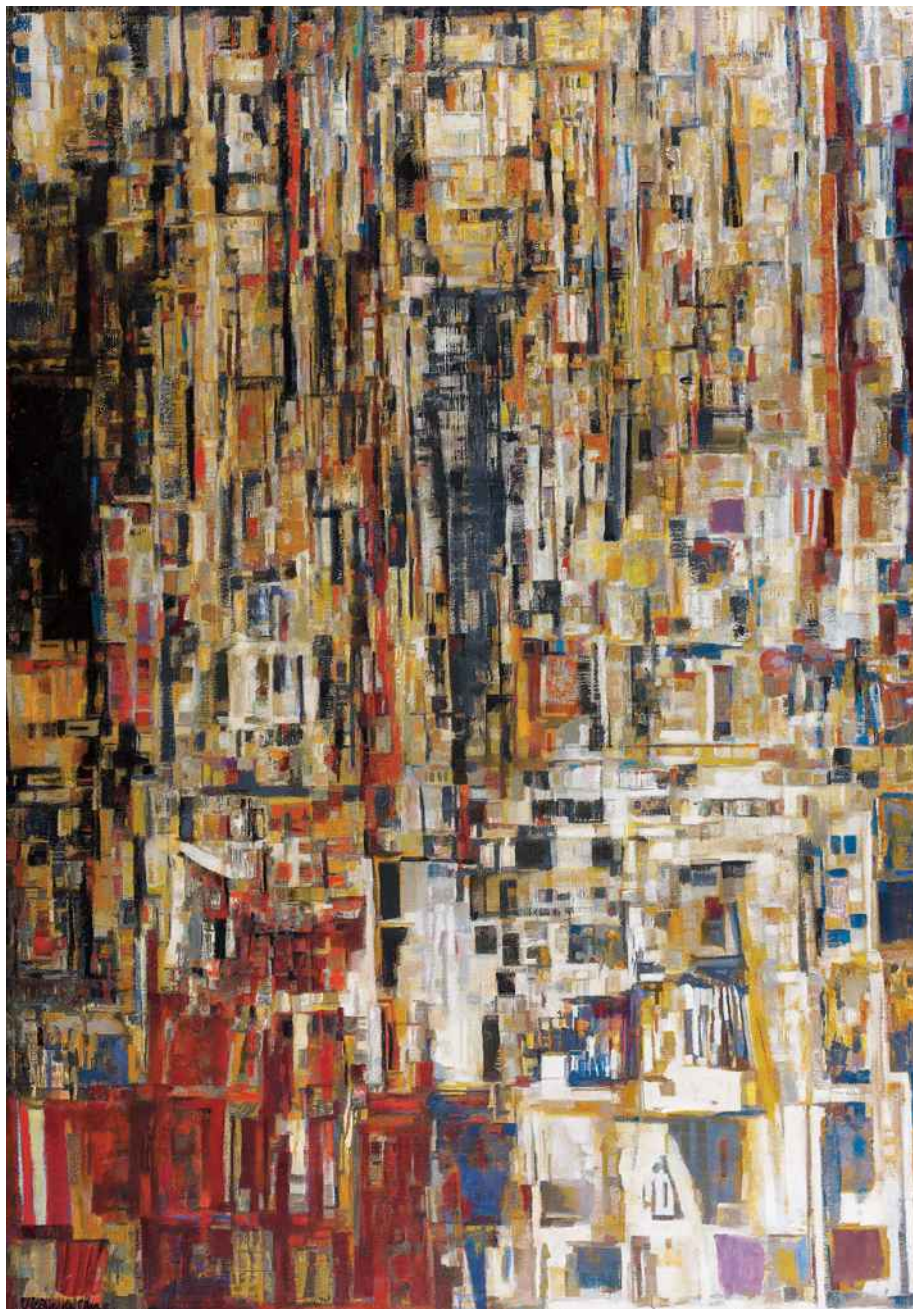
## USEFUL INFO

<b>Where ?</b>	Paris - Espace Tajan
<b>When ?</b>	22 octobre
<b>Who ?</b>	Tajan auction house
<b>How much ?</b>	€7,993,932

to be subversive. As for the other artists, €858,589 was paid for a mixed technique piece on cardboard from 1916 by Amédeo Modigliani named "Cariatide". A wax painting on paper mounted on canvas by Sonia Delaunay in 1916 called "Marché au Minho, Portugal", took in €496,397. Sonia Delaunay created 15 paintings along this theme, experimenting with the technique of painting with wax, which had been put in her mind by the Mexican painter Angel Zarraga. 20<sup>th</sup> century art wasn't the only point of interest for our collector, far from it. The water Buffalo Chinese Ming from the 17<sup>th</sup> century, in green-grey jade stone from the Khontan, reached €620,317.

Sylvain Alliod

HD



**€1,544,701**  
Maria Helena  
Vieira da Silva  
(1908-1992),  
"Saint Fargeau",  
1961-1965,  
oil on canvas,  
162 x 114 cm.  
World record for  
the artist.



# RESULTS

## For the **Bibliothèque Nationale de France**

This extremely rare work, the subject of a major study by Dominique Hervier, was pre-empted by the Bibliothèque Nationale de France. Its three volumes contain an inventory of the property of Pierre Le Gendre, Finance Officer and a royal official of the highest order. The son of the Provost of the Merchants of Paris, Pierre Le Gendre held several public offices. To those of Notary and Secretary to the King as from 1493, he added the posts of Treasurer of War and "Treasurer of France, Beyond the Seine and Yonne". Close to Francis I, and a close friend of the Cardinal d'Amboise, Le Gendre was also an aesthete. During a pivotal period between the Middle-Ages and the Renaissance, he gathered together a large collection of works of art to embellish his residences in Normandy, Paris and the region around the capital. Drawn up at his death, this inventory covers the goods in the Château d'Alincourt and the Hôtel de Hardivilliers, located in the Vexin region. It also describes the



**€42,000** Inventory of the movable goods of Pierre Le Gendre, as from 18 February 1525, in-folio, period binding, early 16th century.

## USEFUL INFO

<b>Where ?</b>	Louviers
<b>When ?</b>	16 october
<b>Who ?</b>	Jean Emmanuel Prunier auction house. Roche de Coligny, Honoré d'Urfé accounting firm

furnishings in his seigniorial manor in Magny, the Hôtel de Garennes, the one in Villiers-Adam and a mansion near the Tuileries. It also meticulously lists the goods in the mansion in the Rue des Bourdonnais in Paris, later known as the Hôtel de la Trémoille, which Pierre Le Gendre enlarged and altered. Providing precious evidence of the social and economic history of the time, this work enables us to get a clear picture of how a high dignitary lived in the first quarter of the 16<sup>th</sup> century.

**Chantal Humbert**



# RESULTS

## Jean-Émile Laboureur

The sale of the estate of Sylvain Laboureur, son of Jean-Émile Laboureur and author of the annotated catalogue for the famous Cubist engraver, brought in €391,851. With the paintings, the highest bid of €13,880 (quadrupling its estimate), went to the oil on cardboard painting of 1903, "L'Arrosoir (le père de l'artiste)" (The watering can (the father of the artist)). Meanwhile, "Religieuses au bord de mer" (Nuns by the seaside), a picture in oil paint diluted with turpentine on cardboard from around 1901, with two preparatory drawings in lead pencil on velum, fetched €5,200. Naturally the core of this estate consisted of engravings, the main part of the artist's work, often accompanied by preparatory studies. The proof on old verge paper of the etching entitled "La Marchande de violettes" (Woman selling violets) shot up to €9,900 for a high estimate of €1,200. This was accompanied by two preparatory drawings in lead pencil, one on velum, the other



€13,631 Chana Orloff (1888-1968), "Portrait de Jean-Émile Laboureur, 1921" (Portrait of Jean-Émile Laboureur, 1921), proof in patinated bronze of 1997 by the founder Susse, numbered 2/8, h. 35 cm.

## USEFUL INFO

Where ?	Paris - Drouot Richelieu - Room 4
When ?	12 October
Who ?	Ader auction house. Mrs Bonafous-Murat and Sevestre-Barbé; Msrs. Galantaris de Louvencourt and Weill.
How much ?	€391,851

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on tracing paper. The sale opened with paintings by other artists, bearing witness to his numerous friendships in the world of art. The oil on canvas "Portrait de François Laboureur, fils de l'artiste, âgé d'environ huit ans" (Portrait of François Laboureur, the son of the artist, aged about 8) from c. 1929 by Tade Makowsky went for €19,830. The "Portrait de Jean-Émile Laboureur, 1921" (Portrait of Jean-Émile Laboureur, 1921) by Chana Orloff (see photo) doubled its estimate at €13,630. This was a casting of 1997.

Sylvain Alliod



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China, Kangxi period (1662-1722). Dimensions: 5.9 x 5.9 x 6.9 cm.

The stamp was applied to the imperial collections inside this pavilion.

The *Qian* trigram is associated with the sky, the south, the summer and the mountain tops. Also *Qian* is associated with *Yang* activity. On the other hand, the trigram *Kun* represents the earth, the north, the winter and the night. Therefore it is strongly linked to *Yin*. *Qian* and *Kun* form a complementary duo in the order of *Fu Xi* according to the "Book of Transformations".

Reference:

Stamp in "*Qingdai Dibou Xi Yin Pu*", 清代帝后璽印譜,

Collection of stamps of the Emperors and Empresses of the Qing dynasty.

It is equally in the '*Kangxi baosi*', 康熙寶笈, compilation of stamps from the Kangxi period.

清康熙 壽山石《清鑑齋》方印章,印文左右為一龍一虎,上下為卦象“乾”與“坤”。

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**1. CLODT VON JÜRGENSBURG,  
MIKHAIL KONSTANTINOVICH (1832-1902)**  
View of Kiev from Muraviev's garden  
Relined canvas, oil,  
signed and dated: "М:К:Клодь 1871 года"  
80 x 142 cm

**1. КЛОДТ ФОН ЮРГЕНСБУРГ  
МИХАИЛ КОНСТАНТИНОВИЧ (1832-1902)**  
«Вид в Киеве из сада Муравьева»  
Холст дублированный, масло,  
подпись и дата: «М:К:Клодь 1871 года»  
80 x 142 см  
\$ 1 350 000 – 1 500 000  
€ 990 000 – 1 100 000



**2. MAKOVSKY, CONSTANTIN EGOROVICH (1839-1915)**  
Boyaryshnya

Oil on canvas, signed: "C. Makowsky".  
Last quarter of the 19th century, 49 x 37,5 cm  
**2. МАКОВСКИЙ КОНСТАНТИН ЕГОРОВИЧ (1839-1915)**  
«Боярышня»  
Холст, масло, подпись: «С. Makowsky»,  
последняя четверть XIX века, 49 x 37,5 см  
\$ 415 000 – 500 000  
€ 305 000 – 367 000



**3. HARLAMOFF, ALEXEI ALEXEIEVICH (1840-1925)**  
Portrait of a girl with apples  
Oil on panel, 1870-1880s, signed and dated: "A. Harlamoff",  
41 x 31 cm.

**3. ХАРЛАМОВ АЛЕКСЕЙ АЛЕКСЕЕВИЧ (1840-1925)**  
«Портрет девочки с яблоками»  
Дерево, масло, 1870-1880 гг.,  
подпись: «A. Harlamoff», 41 x 31 см  
\$ 100 000 – 120 000  
€ 73 400 – 88 000



**4. KIPRENSKY, OREST ADAMOVICH (1782-1836)**  
Pagan priests killing first Kiev  
Christians in Perun's temple

Oil on canvas, 1803-1804, unframed, 132 x 102,5 cm  
**4. КИПРЕНСКИЙ ОРЕСТ АДАМОВИЧ (1782-1836)**  
«Языческие жрецы, убивающие  
киевских первохристиан в храме Перуна»  
Холст, масло, 1803-1804 гг., без рамы 132 x 102,5 см  
\$ 1 670 000 – 1 800 000  
€ 1 225 000 – 1 320 000



**5. A RARE BISCUIT PORCELAIN BUST  
OF EMPRESS CATHERINE II**

The model of 1780-1790 by  
J.-F.-X. Hattenberger after an original model  
by L.-S. Boizot (Sevres Porcelain Factory, 1779).  
The base painting project by J. Kaestner.  
Russia. End of 18th - first quarter of the  
19th century.

Biscuit, glazed porcelain, gold and cobalt  
painting, gilt wood base.

Height not including wood base: 31 cm.

**5. БЮСТ ИМПЕРАТРИЦЫ ЕКАТЕРИНЫ II**

Модель 1780-1790-х гг.  
Ж.-Ф.-К. Гаттенбергера по оригиналу Л.-С.  
Буазо (Севр, 1779 г.)

Проект росписи постамента И. Кестнера.  
Россия. Конец XVIII – начало XIX века.

Бисквит, глазурованный фарфор, роспись  
золотом и кобальтом, деревянная золочёная  
подставка. Высота без подставки 31 см

\$ 75 000 – 90 000

€ 55 000 – 66 000



**6. BUST OF GRAND PRINCE MIKHAIL  
PAVLOVICH (1798-1849)**

Vitali, Ivan Petrovich (1794-1855).  
Cast by Clodt, Piotr Carlovich (1805-1867).  
End of 1840s.

Bronze, casting, chasing, patination,  
83,5 x 69 cm

**6. БЮСТ ВЕЛИКОГО КНЯЗЯ МИХАИЛА  
ПАВЛОВИЧА (1798-1849)**

Скульптор Иван Петрович Витали  
(1794-1855). Отливка Петра Карловича  
Клодта (1805-1867). Конец 1840-х гг.

Бронза, литьё, чеканка, патинирование.  
Размер 83,5 x 69 см

\$ 280 000 – 320 000

€ 205 000 – 235 000

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OF 18<sup>TH</sup> CENTURY CHINESE EXPORT**  
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Silver and brass salt-cellar  
by Jean Charles Roquillet Desnoyer  
Paris, 1773-1774

**SILVER & BLASS SNUFF BOXES  
FRANCE 18<sup>TH</sup> CENTURY**

**FRENCH SILVER  
17<sup>TH</sup> & 18<sup>TH</sup> CENTURIES**

Silver candlestick  
by Nicolas Simonin  
Paris, 1658

# FRAYSSE & ASSOCIÉS

*Fine Art Auctioneer*



Silver snuff box  
by Joseph Bellanger  
Paris, 1737-1738

**NOVEMBER 9<sup>th</sup>, 2011 • PARIS • HÔTEL DROUOT**

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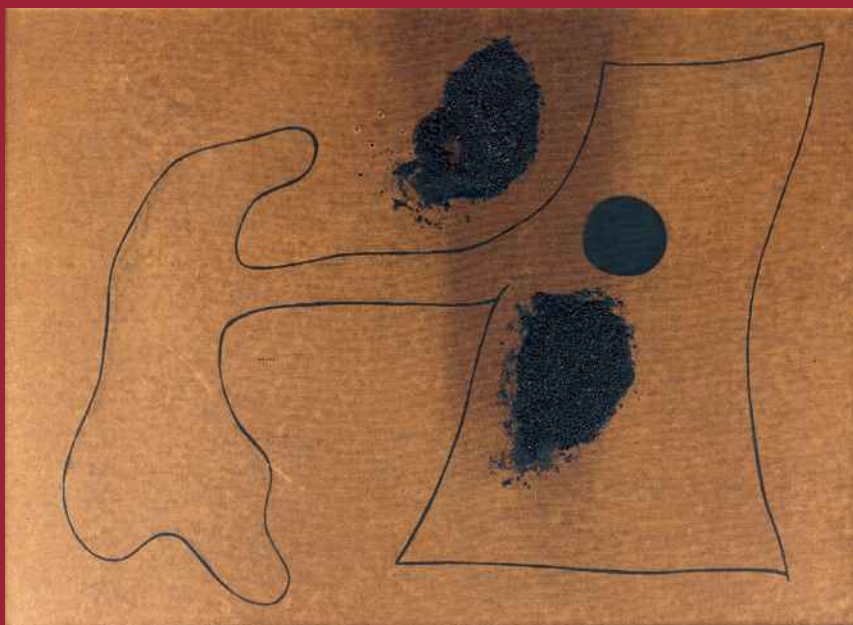


**J.J. MATHIAS  
BARON RIBEYRE & Associés  
FARRANDO LEMOINE**

**SALE IN AID OF LA LIGUE CONTRE LE CANCER**

**SALTIEL COLLECTION**

**DROUOT-MONTAIGNE – WEDNESDAY 16 NOVEMBER 2011 AT 8 P.M.**



**Joan MIRO (1893-1983)**

*Peinture, été 1936*

Oil, casein, tar and sand on masonite. 78 x 108 cm.

**EXPERTS: ROBERTO PERAZZONE - IRÉNÉE BRUN - CONTACT: [brun.perazzone@gmail.com](mailto:brun.perazzone@gmail.com)**

**PUBLIC EXHIBITIONS: TUESDAY 15 NOVEMBER FROM 11 A.M. TO 7 P.M. – WEDNESDAY 16 NOVEMBER FROM 10 A.M. TO 5 P.M.**

**Virtual visit: <http://www.drouot.com> from 1 p.m. on the 15 November**

*La Ligue contre le cancer, is a non-profit organisation, which deals on a daily basis, with people during and after illness. Thanks to donations, bequests and to the sale of inherited goods, la Ligue is, today, the leading private financer of cancer research in France and offers information, support and help to sufferers and their close ones.*

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**J.J. MATHIAS  
BARON RIBEYRE & Associés  
FARRANDO LEMOINE**

**SALE IN AID OF LA LIGUE CONTRE LE CANCER**

**SALTIEL COLLECTION**

**DROUOT-MONTAIGNE – WEDNESDAY 16 NOVEMBER 2011 AT 8 P.M.**



**Jean DUBUFFET (1901-1985)**

*Paysage pétrifié, Janvier 1952, New York*

Oil on canvas with pasted paper on hardboard panel. 92 x 122 cm.

**EXPERTS: ROBERTO PERAZZONE - IRÉNÉE BRUN - CONTACT: [brun.perazzone@gmail.com](mailto:brun.perazzone@gmail.com)**

**PUBLIC EXHIBITIONS: TUESDAY 15 NOVEMBER FROM 11 A.M. TO 7 P.M. – WEDNESDAY 16 NOVEMBER FROM 10 A.M. TO 5 P.M.**

**Virtual visit: <http://www.drouot.com> from 1 p.m. on the 15 November**

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## **Sacha Guitry – The André Bernard Collection**

Drouot-Richelieu, room 9, Thursday 17<sup>th</sup> and Friday 18<sup>th</sup> November 2011 at 2 p.m.



Study exhibition at 3 rue Favart, from Monday 7<sup>th</sup> to Friday 11<sup>th</sup> November, and Monday 14<sup>th</sup> November, from 2 p.m. to 6 p.m.

Exhibition at Drouot-Richelieu in room 9, Wednesday 16<sup>th</sup> November from 11 a.m. to 6 p.m.,  
and the morning of the sale from 11 a.m. to 12 p.m.

Catalogue consultable at [www.ader-paris.fr](http://www.ader-paris.fr) and on request at the study for €30.

Rémi Ader, David Nordmann - Commissaires-Priseurs habilités - SVV 2002-448 - 3, rue Favart 75002 Paris  
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Monday 21<sup>th</sup> november 2011  
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PARIS

DROUOT RICHELIEU  
MONDAY 12 DECEMBER 2011  
Room 4

*Paris, mon amour...*

3rd AUCTION

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Cathy SPECHT  
"Au sommet de la  
Tour Eiffel" (At the  
top of the Eiffel tower)  
Signed photograph,  
Diasac, numérique  
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A PARISIAN COLLECTION



Two finely carved dishes of 'Ding' type,  
stoneware with white glaze.  
One with crackle glaze.  
Northern Song Dynasty.  
11th - 12th Century. H. 22 and 16 cm.

A rare 'Guan' vase  
with crackle glaze  
and pierced handles.  
Song Dynasty.  
11th - 12th Century. H. 14,5 cm.

A black vase of 'Cizhou' type,  
stoneware with dark brown glaze  
over trailed white-slips ribs.  
Northern Song Dynasty.  
11th - 12th Century. H. 17 cm - D. 12,2 cm.


## SONG, YUAN AND QING PERIOD

AUCTION THURSDAY 24 NOVEMBER 2011 - DROUOT MONTAIGNE 2 PM,  
15 AVENUE MONTAIGNE PARIS 75008

PUBLIC EXHIBITION 23 NOVEMBER: 10 AM - 8 PM • 24 NOVEMBER: 9 AM - 12 PM

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**LOMBRAIL - TEUCQUAM**  
M A I S O N D E V E N T E S



**WEDNESDAY 30 NOVEMBER 2011 at 2.15 p.m.**  
**DROUOT RICHELIEU ROOM 7**

**IN PREPARATION**  
**PAINTINGS & MODERN SCULPTURES**  
**CONTEMPORARY ART**



Pierre SOULAGES (1919) "*Composition*", 1946  
Walnut stain on paper, signed in the bottom right, 49 x 56,5 cm

A certificate drawn up by the artist dating the piece back to 1946 will be given to the buyer.

Experts: A. BRIMAUD - +33 (0)1 42 72 42 02 / S. VAZIEUX - +33 (0)1 48 00 91 00

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**VERSAILLES**  
HOTEL DES CHEVAU-LEGRS

**SUNDAY DECEMBER 11th 2011 at 2.30 p.m.**

**ABSTRACT AND CONTEMPORARY ART**



Zao WOU-KI. UNTITLES (BOAT), 1951. Oil on canvas signed on the lower right. 81 x 100 cm

**SALE IN PREPARATION - CLOSURE OF THE CATALOGUE THURSDAY NOVEMBER 10TH 2011**

For all information or to include lots in this sale,  
please contact Olivier Perrin or Gilles Frassi at 01.39.50.69.82

## JEAN-MARC DELVAUX

Société de Ventes Volontaires

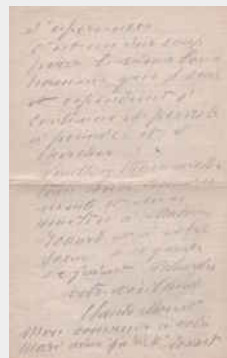
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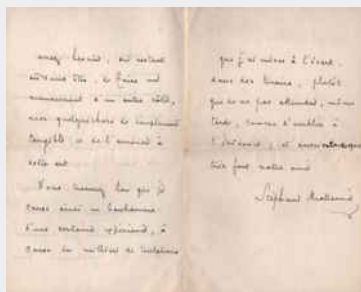
Internet : <http://www.delvaux.auction.fr> E-mail : [delvaux@auction.fr](mailto:delvaux@auction.fr)

**Claude Monet** (1840 - 1926), L.A.S., *Giverny par Vernon*, 7 December 1919, to Mme Paul Valéry, 2 pages in-8", envelope (in purple pen) On the death of Renoir (3 December 1919).



## DROUOT RICHELIEU - ROOM 3 FRIDAY 9<sup>TH</sup> DECEMBER AT 2 P.M.

### AUTOGRAPHS - BOOKS



**Stéphane Mallarmé** (1842 - 1898), L.A.S., 13 March 1887, to the poet René Ghil, 7 pages in-8", important letter on poetry, after a welcome lecture by Ghil, *Le Geste Ingenu*, dedicated to Mallarmé (Legends of dreams and blood, book II).



**Hortense de Beauharnais** (1783 - 1837), important and exceptional correspondence of 130 signed letters from Queen Hortense to her childhood friend Églé Auguie, who became the wife of Marshal Ney. The future Marchal wife and the future Queen of Holland met each other at the school of Madame Campan in Saint-Germain-en-Laye, and they stayed close friends, this correspondence bears witness to this, made up of often lengthy and incredibly interesting letters.

Expert : M.Thierry BODIN. Tél. 00 33 (0)1 45 48 25 31 - Fax : 00 33 (0)1 45 48 92 67 - E-mail : [lesautographes@wanadoo.fr](mailto:lesautographes@wanadoo.fr)

Public Exhibitions : Thursday 8th December from 11 a.m. to 8 p.m. and Friday 9th December from 11 a.m. to 12 p.m.

Catalogue on request

## DROUOT RICHELIEU - ROOMS 5 AND 6 FRIDAY 16<sup>TH</sup> DECEMBER AT 2 P.M.



**Pablo PICASSO** (1881 - 1973) : "Les Trois Graces", ink drawing with highlights of white gouache, signed in the bottom left, 35 x 24 cm  
A certificate from M. Claude Ruiz Picasso will be presented to the buyer.



**Victor CHARRETON** (1864 - 1936) : "Paysage de neige", canvas (brushed cotton), signed in the bottom left, 73 x 60 cm.



# DROUOT RICHELIEU ROOMS 5 AND 6

**FRIDAY 16<sup>TH</sup> DECEMBER  
AT 2 P.M.**

## OLD PAINTINGS



**Théobald MICHAU** (Tournai 1676 - Anvers 1765) :  
"Le départ pour le marché",  
copper, 24 x 35 cm - On the back n° 10



**Joost Cornelisz DROOGSLOOT** (Utrecht 1586 - 1666) :  
"Kermesse villageoise", oak panel, two boards, reinforced  
(on the back, the mark of the panel maker MP), 42 x 84 cm  
Monogrammed and dated at the bottom in the middle JCD 1638.

**David TENIERS** (Anvers 1610 - Bruxelles 1690) :  
"La Diseuse de bonne aventure", oak panel, cradled,  
19 x 27 cm - Monogrammed at the bottom in the middle DT. F.



**Pieter CLAESZ** (Steinfurt around 1597 - Haarlem 1669) : "Nature morte aux tourteaux,  
pichet et verre de bière", canvas, 81 x 108 cm - Monogrammed and dated at the top towards  
the right PC 16... **Provenance** : Chevalier de Stuers Collection, N. Katz Collection,  
Inheritance sale N.K., 7 December 1950

Expert : M René MILLET - Tél. 00 33 (0)1 44 51 05 90 - Fax. 00 33 (0)1 44 51 05 91 - E-mail : [expert@rmillet.net](mailto:expert@rmillet.net)  
Public exhibitions : Thursday 15 December from 11 a.m. to 8 p.m. and Friday 16 December from 11 a.m. to 12 p.m.

Catalogue on request



Maître Didier Lafarge



Camille Bürgi, expert

# FINE ART AND EUROPEAN FURNITURE

## THURSDAY 10 NOVEMBER 2011 - DROUOT, PARIS - ROOM 4

RARE ormolu-mounted Japanese black and gilt lacquer BUREAU PLAT, veneered in ebony.

Stamped MONTIGNY, Philippe-Claude Montigny (1734-1800), master in 1766

Louis XVI Period

H 30,9, W 64, D 32,3 inches



### Viewing

Private preview by appointment  
at Expert Camille Bürgi

3 rue Rossini - 75009 Paris

+33 (0) 1 48 24 22 53

camille.burgi@orange.fr

Public exhibition at Drouot, room 4

9 rue Drouot - 75009 Paris

+33 (0) 1 48 00 20 04

8 and 9 November from 11 am to 6 pm

Thursday 10 November from 11 am to 3 pm

For further information and catalogue, please contact auctioneer Nathalie Vermot (+33 (0) 1 42 46 43 93 - [n.vermot@europauction.fr](mailto:n.vermot@europauction.fr))  
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Sunday 4 December

Picture realised in the historical  
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A collection of one hundred snuff bottles from General Vincenzo Garioni, Commander of the Italian Military Corps in China in the 1900

An eclectic collection from Lieutenant Piercarlo Serralunga, serving as an officer in China during the Boxer Rebellion Period.

**Auction:** November 15/16/17 - 2011

**Preview:** November 11/12/13 - 2011

10 am / 1 pm - 2 pm / 6 pm



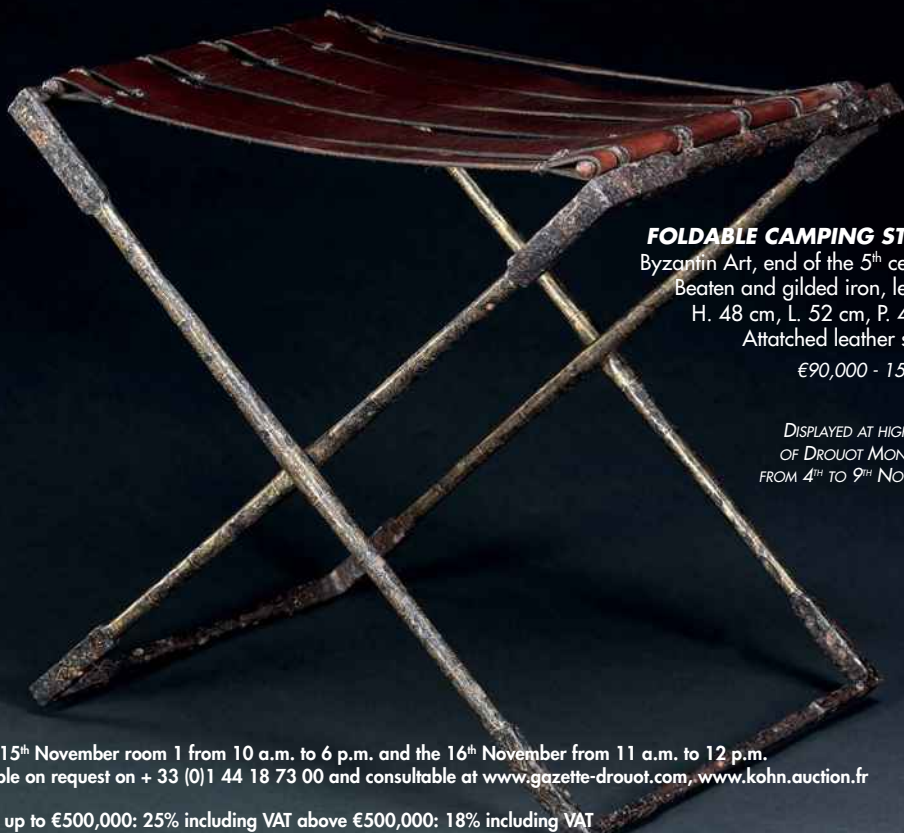


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**DROUOT RICHELIEU - ROOM 1 - WEDNESDAY 16<sup>TH</sup> NOVEMBER 2011 AT 2 P.M. - AUCTION SALE**



## **FOLDABLE CAMPING STOOL**

Byzantin Art, end of the 5<sup>th</sup> century  
Beaten and gilded iron, leather  
H. 48 cm, L. 52 cm, P. 42 cm  
Attached leather straps  
€90,000 - 150,000

DISPLAYED AT HIGHLIGHTS  
OF DROUOT MONTAIGNE  
FROM 4<sup>TH</sup> TO 9<sup>TH</sup> NOVEMBER

Exhibition on the 15<sup>th</sup> November room 1 from 10 a.m. to 6 p.m. and the 16<sup>th</sup> November from 11 a.m. to 12 p.m.  
Catalogue available on request on + 33 (0)1 44 18 73 00 and consultable at [www.gazette-drouot.com](http://www.gazette-drouot.com), [www.kohn.auction.fr](http://www.kohn.auction.fr)

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## **HEAD OF THE VIRGIN MARY**

France, 13<sup>th</sup> century  
Ivory, H. 8 cm, L. 5 cm, P. 4.6 cm  
Small former gaps in the veil  
€15,000 - 20,000



## **DIPTYCH: THE ADORATION OF THE MAGI - THE CRUCIFIXION**

France, 14<sup>th</sup> century, Ivory  
H. 8.7 cm, L. 6.3 cm, P. 1.7 cm  
€25,000 - 35,000



# MARC-ARTHUR KOHN

DROUOT RICHELIEU - ROOM 1 - WEDNESDAY 16<sup>TH</sup> NOVEMBER 2011 AT 2 P.M. - AUCTION SALE



## **PAIR OF MIRRORS - HOLLAND, 17<sup>TH</sup> CENTURY**

Pear wood, fixed under glass, mirror - Accidents - H. 106 cm, L. 118 cm

€110,000 - 120,000



## **HERCULES**

France, 17<sup>th</sup> century  
Ivory and mahogany  
H. 13.2 cm, L. 4.5 cm, P. 4 cm

€3,000 - 5,000

## **FUNERAL GENIE**

France, 17<sup>th</sup> century

Ivory

H. 15 cm, L. 5.5 cm, P. 4.5 cm.

Accident repaired

on the feet and on the neck

Missing a finger

€4,000 - 6,000





**NEPTUNE  
AND A TRITON**

Entourage of Lambert-  
Sigisbert ADAM  
(Nancy, 1700 - Paris, 1759)  
France, around 1750-1760

Terracotta

H. 120 cm, L. 90 cm  
around, P. 97 cm

Restorations

€80,000 - 120,000



# MARC-ARTHUR KOHN



DROUOT RICHELIEU - ROOM 1 - WEDNESDAY 16<sup>TH</sup> NOVEMBER 2011 AT 2 P.M. - AUCTION SALE





**PAIR OF BARRED WALL LIGHTS**

France, Louis XV period - Rock crystal, crystal and bronze gilt - H. 98 cm, L. 62 cm, P. 33 cm

€45,000 - 55,000

# MARC-ARTHUR KOHN



DROUOT RICHELIEU - ROOM 1 - WEDNESDAY 16<sup>TH</sup> NOVEMBER 2011 AT 2 P.M. - AUCTION SALE







**RARE CORNER TABLE**

Paris, Louis XV period - Built in oak, amaranth and tulip wood veneer, breccia marble,  
Morocco leather and bronze gilt - H. 131 cm, L. 88 cm, P. 54 cm

€22,000 - 25,000



# MARC-ARTHUR KOHN



DROUOT RICHELIEU - ROOM 1 - WEDNESDAY 16<sup>TH</sup> NOVEMBER 2011 AT 2 P.M. - AUCTION SALE



## **COMMUNE WITH TWO FOLDING DOORS**

By Adrien DELORME - Received maitre on the 22<sup>nd</sup> June 1748. Paris, Louis XV period, around 1760 - Built from fir wood with satin-wood, amaranth and light wood veneer, gilded bronze and breccia marble from Alep

H. 85 cm, L. 97.5 cm, P. 45 cm

€100,000 - 120,000



### **SUITE OF FOUR CABRIOLET ARMCHAIRS**

By Jean-Baptiste BOULARD (around 1725 - 29<sup>th</sup> March 1789) - Received maitre on the 17<sup>th</sup> April 1755  
Cabinet maker to the King, Paris, Louis XV period, around 1760 - Lined in cream beechwood,  
tapestry - Stamped J.B. BOULARD - H. 83 cm, L. 63 cm, P. 54 cm

€40,000 - 60,000



### **FRAMED FIRE SCREEN**

Attributed to Jean AVISSE (1723- after 1796)  
Received maitre on the 10<sup>th</sup> May 1745  
France, Louis XV period, around 1765  
Beechwood and silk - H. 116 cm, L. 77.5 cm, P. 46 cm

€25,000 - 40,000

Provenance: Former Lagerfeld Collection



### **SEWING OR KNITTING STAND**

Paris, Louis XVI period  
Built from oak, amaranth, satin-wood, citron wood,  
ebony and mahogany  
H. 76 cm, L. 61.5 cm, P. 39 cm

€25,000 - 35,000

# MARC-ARTHUR KOHN



DROUOT RICHELIEU - ROOM 1 - WEDNESDAY 16<sup>TH</sup> NOVEMBER 2011 AT 2 P.M. - AUCTION SALE



## **LITTLE CHIFFONIER TABLE**

By Jean-Henri RIESENER (4<sup>th</sup> July 1734 - 6<sup>th</sup> January 1806)

Received maitre on the 23<sup>rd</sup> January 1768

Paris, Louis XVI period

Built from oak and fir wood, mahogany veneer, gilded bronze, brass, leather, white marble with grey veins  
H. 76.5 cm, L. 51.5 cm, P. 34.5 cm

€120,000 - 140,000

## **LITTLE ROLLTOP IN-BETWEEN FURNITURE**

Paris, Louis XVI period,

Built from oak with mahogany, amaranth, rosewood and stained sycamore veneer, fillets of boxwood, citron wood and ebony, gilded bronze, silver-plated metal, Morocco leather gilded with little irons, breccia marble

H. 82 cm, L. 63.5 cm, P. 30.5 cm

€90,000 - 120,000





**TWELVE ARMED BASKET CHANDELIER**

Russia, end of the 18<sup>th</sup> century  
Crystal, opaline and gilded bronze  
H. 120 cm, Diam. 92 cm  
€50,000 - 70,000



**TWO-PART CABINET**

By Adam WEISWEILER (1744-1820)  
Received maitre on the 26<sup>th</sup> March 1778  
Paris, end of the Louis XVI period  
Built from oak, amboina magnifying glass, satin-  
wood, gilded bronze, copper  
White marble from Carrare and enamel  
Stamped A. Weisweiler  
H. 156 cm, L. 92 cm, P. 45 cm  
€170,000 - 190,000  
Provenance: Former collection of Leeds Castle, Kent



# MARC-ARTHUR KOHN



DROUOT RICHELIEU - ROOM 1 - WEDNESDAY 16<sup>TH</sup> NOVEMBER 2011 AT 2 P.M. - AUCTION SALE



## **RARE PAIR OF IMPERIAL CUPS**

China, Guangxu period (1871 - 1908)

Polychrome enameled porcelain - Emperor's mark on the back

Presented in their original silk lined case - H. 4.2 cm, Diam. 19 cm

€25,000 - 40,000

## **AUTOMATON PARQUET CLOCK "THE STRENGTH OF THE DUTCH NAVY"**

Holland, Amsterdam, around 1770

Face signed Jan Breukelaar (1738 - after 1790), Amsterdam

Built from oak, burled walnut veneer, fillets of light wood, gilded bronze, brass, gouache

H. 280 cm, L. 55 cm, P. 64 cm

€50,000 - 60,000



## **NEO-CLASSICAL CONSOLE TABLE**

Italy, end of the 18<sup>th</sup> century

Built from soft wood, gilded and varnished wood, gilt glass,

Gilded bronze and Portor marble  
H. 83 cm, L. 82.5 cm, P. 41.5 cm

€32,000 - 35,000

# MARC-ARTHUR KOHN



DROUOT RICHELIEU - ROOM 1 - WEDNESDAY 16<sup>TH</sup> NOVEMBER 2011 AT 2 P.M. - AUCTION SALE



## CREIL

19<sup>th</sup> century. Incised work.  
Set of twelve plates with full polychrome decoration, on the bowl, depicting different military forces, rim decorated with four scrolls showing a cockerel alternated with trophies. Diam. 20.3 cm for six, and 21.8 cm for the last two Griffures, impact to one, small light marks.

€600 - 800



## CREIL AND MONTEARAU

19<sup>th</sup> century - Large rectangular mural plaque with polychrome decoration in light relief of a cockerel and four hens in the countryside. It is made up of fifteen square checks, and rectangular checks decorated with leaves and flowers which form a frame. H. 127.5 cm, L. 87 cm

€1,500 - 2,000



## AUTOMATON CHIMING CLOCK-PAINTING "COUNTRYSIDE PURSUITS"

Italy or Switzerland, 19<sup>th</sup> century - Painting on metal, gilded wood, enamel  
Bears a stamp on the back - H. 105 cm, L. 94 cm, P. 11 cm - In operable condition.

€15,000 - 20,000



Important collection of faience by a great art lover from the centres of Creil, Choisy-le-Roi and Montearau.  
Around 680 plates, plaques and shaped pieces decorated with prints of subjects such as stories from the life of the Emperor, the Greek Independence, hunting, fashion, everyday life and military scenes.

Expert: Jean-Gabriel Peyre

Expert from the National Company of Experts (C.N.E.)

Tél.: 06 80 72 33 20 - e-mail: [jg.peyre@wanadoo.fr](mailto:jg.peyre@wanadoo.fr)

# SO USEFUL

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



## EXHIBITIONS

**Leonardo Da Vinci** the painter

If ever there were an exhibition where every superlative is permitted, this is the one: the biggest collection of paintings by the greatest artistic genius of all time! "Leonardo Da Vinci: Painter of the Court of Milan" is a truly major event, no doubt about it. To see so many of the artist's masterpieces for the first time is an absolute dream! Of fifteen or so autograph works by the painter,



The Royal Collection © 2011. Her Majesty Queen Elizabeth II

**Leonardo da Vinci** (1452–1519), "Studies of hands", about 1489–90, metalpoint over charcoal heightened with white on pale buff prepared paper, 21.4 x 15 cm. Lent by Her Majesty the Queen of England.

the National Gallery of London has brought together nine: exceptional loans, such as, "La Belle Ferronnière" and the "Vierge aux Rochers" (Virgin of the Rocks) from the Musée du Louvre. This can be seen alongside the London version for the first, and maybe the last time. As we know, the royal collections of the Paris museum contain the first version of the "Vierge aux Rochers" (Virgin of the Rocks), painted by Leonardo for the Confraternity of the Immaculate Conception between 1483 and 1486. Due to a problem of payment or a misunderstanding between the artist and his patrons, the work never found its place in the chapel of San Francisco Grande in Milan. A new commission to Leonardo ended in 1508 with the payment of the second version, the one in the National Gallery of London: a composition recently restored, which reveals the changes that came about during the 1490s in Leonardo's painting, which was more accomplished and more idealistic. Other prestigious loans include the "Lady with an Ermine" from the Czartoryski Foundation in Cracow, and the "Vierge à l'Enfant" (Madonna Litta) from the Hermitage Museum in Saint Petersburg – not to mention "Salvator Mundi", a recent rediscovery. Some sixty works in all, including a large number of drawings (thanks to the Queen for her numerous loans), shed light on the time the artist spent in Milan in the service of Ludovico Maria Sforza, undeniably his masterpiece years. The London exhibition focuses less on the man than the artist, and not so much on the scientist as the painter in quest of the absolute. So we won't deny ourselves the pleasure, while awaiting another event: the exhibition at the Louvre dedicated to Leonardo's "Saint Anne" in March. Up till now, nobody has had such a privilege...

Stéphanie Perris-Delmas

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





HD

**Leonardo da Vinci** "Portrait of Cecilia Gallerani" (The Lady with an Ermine), about 1489 - 90, oil on walnut, 54.8 x 40.3 cm. Property of the Czartoryski Foundation in Cracow on deposit at the National Museum in Cracow.



© Princes Czartoryski Foundation

## NEWS IN BRIEF

For the first time in Europe, the Musée du quai Branly presents a collection of Japanese Samurai armours from the Barbier-Mueller collection. Dating back to the 12<sup>th</sup> century, these pieces will be on display from 8 November 2011 to 29 January 2012. The importance of the role played by Samurai warriors is conveyed through an exhibition of over 140 exquisitely decorated items of armour, both ceremonial and for battle, especially designed for these elite figures in ancient Japanese society.

[www.quaibrany.fr](http://www.quaibrany.fr)



HD

@ The Ann and Gabriel Barbier-Mueller Museum.  
The Samurai collection, photo Brad Flowers.



@ Museum of Asian Art Corfu, Greece

## Masters of ukiyo-e

It is a first - in France at least. The Maison de la Culture et du Japon de Paris is presenting a hundred and fifty prints by the masters of ukiyo-e from the Gregorios Manos collection, whose donation to the Greek nation in 1927 was the starting point for founding the Corfu National Museum of Asian Art. Long known only to a few, these prints were the subject of an in-depth study by top specialists, which led to the exhibition "Sharaku and Other Hidden Japanese Masterworks from the land of Nausicaa", presented in 2009 at the Edo-Tokyo Museum. This event made a considerable impression in Japan, and was also the occasion for unveiling a hitherto unknown fan painting by the great Sharaku. As the undisputed master of ukiyo-e, he is well-known for his portraits of actors, including the one here of Ichikawa Omezō in the role of the servant Ippei. This can be admired alongside works by Kōkusai, Toyokuni and Hiroshige (one of the thirty-six views here of Mount Fuji), many of which the Greek collector acquired on the Paris market without having ever set foot in the "Land of the Rising Sun". The passion of the Goncourt brothers, Cernuschi and Guimet cast a distinctly Japanese light on the Paris of the Belle Époque ...

S. P. D.

Until 17 December 2011. Maison de la Culture du Japon à Paris. [www.mcjp.fr](http://www.mcjp.fr)

HD



© Sainsbury Institute for the Study of Japanese Arts and Cultures



## THEME

**Japanese** prints reach a peak!

€13,631

Katsushika Hokusai (1760-1784), Oban Yoko-e of a series of one hundred poems told by the wet nurse, plate 37 poem by Bunya no Asayasu, representing the gathering of water lilies, signed Zen Hokusai manji, stamp of the publisher Iseya Sanjiro (Eijudo), 24.8 x 36.1 cm. Paris - Drouot - Richelieu, Beaussant - Lefèvre, 19 October 2011.







The love affair between Paris and Japan goes back a long way... In the 19<sup>th</sup> century, the Land of the Rising Sun began to exert its magnetism on French collectors and scholars. The Goncourt brothers, Philippe Burty, Cernuschi and Émile Guimet were all enthusiasts of the fashion for Japonism. This new accessibility fostered the circulation of objects, and major collections were formed and dispersed during the Belle Époque: for example, it took 18 sales to disperse Charles Edouard Haviland's Japanese collections, which included some 6,000 Japanese prints. These "pictures of the floating world", or "ukiyo-e", were particularly sought after. Landscapes, portraits of courtesans, Kabuki theatre actors and erotic scenes all illustrate the fleeting pleasures of courtly society in the Edo period. A century later, Paris, the historic market for Japonism, is still a purveyor of choice pieces, as witnesses the saga of the Bérés sales over the past few years. This is a market for collectors, not speculators. It has its own codes, and focuses on rarity – though not at the expense of beauty. The number of copies, the originality of the subject, the freshness of the colours, the clarity of the line and the provenance are all decisive factors, as are the reputations of the printer and of course, the artist. Hokusai comes top of the list – in November 2002, his views of Mount Fuji sold for €1,490,750 in Paris – followed by Hiroshige, Utamaro and Sharaku, whose best works go for six figures.

Stéphanie Perris-Delmas

The multimedia editions of the BNF have devoted a virtual exhibition to the Japanese print, in French, which can be viewed on [www.expositions.bnf.fr](http://www.expositions.bnf.fr)

W

€111,480

Ando Hiroshige, "Toto hakkei" (Eight views of the eastern capital) (aiban yoko-e) (set of 8), Utagawa Hiroshige (1797-1858),

The complete series in fan format of Toto plus... woodcut, 23.1 x 33.6 cm. Fujiokaya Hikotaro. New York, 23 March 2011, Christie's auction house.



€88,800

Sharaku Toshusai (active in 1794-1795), "Arashi Ryuzo II in the role of Yakko Ukiyo Matahei and Otani Hiroji III in that of Yakko Tosa Matahei", 1794. Oban tate-e, Publisher Tsutaya Juzaburo, 37.1 x 25 cm. Paris – Drouot, 18 September 2010. Collection Huguette Berès. Pierre Bergé auction house. Mr Sawers.



€39,150

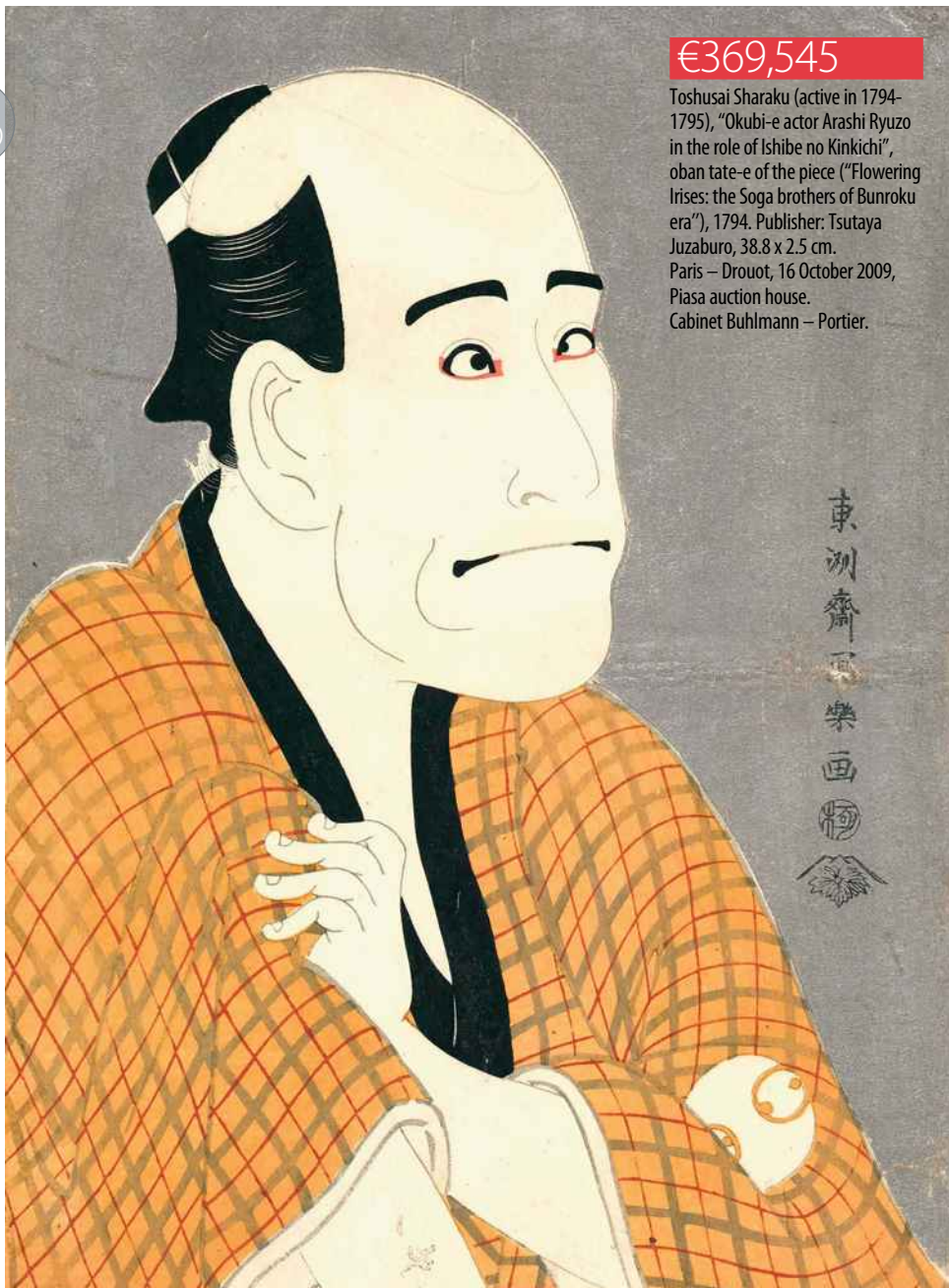
Utagawa Toyokuni (1769-1825), "Portrait of Okubi-E actor Ichikawa Omezo O", around 1796-1798, signed Toyokuni, Publisher Matsu, Oban tate-e, 36.5 x 25 cm. Paris, 9 June 2010, Sotheby's auction house.



HD

€369,545

Toshusai Sharaku (active in 1794-1795), "Okubi-e actor Arashi Ryuzo in the role of Ishibe no Kinkichi", oban tate-e of the piece ("Flowering Irises: the Soga brothers of Bunroku era"), 1794. Publisher: Tsutaya Juzaburo, 38.8 x 2.5 cm. Paris – Drouot, 16 October 2009, Piasa auction house. Cabinet Buhlmann – Portier.





## EVENT

**Photoquai** Biennale of World Images

**C**reated in 2007 by the Musée du quai Branly and devoted to non-Western photography, the third edition of the Photoquai Biennale of World Images will take place on the banks of the Seine which runs alongside the Musée du quai Branly extending, for the first time, into its gardens. It has garnered much praise ever since its first edition, for its quality, originality, ambition and pertinence. In 2011, this event will continue to pursue its original mission: that of discovering artists whose works have never before been shown in Europe and sparking exchanges and crossovers of world views. Françoise Huguier, photographer and director, who is entrusted with the artistic supervision for this year's edition, is coordinating a programming committee, bringing together image specialists. The latter will work in close collaboration with the correspondents in charge of finding emerging photographic talent out in the field - those artists who are as yet virtually unknown in Europe. Photoquai intends to fulfil its mission of promoting these artists by bringing together artistic partners from across the capital: the Australian ambassador, Galerie Baudoin Lebon, Galerie In Camera, Galerie Paris-Beijing, the Maison de l'Amérique Latine, the Maison européenne de la photographie, the Petit Palais, the Polka Galerie, the Galerie de l'Ecole spéciale d'architecture, the

Galerie Clémentine de la Féronnière and, finally, the Eiffel Tower, where each of the forty-six Biennale photographers will present an unseen work. The musée du quai Branly also provides the public with an opportunity to meet the photographers and the commissioners invited to Paris: debates with image professionals, but also conferences, projections and visits - guided tours, as a family, on your own, at night, after work...

**The dialogue of cultures**

Photoquai also provides a unique opportunity to present, during these artistic encounters, the works of the winners of the Contemporary Photographic Creation Support Programme, launched by the musée du quai Branly with the support of the Fondation Total. Set up in 2008, each year, this creative programme allows several artists, exclusively non-Western, to propose a unique project. The result is the creation of several pieces of photographic work which are consistent with the artist's personal journey, the museum's aim and the dialogue of cultures. Among these resident artists are winners such as Greg Semu (New-Zealand), Lourdes Grobet (Mexico), Wu Qi (China), Sammy Baloji (Democratic Republic of Congo), Pablo Bartholomew (India), Wayne Liu (Taiwan), Roberto Caceres (Peru), Cynthia Soto (Costa Rica) and Fiona Pardington (New-Zealand).

**The challenges of African photography**

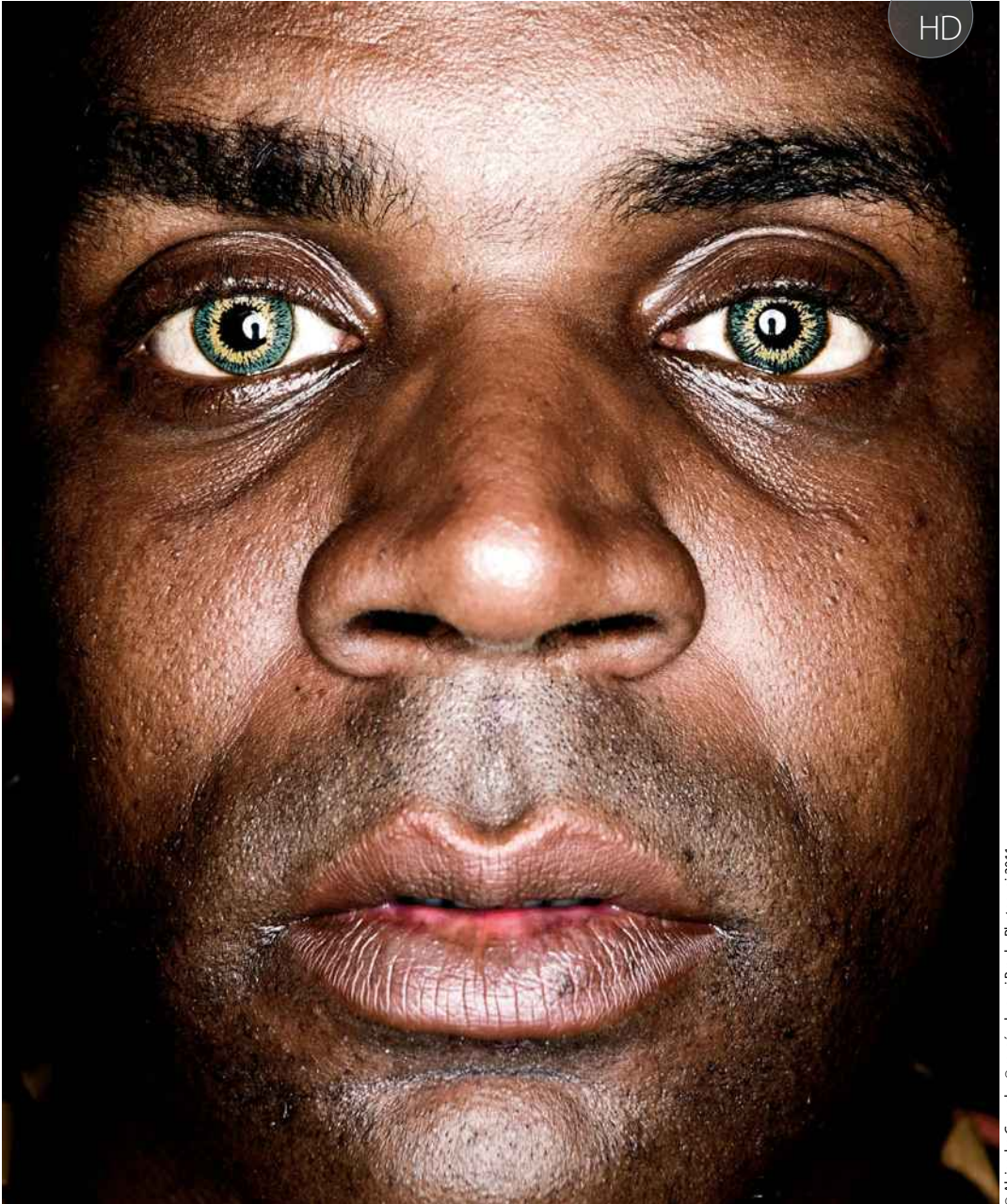
An international symposium, organised by the musée du quai Branly and the University of Paris I-Panthéon

## READING

Photoquai general catalogue, 2011, 19.6 x 27.5 cm, 264 pages, 300 illustrations, French/English, joint publication, musée du quai Branly/Actes Sud, 2011, Price: €30.



HD



Alejandro Gonzalez, series "Conducta impropria", Cuba.

© Alejandro Gonzalez © musée du quai Branly, Photoquai 2011



Camille Zakharia,  
series "Coastal promenade", Bahrain.





© Camille Zakharia © musée du quai Branly, Photoquai 2011

Sorbonne, aims to assemble recent works devoted to the challenges of African photography and to give a voice to their creators. In the context of the Photoquai Biennale, the museum and the university are joining forces in order to present to the broadest public the issues often only tackled by specialists. The numerous guests, often lowly sought after in France and Europe as a whole, will shed light on the main aspects of a rapidly developing story, explore institutional adventures and analyse the role of image distributors. This conference will also examine the orientation of photographic production, and the links between vernacular practices and the world of contemporary art. Whether created in Africa or by Africans of the Diasporas, these images have an undeniable role to play in the landscape of globalisation. On the scale of a continent and beyond, through the effects of diverse cultural situations, political and community involvement, by the play of aesthetic choices, from studio tradition to performance, African photographs make a notable contribution whose history and reality will be debated throughout the conferences, meetings and round tables to take place over the two-day event. The scientific direction is entrusted to Christine Barthe, responsible for the photographic collections of the musée du quai Branly, Vincent Godeau, doctor in art history and a specialist in African photography, and Michael Poivert, professor at the University of Paris I-Panthéon-Sorbonne. The artists invited are the photographers Akinbode Akinbiyi, Omar Daoud, Samuel Fosso and Guy Tillim. And it is interesting to note that the artistic supervision of this third Biennale has been entrusted to Françoise Huguier, the great photographer and creator of the Bamako Biennale which has been involved in the photographic adventure for thirty years. Her works on the black continent, such as the Far North, received the Villa Medici extramural Prize twice, in 1990 and 1993. As for the staging-design, this is in the hands of Patrick Jouin.

## TO SEE

3<sup>rd</sup> Biennale of World Images, until 11 November - [www.photoquai.fr](http://www.photoquai.fr)



## DESIGN

**Benjamin Graindorge** rising design star

If you think of designers fresh out of graduate school as geeks glued to a Mac with CAD software constantly running on it, think again! Benjamin Graindorge expresses his talent the old-fashioned way, by drawing by hand. He must be doing something right: at just 30 he was asked to show his work at the autumn at the Paris Museum of Decorative Arts 2010 "Drawing Design" exhibition. Curator Constance Rubini ranks him with Pierre Charpin and the Bouroullec brothers in the category of those who consider "drawing an end in itself". But not only this... In the catalogue, his drawings also feature in the chapter "Recherches, Inspirations" (Experiments, Inspirations).

"Drawing isn't just representation, it's already creation," he says. "To show an idea, whose form is nebulous, you must try to clarify it and that means drawing". We caught up with him at Ymer & Malta studio, which hosted his first exhibition. 'I start everything by hand, whether I'm working for galleries, industry or the theatre,' he says. "When I try going straight to the computer it never turns out very well. First I sketch the overall idea. Then I transpose it to the computer and go back to manual work for the details. Some designers do everything by computer but I can't." He regrets the time spent on particularly successful drawings, veritable works in their own right. Ymer & Malta show some of them, reflecting finalised projects. Valérie Maltaverne, the studio's outgoing publisher, sees students parading through it to have a lesson in, let's say, natural creation: designer training programmes have reintroduced the virtues of hand-drawing. Quoted by Constance Rubini, art historian Henri Focillon, in his "Éloge de la main" (In Praise of the

Hand), he writes that the hand "is not the mind's docile servant. It seeks, it strives, it wends its way through all sorts of adventures, it tries its luck... The hand is action: it takes, it creates and sometimes you might even say it thinks." Benjamin corroborates that thought when he says, "I must go through an experimental stage connected to drawing and the hand. I don't know what





I'm doing. I let myself go and it finds what interests me, in forms and proportions." Benjamin then talked about "going back to the real" by technically making the object. "Two years ago reality bored me but now," he says, "whether it's with Valérie or other publishers, I manage to find solutions that respect the project's original purity." For his experimental work at Ymer & Malta he found the ideal alter ego in Valérie Malta-verne, whose background in film makes her an old hand at squaring the circle.

### Fallentree bench

"It's as complicated to produce an object as a film," she says. "I love walking in the dark, finding the right know-how and pushing people to give the best of themselves." The first time they met, in 2009, the young designer, who had not yet created an object,

talked to her about his holidays and the wind playing in the grass. She fell under his spell and started working long distance with him (he was in Japan for eight months). "What he sent me by Skype captured my imagination," she says. "Not necessarily the drawings, but the colours, sensations." They eventually led to "Skylight" and the "ikebanaMedulla vase", which museums have already acquired. Starting with a drawing of branches, it was made using the rapid prototyping technique associated with fibreglass in order to ensure its flexibility and sturdiness over time. As for the object's genesis, the designer says he wanted to make a vase that looks inhabited even when no flowers are in it and that combines a sort of inner savagery with a simple outer shape. The Fallen-Tree bench recalls that the object came from a tree. "Wood is the most industrialised natural material", Benjamin says. "Its use has been normalised, codified



Fallentree bench, sculpted oak and borosilicate glass, limited edition of eight copies plus two prototypes and two artist's proofs, l. 273 cm.

© Benjamin Graindorge

MorningMist lamp, glass marbles, white lacquered steel, available in 12 colours, limited edition of eight copies plus two prototypes and two artist's proofs, l. 50 cm.





CrystalCane lamp, glass blown by  
Cerfav, available in black and white and  
in two sizes, limited edition of eight  
copies two prototypes and two artist's  
proofs,  
h. 166 cm.





since the Middle Ages. I wanted to show its DNA. "The "crystalCane" lamp resulted from the desire to make everything disappear but light. Cerfav in Pantin made the fragile handblown glass structure, which contains the cord that holds the light bulb's mass. The exhibition's eponymous pieces, morningMist lamps, which Benjamin made himself, illustrate the 12 colours of dawn, "that moment between sleep and wakefulness when you're lost in reflection, when the imagination runs free. Afterwards you realise that nothing is realistic, feasible". Light being the show's theme, Benjamin designed five objects with simple purposes "but that offer an alteration of reality or rather try to reveal the essence of the real... evidence of disappearance". Nobody could have put it better. Older pieces in the exhibition reveal the consistency of Benjamin's world. He is not just a gentle dreamer but also works for industrial clients and is currently designing a chair for Roset. He graduated with an industrial design degree from Ensci in 2006 before working as an assistant for several major French designers, including Mathieu L e h a n n e u r , RADI Designers and Éric Jourdan. He was a fellow at the villa Kujoyama in Kyoto in 2009 and worked with François Bauchet on the scenography of the Saint-Étienne International Design Biennial in 2010. Benjamin also won the Cinna competition and the Audi Talents Award; the car brand commissioned him to design its promotional space for the 2011 Designer's Days. However he says, "I like it when even very technical things disappear in favour of poetry... If the usual dimension of a piece is there, at the origin there's always a sensation connected to a visual desire." The only thing that interests Benjamin when making a useful object is giving it a poetic dimension. He defines himself not as an inventor but as a discoverer, a revealer. Between Baudelaire and Rimbaud, the young man is blazing an original trail with a light hand. Keep an eye on him!

Sylvain Alliod



© Benjamin Graindorge

Benjamin Graindorge, "MorningMist", Ymer & Malta studio, 44, rue La Condamine, Paris 17<sup>th</sup>, Tel.: +33 (0)1 58 59 15 90,

# NEWS IN BRIEF

In "Turner, Monet, Twombly: later paintings", the Moderna Museet de Stockholm focuses on the late works of these three great figures in modern art. An angle that not only explores the numerous links between the works of these artists, but also their profound originality and what motivated them, such as how to succeed in reproducing in paint the atmosphere of a place, a precise instant, or the inexorable passing of time – for the man as much as the artist.

Until 15 January 2012 - [www.modernamuseet.se](http://www.modernamuseet.se)

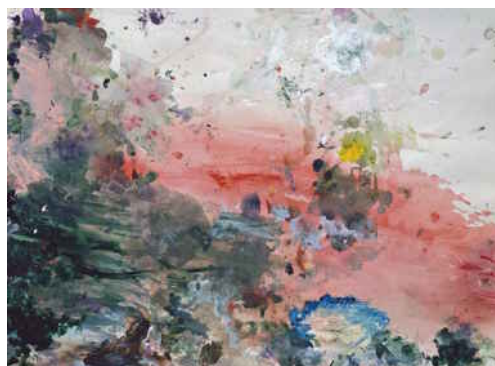
W

## Alfred Stieglitz's art collection

Although Alfred Stieglitz's art collection has been a permanent fixture in the Metropolitan Museum of Art for several decades now, this is the first large-scale exhibition of pieces from his impressive personal collection acquired by the museum in 1949. It contains a vast array



© 2011 (ARS), New York / ADAGP, Paris The Metropolitan Museum of Art



Cy Twombly, Untitled, 1987.

© Cy Twombly Foundation

of works, from paintings and prints through to sculptures (here, the "Sleeping Muse" de Brancusi, 1910). As a prominent figure in the New York art circuit in the early 20<sup>th</sup> century, Stieglitz was one of the first to champion modern and avant-garde art in America. His passion led him to amass a large collection of both American and European Modernist pieces. The first part of the exhibition will focus on these European artists, some of whom Stieglitz may well have introduced to the American art scene, with highlights such as Picasso's "Woman Ironing" and Kandinsky's "Improvisation 27 (Garden of Love.)" The second half addresses the American art in the collection, especially the work of artists who, in Stieglitz's view, epitomised the authentic American experience, such as Georgie O'Keeffe and Arthur Dove.

"Stieglitz and his Artists: Matisse to O'Keeffe" - Until 2 January 2012, The Metropolitan Museum of Art, New York.

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

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## Spain unveiled

There is a Spain beyond Picasso... This exhibition at the Musée de l'Orangerie, in collaboration with the Fundación MAPFRE, is dedicated to Spanish painting at the turn of the 20<sup>th</sup> century. This is a period in Spanish art which, until Picasso, remained relatively unexplored for a long time, overshadowed by the achievements of earlier Spanish masters like Goya and El Greco. However, recent scrutiny of this period has shown that there is not so much a disparity between the work of the modernists and the Spanish old masters, as a sense of continuity, with the latter's influence clearly discernible in the works of key artists from the early 1900s: Zuloaga's and Nonell's dark palettes and subject matter certainly echo the works of their elders. The exhibition's location in Paris is significant. Most of the artists explored here spent much time in the capital, exhibiting their works in the Salons of the day and finding new inspiration and innovation there while maintaining a distinctive cultural identity. The French influence can clearly be seen in these works, which depict scenes ranging from Parisian high society to the city's recognisable landmarks. However the sense of a strong Spanish heritage is still evident in the exhibition, with vibrant, uplifting paintings of Spain's exotic, if not idealised, countryside, seascape and culture, particularly favoured by the likes of Sorolla and Camarasa (photo of "Granadina"). As a truly rich epoch in art history, the transition between the 19<sup>th</sup> and 20<sup>th</sup> centuries saw the development of several key artistic movements alongside Spain's own political, economic and social upheavals. From the austere realism of Santiago Rusiñol to the abstraction of Joaquín Mir, this delightfully varied and expressive period of Spanish art looks set to make its mark at last!

Phoebe Canning

“L’Espagne entre deux siècles- De Zuloaga à Picasso – 1890-1920” - Until 9 January 2012 Musée de l'Orangerie.

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



## TRENDS

**Back in the GDR** from dump to showcase

Look at this lamp; I had one in my kitchen!", a woman of a certain age exclaims to her granddaughter. The scene takes place in front of a display case during the Leipzig Museum of Applied Arts' 2003 exhibition "Gebrauchs gut - Ostdeutsches Design mit Tradition" ("Very useful - East German design with tradition"). Her comment may seem trivial but it reflects a twist of fate: when the Wall fell 14 years earlier, many East Germans hurriedly threw out their household items and furniture to replace them with Western goods. Today museums, antique dealers and collectors are snatching them up like hotcakes. A 1981 pram by the famous Zekiwa brand sells for €600; a relatively rare Meissen china coffee service can reach €5,600. The complex phenomenon of Ostalgie, a term coined by combining the words Ost (East) and Nostalgie (nostalgia), partly accounts for the surge in interest. Despite a tendency to mix them up, Ostalgie exists in two separate forms.

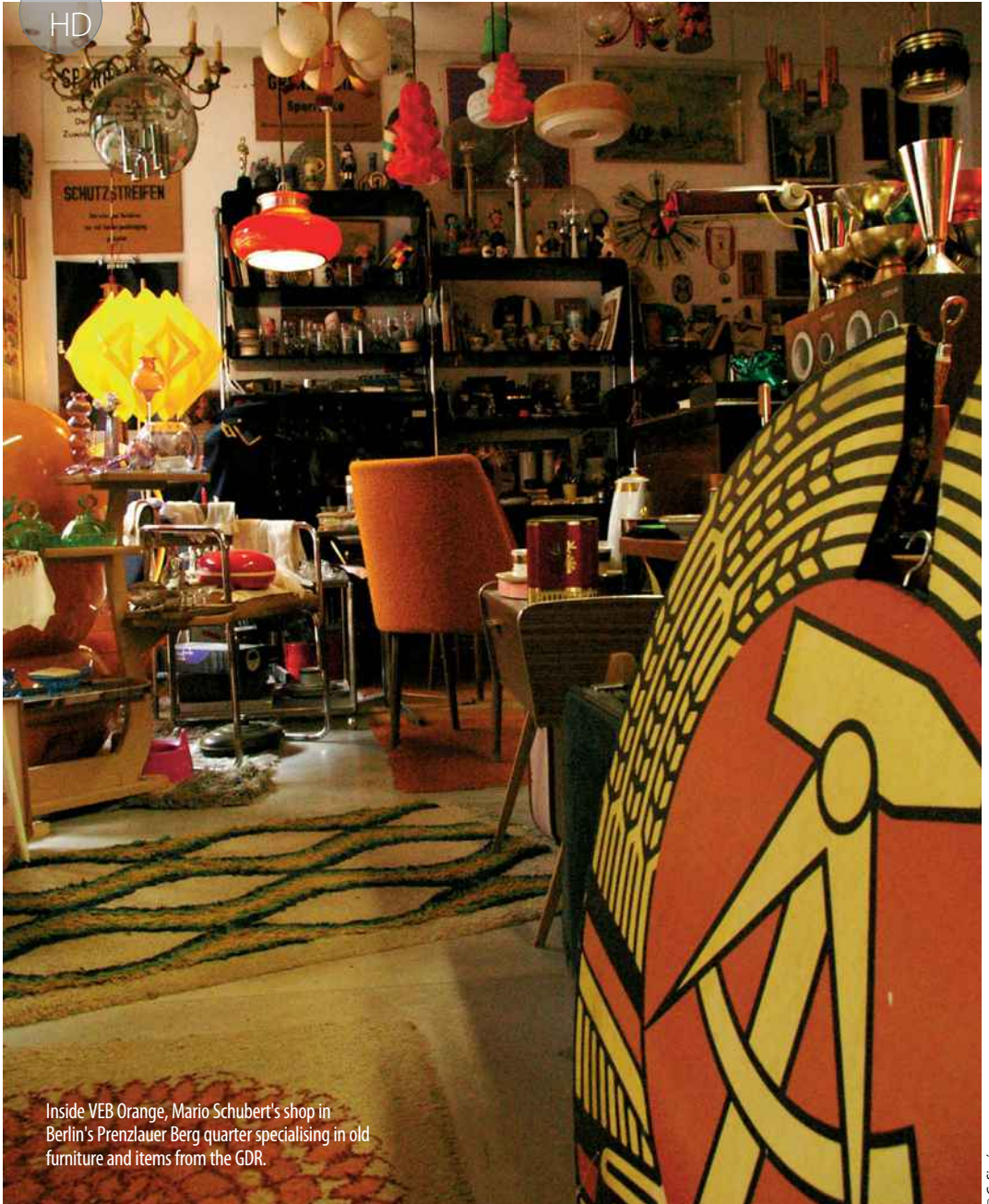
**Phenomenon of Ostalgie**

The first, felt by some Ossis (the East Germans' nickname), is a fond recollection of the GDR, where peaceful quietude reigned despite the police State. Living standards for some former East Germans have not substantially improved since reunification, so some people miss a certain carefree atmosphere, a daily comfort despite the regime's more controversial aspects. The second kind of Ostalgie is just the exaggeration of that feeling, the media tip of the iceberg that tends to suggest most Ossis are sorry the Wall fell. It is a thriving business for the tourist industry, which offers city tours in Trabants and nights at the "Ostel", where the portrait of Erich

Honecker, the GDR's leader from 1976 to 1989, glares down at guests from above the headboards. Vendors sell trinkets reproducing Ampelmännchen, the little red and green men who adorned East Berlin's traffic lights. Antiques dealer Mario Schubert has opened up a shop on Oderberger Strasse in Prenzlauer Berg, a Berlin neighbourhood that was the hotbed of protest against the Communist regime but is undergoing gentrification today. That was a wise move: many strollers walk past his shop every Sunday on their way to the Mauerpark flea market, a magnet for browsers looking for just about everything. Schubert specialises in GDR furniture; his shop looks like a temple dedicated to Formica. 'This furniture, which was pretty expensive at the time, is very high quality,' he says. 'It was made to last forever.' Some series intended for a large public reached over a million copies. For example, over 500,000 copies of the Riga china coffee service designed by Erich Leib and produced by VEB Porzellanwerk Lichte were made between 1965 and 1990. Schubert's most beautiful pieces include two Egg chairs. Their estimated price is at least €2,500 each, but they are so rare he will not sell them. Like some other sought-after items, they do not look typically East German but were so widespread in the GDR that they were stamped with the country's name. Highly-prized items from the 1950s and 1960s, such as Eschebach kitchen cabinets famous for their pastel plastic covering, are much harder to come by. There is a real market for objects from the ex-GDR but it has not become institutionalised yet. Right now it consists of some seasoned specialists and collectors, said to be no more than around 40 in East Germany. Nor is there a magazine devoted to the topic. At the moment enthusiasts must settle for a few Internet forums.



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© G. Siméon

They also use specialised magazines dating from the GDR - *Wohnen* or *Guter Rat* - veritable mines of information about the period's trends. Without official quoted values, prices sometimes vary widely from one seller to the next. For example, an Eberbach Dandelion Seed Head lamp sells for anywhere between €300 and €1,400. To set his prices in this budding market, Schubert regularly visits flea markets, browses on the Web and consults books by Günther Höhne, former editor-in-chief of the late GDR's only design magazine and today the area's main specialist. He has written many authoritative works on the topic. Höhne does not consider himself a "collector" but a "hunter" of GDR objects, which he sometimes offers to German museums. His flat, far from being a furniture graveyard, has several "treasures", including a wooden Menzel chair famous for having no metal parts that sells for around €1,500 today. Another beautiful collector's item is a "typically GDR" wardrobe from the "602 series" made by the Dresden brand Hellerrau. Strongly influenced by the Bauhaus, the famous architect and designer Franz Ehrlich created the "602 series" in the 1950s. The wardrobe's main advantage is practicality: it has plenty of endlessly convertible storage areas adaptable to all sorts of new add-ons. The emphasis on functionality and accessibility for all recalls a famous Swedish brand. Höhne and Schubert believe the link between GDR furniture and IKEA is obvious.

### East german furniture

Both have "neutral and useful" aspects indispensable for a product's commercial success. "None of the wooden 'rustic' inspiration furniture and products worked at all in the GDR", adds the antique dealer. Höhne says East German furniture above all bears witness to the industry's economic success. "The GDR was probably one of the world's leading furniture exporters starting in the 1960s and even more so in the 1980s," he remarks. "It was even the world's top lighting fixture exporter. Between 60 and 70 companies made nothing but lamps." A desk lamp designed by Klaus Muninowski that sells for over €150 is one of the most sought-after pieces. Höhne regrets speculation on GDR furniture but acknowledges his share of responsibility. "When professionals trading in this kind of furniture take a look at my

books and see one of their pieces in it," he says, "they automatically raise their prices." Fortunately that does not happen to everything. An example is the Mitropa china coffee pot featuring a downward-curving spout, even though many Ossis consider it a cult object because when the GDR existed it was omnipresent in



A room at Ostel, a Berlin hotel entirely furnished with 1970s-1980s GDR items and furniture.

restaurants and company cafeterias. Mass-produced Mitropa tableware is now easy to find at flea markets for a few Euros. Of course, Ostalgie, both a trend and a feeling, may die out over time but Schubert thinks the outlook for these items "from another age" is bright. Among other things, the antiques dealer is counting on

rising consumer consciousness of sustainable development. "Most of my customers," he says, "are ecologically aware and believe in the need to recycle. Why buy a new lamp if a used one works just as well?" In his opinion, ex-GDR furniture will still be functional decades from now - in other words, forever. **Camille Larbey and Gabriel Siméon**



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# ACQUISITIONS

## From auctions to museums

### Now in the Rijksmuseum

Up till then, the sculpture had been overlooked... Auctioned off during the dispersion of Queen Juliana of Holland's collections in Amsterdam on 11 March 2011 (Sotheby's auction house), it was spotted by the curators of the Rijksmuseum. Since then, it has been attributed to one of the great Neoclassic sculptors of the Netherlands, Jean-Louis van Geel, who caused a sensation in Paris in 1811 when, just behind the great David d'Angers, he won the second Prix de Rome with "La Mort d'Epaminondas". To Van Geel we owe several famous commissions for Prince Willem, later King Willem II, including the celebrated "Lion de Waterloo". This terracotta represents two women holding hands as a sign of union. The one on the right carrying the caduceus, behind a plough, embodies the Republic of the Seven United Provinces; the other, on the left, the Southern Netherlands. This allegory evokes the unification of Belgium with the Netherlands at the Congress of 1815. A royal provenance, a historic piece... In short, a good investment for the Museum, which bought the sculpture for €19,950!

**€19,950** A terracotta group of two allegorical females and a lion, Jean-Louis van Geel (1787-1852), South Netherlandish school, 1816, signed on the plough L. van ... 1816, h.48 cm.





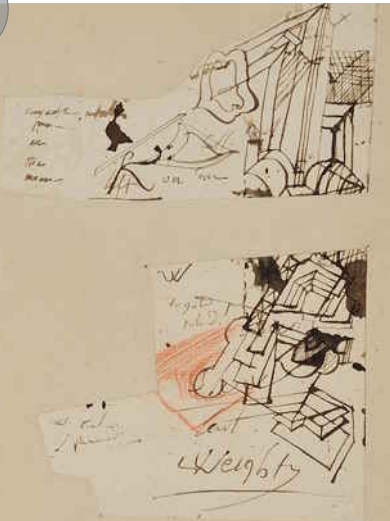
## Fly near Le Bourget

This small three-seater aeroplane will fly near Le Bourget from now on: more precisely in the rooms of the Musée de l'Air et de l'Espace, which acquired it during the famous sale of the Fabienne and François Marchal collections in Paris on 28 and 29 September (Pierre Cornette de Saint Cyr auction house). In the Thirties, this little craft was enjoyed by many tiny budding Saint-Exupéry. Its designer was Henry de Vos, the fairground artist well-known to connoisseurs. As well as traditional wooden horses, he also dreamed up merry-go-rounds inspired by changes and developments in society, like the coming conquest of the air. After creating a new bumper car made entirely of steel, he perfected the "airport", a carousel with aeroplanes for children providing a whole range of "strong" sensations: rotation, taking off, oscillation and landing while on the move... All the magic of the fair in a nutshell !

**€6,600** Henri de Vos, Three-seater plane - Painted carved wood, metal - Plaque with the manufacturer's France, école d'Angers, c. 1935, 75 x 125 x 120 cm.



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## How do you say ?

Oh, the difficulty of speaking English! Napoleon also seemed to have had problems in mastering the language of Shakespeare, as witnesses this collection of autograph notes and drawings drafted by the Emperor during his exile on Saint Helena: "to run - courir/runned courru/running courant /j run je cours /the runnest/ he runnes". He was given his first lessons by the Comte de Las Cases, who emigrated to England during the Revolution, and had the profile of an ideal teacher. This collection, offered at the Osenat auction house's sale of 5 June 2011, was bought by the Musée des Lettres et Manuscrits. An imperial lesson that cost the Paris association the princely sum of €93,125.

Stéphanie Perris-Delmas

**€93,125** Autograph notes and drawings by Napoleon Bonaparte (1769-1821).

## INTERVIEW

**Paul Cézanne** in his Aix studio

June 1906. At last we meet the loner in his Aix studio facing sun-dappled Montagne Sainte-Victoire.

**La Gazette Drouot: Beholding this landscape would be enough to explain your work.**

**Paul Cézanne:** It's a landscape of light and nuances that gives you a lesson in a confidential tone. A painter must be clear-minded: light cannot be reproduced. It must be depicted by something else, by colours.



© The National Gallery, London

**Paul Cézanne** (1839-1906), "Self-Portrait", about 1880-1881, oil on canvas pasted on panel.

Objects themselves are accidents of light. I think I owe you the truth in painting, and I will tell it. After all, painting is just contrasting. Did you have a nice journey despite all those steep paths?

**I had no problem, thanks. But what truth? Monet's or David's?**

David... He may be the last artist who knew his craft, but what in the world did he do with it? Just like Daumier; how he drank, the poor man! If you only knew what a great master he could have been were it not for all that cheap wine... (Mimics us) "What truth?" Mine, for goodness sake! What a stupid question! As somebody who looks up to Gros, Titian and Tintoretto, I've often suffered from feeling not able "to fill their shoes". However after a few years you have to accept emptiness and blank spaces on the canvas and consider that they have a part to play in their own right and can even give meaning to an overall composition. My eyes like blank surfaces, just as my ears enjoy silence. The artist becomes the repository of feelings through those two ways of letting the senses rest. Don't people say that the silence following a piece by Mozart is still Mozart? It's strictly the same with me: a corner of blank canvas in a work by Cézanne is still Cézanne (smiles). As for Monet, he's just an eye, but what an eye!

**Have you thought about, conceptualised or even theorised the issue of surfaces?**

I've got news for you my good fellow, if I thought while painting, if I intervened, I'd come up empty! It would be a waste! It is necessary to re-become classic by nature, in other words by feeling. It is necessary to do Poussin

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© The Metropolitan Museum of Art, Dist. Service presse RMN Grand Palais/Malcom Varon

**Paul Cézanne**, "Poteries, tasse et fruits sur nappe blanche" (Still Life with Jar, Cup and Apples), 1877, oil on canvas, 60.6 x 73.7 cm.

on nature. Van Gogh, Gauguin and I are the only ones who have dared to break with four centuries of pictorial tradition for good. I'm not interested in slavishly copying nature if it's not the main element of my work. You can see that with my Bathers: I do not claim to offer you the beauty of an Ingresque nude. I feel my way and I hesitate... My work is slow and painful. But unlike Gauguin, who, to put it quite simply and plainly, stole from me to make Chinese images, I've understood the importance of planes and the shading of tones. (Bites into an apple) See, neither fame nor ambi-

tion matter to an artist, a real one. He must do his work because God wants him to, as naturally as an almond tree blossoms... as a snail leaves a trail of slime.

**Must an artist crawl like a snail in order to be successful?**

(Laughs) I like you! This isn't a secret to anybody: I've walked quite a lonely road and had to put up with sarcasm and malicious critics along the way. Nevertheless I was convinced of the need to approach painting from a fresh angle. I am passionate and hard on myself.



**Paul Cézanne**, "La Maison du pendu, Auvers-sur-Oise", around 1877, oil on canvas, 55 x 66 cm. Paris, Musée d'Orsay, law of Count Isaac de Camondo, 1911.

I have trouble accepting the limitations that keep me from achieving what matters most to me: perfection. Somebody who doesn't have the taste for the absolute settles for tranquil mediocrity, which I loathe more than anything else! That's what I'm always telling that young Émile Bernard, who often visits me: process nature with the cylinder, sphere and cone, and put it all into perspective! That's the only way to penetrate all the way into the landscape's geometric structure. That's what I'd always say to Mr. Vollard, you know, the art dealer. I'd tell him, "the main point, my dear Ambroise, is to leave school and all schools!" It's thanks to him and the exhibition of 150 of my works, which was his idea, that I won the respect of some of my peers 11 years ago. Only now, when I'm over 65, are respectable collectors starting to become interested in me. Life is terrible, don't you agree? So, you know, as for the rest... Perhaps I'm just a recluse who's never left his beloved Provence except to travel back and forth to Paris and just once abroad (editor's note: to Switzerland in 1891) but my eyes are wide open and my mind is sharp. I know what's going on in other places.

**You say you're not looking for public recognition but you've tried exhibiting at the Salon many times.** (Pensive) I think approval from others is a stimulant

that you're better off mistrusting sometimes... What public recognition? That of my former friend Émile Zola, to whom I haven't spoken since he published his novel « L'Œuvre » (The Work)? Reread it for heaven's sake! He portrayed me to his readers and to posterity as a failure, incapable of finishing the painting of his life! That's the public recognition that my name will have to drag around like a ball and chain for years... Thanks Émile! (Pause) I admit it, I saw all that differently. When I was a child wandering around the Granet Museum, looking at Ingres' pictures it dawned on me how much painting means thinking with your brush. Life and its dark palette have a way of bringing you back down to Earth when you at last understand how much Ingres is a harmful classic, like all those who, denying nature or soullessly copying it, seek style in imitation of the Greeks and Romans. You must not lose sight of the fact that there's a minute of the world that goes by and that it must be painted in its reality to become itself: being the sensitive plate to give the image of what we see by forgetting all that appeared before.

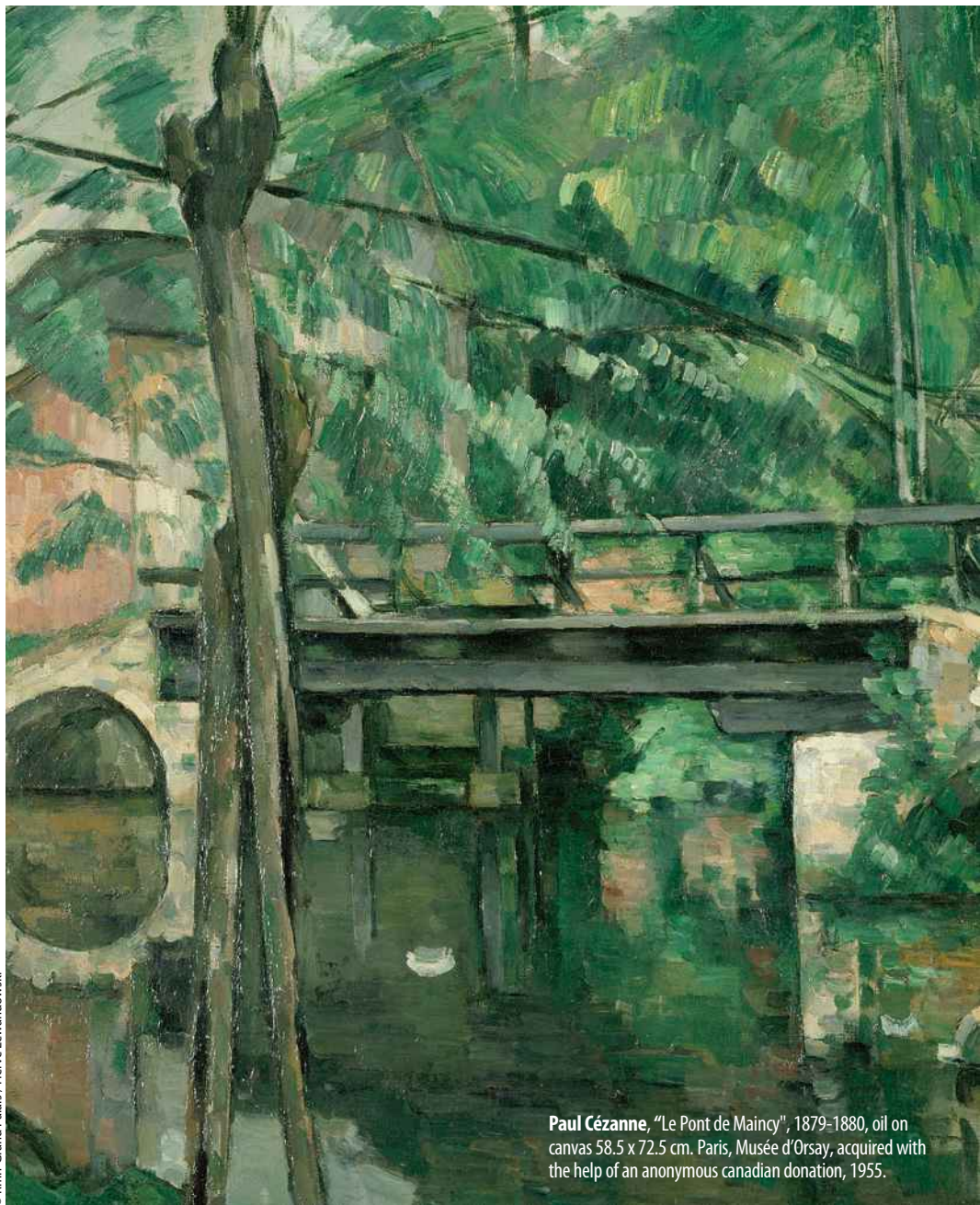
### Is it really possible to do that?

I tried to. Some will say, "just tried", others "fortunately tried". Pissarro showed me the way when we were at Auvers-sur-Oise, even talking me into participating in the first Impressionist show at Nadar's in 1874. The public was clueless! That's when I decided it was impossible for me to carry on in those conditions and to be accepted by a handful of sensible people! That's why I broke with the Paris Impressionists and came back to the land of my birth. (After a long silence) I'm going to tell you the truth: I was born too soon. I'm a harbinger. Others will follow. When I'm dead you can bet anything I'll be considered the forerunner of the new art!

Interview by Dimitri Joannidès

"Matisse, Cézanne, Picasso... L'Aventure des Stein", Galeries nationales du Grand Palais, Tel.: +33 (0)1 44 13 17 17 (voice server) - Until 16 January 2012. [www.rmn.fr](http://www.rmn.fr)  
 "Cézanne et Paris", Luxembourg Museum, 19, rue de Vau-girard, Paris 6, Tel.: +33 (0)1 40 13 62 00, 2 October 2011





© Rmn-Grand Palais / Hervé Lewandowski

**Paul Cézanne**, "Le Pont de Maincy", 1879-1880, oil on canvas 58.5 x 72.5 cm. Paris, Musée d'Orsay, acquired with the help of an anonymous canadian donation, 1955.

# MEEETING

## MoMA eternal icon of modern art

New York, the "standing" city dear to Louis-Ferdinand Céline, the "hedgehog" metropolis of skyscrapers striving to outdo each other's height, whisks you up in a whirlwind of creativity and energy seldom found anywhere else on Earth. Compared to Old World capitals, young New York lives in the present and already in the future - like MoMA, one of its most emblematic institutions. Wedged between two skyscrapers between Fifth and Sixth Avenues, the six-floor 1929 museum, elegantly refurbished by Yoshio Taniguchi in 2004, features a flurry of head-spinning masterpieces. No wonder it's considered the world's biggest reservoir of modern art: "they" are almost all there. "They"? Flagship works illustrating art history textbooks. Duchamp's Bicycle Wheel courts Warhol's Marilyn before the bemused eyes of Picasso's *Demoiselles of Avignon* beneath Van Gogh's *Starry Night*, to mention just a few. Besides housing 150,000 paintings, sculptures, drawings, prints and photographs, 22,000 films and 300,000 books and periodicals, MoMA, like its contemporary annex MoMA PS1, is still the laboratory it was in the Second World War, dialoguing with past and present, the acquired and experience. The Gazette went there to look into the museum's and American painting's international role from the 1940s to today. We interviewed chief Painting and Sculpture curator Ann Temkin, who organised the recent "Abstract Expressionist New York" show.

**La Gazette Drouot: What was MoMA's role in the emergence of the New York school?**

**Ann Temkin:** Right from the start, in the 1930s, the idea of the museum was to show New Yorkers avant-

garde European works. Masson, Chagall, Léger, Mondrian, Breton, Picasso and others came here. So we acquired an important collection of paintings by that generation. In the 1940s young artists [editor's note: Pollock, De Kooning, Rothko] worked in Manhattan, not far from MoMA, and often came to see the works displayed. The museum's existence pushed them to be more ambitious, to become visionary creators on the same wavelength as European painters, unlike Edward Hopper or Winslow Homer in the 19<sup>th</sup> century.

**Did MoMA's curators at the time immediately embrace their new way of painting?**

They realised something major was happening before their eyes but it took them 10 years to get excited about Rothko, De Kooning or Pollock!

**On the 4<sup>th</sup> floor you have abstract American works dialoguing with Bacon's or Giacometti's figurative paintings, which are radically different at first glance. Why?**

Because beyond their formal differences, they share the same post-war feeling. All of them speak about the individual's place in the universe and relationship to the surrounding space.

## READING

"Abstract Expressionism at the MoMA", by Ann Temkin, published by MoMA, New York, 2010.

"Comment New York vola l'idée d'art moderne", by Serge Guilbaut, published by Jacqueline Chambon Paris, 1996.

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**Pablo Picasso** (1881-1973), "Les Femmes d'Alger (O. K. G.)", 1907, oil on canvas, 243.9 x 233.7 cm, Lillie P. Bliss bequest.

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**On the same floor you present French new realism artists with Japanese artists such as Yayoi Kusama or Nakamishi or Italians like Alberto Burri as well as several entire rooms devoted to English and American pop art. Is there a relationship with American abstract expressionism?**

Exchanges between American, French, Japanese, Italian and even Mexican painters were very active in the 1950s and 1960s. The abstract expressionist movement was still present but a new family of artists was busy inventing what was going to come afterwards. That said, the New York school had such a big reputation people often forget that the later decades were very important.

**On the 5<sup>th</sup> floor we're amazed at the number of iconic pieces of modern art, the Impressionist and neo-Impressionist collections, the substantial body of paintings by Cézanne and Van Gogh, as well as the Futurist, Surrealist, Dada and Russian avant-garde works. Where do all those masterpieces come from?**

They're purchases by the museum or bequests over the years. Remember one thing: right from the start we had the opportunity of being the first to acquire major, symbolic works from Germany, Italy and France because Europe was at war. The art market was at its lowest point. Without downplaying the work of my predecessors like Alfred Barr [editor's note: MoMA's first director in 1929], our collection's importance is tied up with the old continent's political history.

**In 2008 you were appointed head of MoMA's Painting and Sculpture department. What is your collection management policy?**

The Painting and Sculpture department's presentation of works on the 4<sup>th</sup> and 5<sup>th</sup> floors, as well as on other floors, was too static. I'm sure about a few things: our modern art collec-



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tion is so important we can get it to tell many stories. Today the rooms must be rearranged by offering visitors new visions of art, although I'll never remove Les "Demoiselles of Avignon" or The "Starry Night". That's why I recently organised the American abstract expressionism show in the heart of the 4th-floor permanent collections, where we currently show works from the 1940s to 1980s, with an emphasis on European sculpture. What's more, you only see 10% of everything we have. It is our ethical responsibility to show what we have in storage and make sure our exhibits always "challenge" the visitor.

### **How do you go about challenging the viewer?**

Twenty-five, thirty-five years ago, maybe even longer, curators were more classic than they are today and thought they had all the answers! Some of the things they didn't like seem interesting for us to show. I modestly bet that the public shares my own desires and curiosity because we live in the same city at the same time. It's a more open approach to the joy of discovering new works, different from the ones you see in books.

### **What is your next project?**

We're going to rearrange the second level with compositions from the 1980s to 2010 by Koons, MacCarthy and others but also with more controversial Chinese and Indian contemporary works.

**Interview by Virginie Chuimer-Layen**

"De Kooning: A Retrospective", 6<sup>th</sup> floor, The Museum of Modern Art, 11 West 53<sup>rd</sup> Street, New York, NY 10019. Until 9 January 2012. [www.moma.org](http://www.moma.org)



**Andy Warhol (1928-1987),**  
 "Gold Marilyn Monroe", 1962, silk screen on canvas,  
 211.4 x 144.7 cm, Philip Johnson donation.



# La Gazette Drouot

## The auction schedule in your Pocket



- Calendar of auctions and their focus
- Video of the week with BFM TV
- Directory of auction houses
- Video guide to the auctions

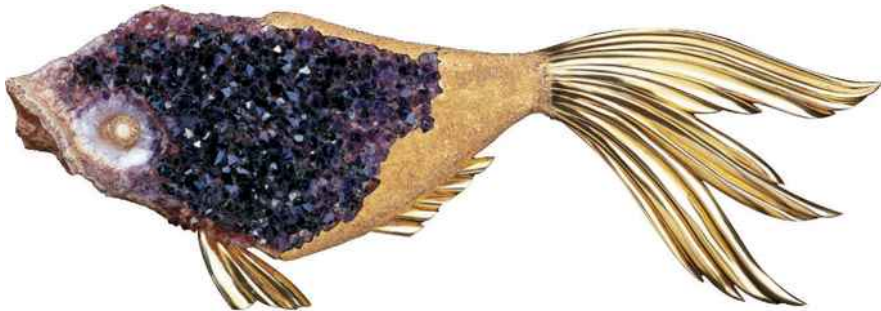
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# ADDICTION GALLERY

## GEORGES BRAQUE

### “MÉTAMORPHOSES”



“*GLAUCOS*”

Vermeil and amethyst sculpture displayed at the Palais du Louvre in 1963 and in numerous museums and exhibitions.



**1963** - Georges Braque  
and Heger de Loewenfeld  
present “*Glaucos*”.

**21 OCTOBER - 30 NOVEMBER 2011**

#### **Honfleur**

25 rue des Logettes 14600 Honfleur  
02 31 89 39 44 / 06 77 61 23 55

[addictiongallery@orange.fr](mailto:addictiongallery@orange.fr) - [addictiongallery.com](http://addictiongallery.com)

#### **Paris (Office)**

1 rue Edmond About 75016 Paris  
01 70 92 93 39 / 06 77 61 23 55

## COLLECTION

**The Nahmads** art dealers and collectors

Kunsthaus Zurich prides itself on presenting these art dealers' masterpieces at a time when exhibiting one's private collections is a privilege. In the 1990s Joseph, David and Ezra Nahmad were described as particularly fierce businessmen. Accumulating signatures rather than masterpieces, they

discouraged any form of association with other dealers or collectors. Joseph, the toughest, struck fear in the hearts of fellow bidders, refusing to back down when vying with another potential buyer for a work. In an age when people went about amassing their collections quietly, the Syrian-born dealers observed the golden rule of silence. They have been familiar faces in the world's most famous auction houses for the past 50 years, probably amassing four to five thousand paintings, strategically stored in the reserves of the free port of Geneva. They built their fortune by buying high volumes and reselling old master works from Delacroix to Rothko. They can boast owning 300 Picassos, the largest collection of the artist's works after his heirs. But times have changed. Helly Nahmad, Ezra's 35-year-old son, is a man of his times, although he carries on the dealer tradition in his London gallery in admiring respect of his uncles, especially Joseph, the most exceptional brother, to whom he feels closest and most alike. Joseph, the family's living memory, can remember a work, its pedigree and its price decades afterwards. It is said he has never given an interview. Neither has David, today a billionaire living in New York, but Helly has. The London gallery owner has softened the portrait of the family, which many journalists with acid-tipped pens have described as vulgar tradesmen. Helly graduated from the Courtauld Institute of Art with a degree in art history. His mother is a painter and his father Ezra collected César and Yves Klein at a time when they were poorly understood. An art lover by passion and a gallerist by family tradition, he shares his uncles' fondness for boldface names, "real sure values", but realises how



© 2011 ProLitteris, Zurich

**Max Ernst** (1891-1976), "Malédiction à vous les mamans", 1928, Nahmad collection.



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Helly Nahmad in his London gallery, private collection.



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Helly Nahmad's father Ezra on the left, and his brother David, flanking their father Hillel in Milan in the mid-1950s, private collection.

hard it is to compete with new Russian or Chinese buyers' economic might for the finest works by Monet, Mondrian or Picasso.

### **La Gazette Drouot: How did your family's story start?**

Helly Nahmad: My grandparents were [relatively] modest bankers from Aleppo, Syria. When tensions broke out between the Arab and Jewish communities they moved to Beirut and opened up a branch there, where my family lived for nearly 10 years until the political situation deteriorated in the late 1950s. They left Lebanon for Milan to be closer to their son Joseph. My uncle loved Rolls Royces and Ferraris. He was a jet-setter who rubbed shoulders with Rita Hayworth and other movie stars. He also collected works by Renoir, Gauguin and contemporary artists like Matta and Fontana, whom he knew personally.

In the early 1960s he lost his shirt in the stock market and decided to sell his collection. Circumstances turned him into an improvised art dealer. Then he talked my father Ezra and his brother David into diving into the art market. The time was right. In those days Milan was an art capital where demand for world-class works was running high. Until then, Picasso, Braque, Juan Gris, Kandinsky and Giacometti had been more recognised in France than Italy, so there was a lot of pent-up demand. My father and David got in touch with the Maeght Gallery, and especially with Daniel-Henri Kahnweiler, who decided to help them out by letting them pay in instalments over a six-month period. In 1965 they opened up a gallery in Milan, which was immediately successful.

### **Your cousin, who is also called Helly, runs a gallery in New York. How did that start?**

The 1973 Yom Kippur War and oil crisis caused a financial downturn aggravated by the climate of political violence, exemplified by the Red Brigades' terrorism. Italy suddenly went from *la dolce vita* to a real nightmare. Galleries went bankrupt. It was time to leave again. My father and uncle left Europe for New York, where they had opened a gallery across the street from Sotheby's in 1971. Back then just eight people worked there.

### **How have the world and the art market changed?**

In the 1970s my mother hid Yves Klein's works because her guests would make fun of them. Collecting was not a sign of wealth or culture. People bought works by contemporary artists because they really believed in them. There wasn't that show-off side of today's artists, who become instant celebrities, abetted by the powerful media. Trendiness warps appreciation.

### **How did you become a gallerist?**

My family never pressured me into it. I've loved art since as far back as I can remember, thanks especially to my mother, who is a painter. As a little boy I had reproductions of Picasso's blue period works and Van Gogh's "Village Streets in Auvers" in my bedroom.

When I was 15 my French teacher, who knew about my inclination, advised me to study at the Courtauld Institute. That set me on the path my whole life was going to take. In my family, buying or appreciating art is like a religion or a philosophy that has educated us and taught us how to live.

### Do you feel more like a dealer or a collector?

When I was 20, at the outset of my career, I unfortunately sold a lot. Today I realise I was mad. In the 1990s we started buying works without intending to resell them. That was another step towards collecting. I'm somewhat responsible for the Zurich show because I had to talk my family into it. The works displayed form a real collection because they're masterpieces so rare you can no longer sell them. Moreover, when

talking about our collection I'm not referring to 5,000 works but to two or three hundred that we consider of masterpiece quality. When you're a dealer you inevitably become a collector. That's what led Aimé Maeght, Berggruen or Beyeler to set up their foundations. Zurich will be a moving moment, perhaps the wave of the future. The idea is to envisage a long-term loan. I'm not doing it out of material need but because you only live once, and the desire to do something heroic down here is too strong to pass up.

Interview by Geneviève Nevejan

"The Nahmad Collection", Kunsthaus Zurich, Heimplatz 1, CH-8001 Zurich, Switzerland, Tel.: +41 (0)44.253.84.84  
Until 15 January 2012 - [www.kunsthaus.ch](http://www.kunsthaus.ch)

W



**Wassily Kandinsky** (1866-1944), study for "Improvisation no. 3", 1909, oil and gouache on cardboard, painted frame, Nahmad collection.

© 2011 Prolitteris, Zurich

## BOOK

**Clouets** high society painters

The 360 portraits created by Jean and François Clouet, restored with the support of the Friends of the Condé Museum, shed great light on 16<sup>th</sup> century drawing. As rare testimonies of an emerging art, their incredible presence is astonishing. Revealing realism in the Flemish tradition, more than



© Fruslees of the British Museum

**François Clouet** and atelier, Jacques of Savoy, Duke of Nemours, London, British Museum, Department of Prints and Drawings.

500 of them were shown to the public. Along with this exhibition, Arthéna are publishing the eponymous doctorate thesis, awarded the Nicole prize in 2006. The illustration and ingenious format of this piece of work reveals the privileged position of the Clouets, who were tied to royal service. Jean Clouet (around 1485-1540), a worthy successor of Jean Perréal probably of Flemish origin, developed this new genre of portrait painting. He also created a painting for the official effigy of Francis I, today conserved in the Condé Museum in Chantilly. Basking in the glory of his victory at Marignan, the Young monarch embodies the ideal Prince. This royal favour next earned the painter the opportunity to produce portraits of his courtiers. Through drawing a fabulous gallery of faces, Jean Clouet managed to earn, over 30 years, a reputation for being the best portraitist in France. His effigies, praised by Clément Marot, were composed in three successive stages and used the Florentine technique: the red chalk emphasises the skin tone, defined by the initial outlines in black chalk, which perfect the details and set off the clothing. This is the case in a pencil drawing of King Henry II, drawn in profile around 1547 by François Clouet. The sheets show the great problem of how to psychologically approach the models, illustrating the splendour, the aspirations and the tensions at the court of the last Valois. Lined up on the list of subjects were majestic princes, proud gentlemen and beautiful ladies. Alexandra Zvereva did some detective work, drawing up the catalogue and identifying each subject using documents from the period. They range from Anne of Montmorency, builder of the Petit Château de Chantilly and the supreme commander of the French



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© Fruslees of the British Museum



**François Clouet** (1520-1572), "Claude of Beaune", Lady of Châteaubrun, then Duchess of Roannais, Chantilly, musée Condé.

© RMN Domaine de Chantilly / René-Gabriel Ojéda

armies, to Admiral Gaspard de Coligny who was assassinated in the Saint Bartholomew's Day massacre, through to Diane de Poitiers, King Henry II's mistress, as well as Triboulet and Thonin, the King's jesters. Ms. Zvereva next examined the context in which these portraits were created. She discovered the major role played by the regent Louise of Savoy at the time Francis I was captured in Pavia in 1525. Compensating for the king's absence, she worked hard for a political restoration. The regent therefore used images not only of the monarch himself, but also of those close to him and of large aristocratic families, so as to offset the monarchy's weakness. Upon his return to France, Francis I made Jean Clouet the king's painter and put him in charge of depicting his devoted and worthy servants. Showing as much shrewdness, Catherine de' Medici continued her father-in-law's political plan. Being a dominant figure in a period troubled by the wars of religion, she above all worried about the kingdom's peace and future. As a patron of the arts, she sought out quality works and threw herself into the service of power. Since they depicted the true traits of the person, these portraits allowed the monarch to know her subjects better, their weaknesses as well as their passions. After Jean Clouet's death in 1541, she consistently acquired drawings by the artist and also became the main backer of Francis, her son. Reigning over a shining, artistically well-documented society, Catherine de' Medici was a remarkable collector, with each drawing in her possession displaying its subject's name. The portraits handed down to Christine de Lorraine were put into the Medicis' Florentine collection in the early 17<sup>th</sup> century. Two-and-a-half-centuries later, they were acquired by the Duke of Aumale, the owner of Chantilly, which marked their return to France.

**Chantal Humbert**

"Portraits drawn of the Valois court. Les Clouet of Catherine de' Medici" by Alexandra Zvereva, preface by Denis Crouzet, with the support of the Foundation for the safeguard and development of the Chantilly estate, a bound volume, 24 x 32cm, 456 pages, 620 illustrations of which 150 are in colour, publisher Arthéna, 2011. Price €114.





# PARIS TABLEAU

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EXHIBITIONS

- POUSSIN, FRAGONARD, COURBET...  
THE PRIVATE PASSION OF JEFF KOONS
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IN PARTNERSHIP WITH THE INHA

# DECIPHERING

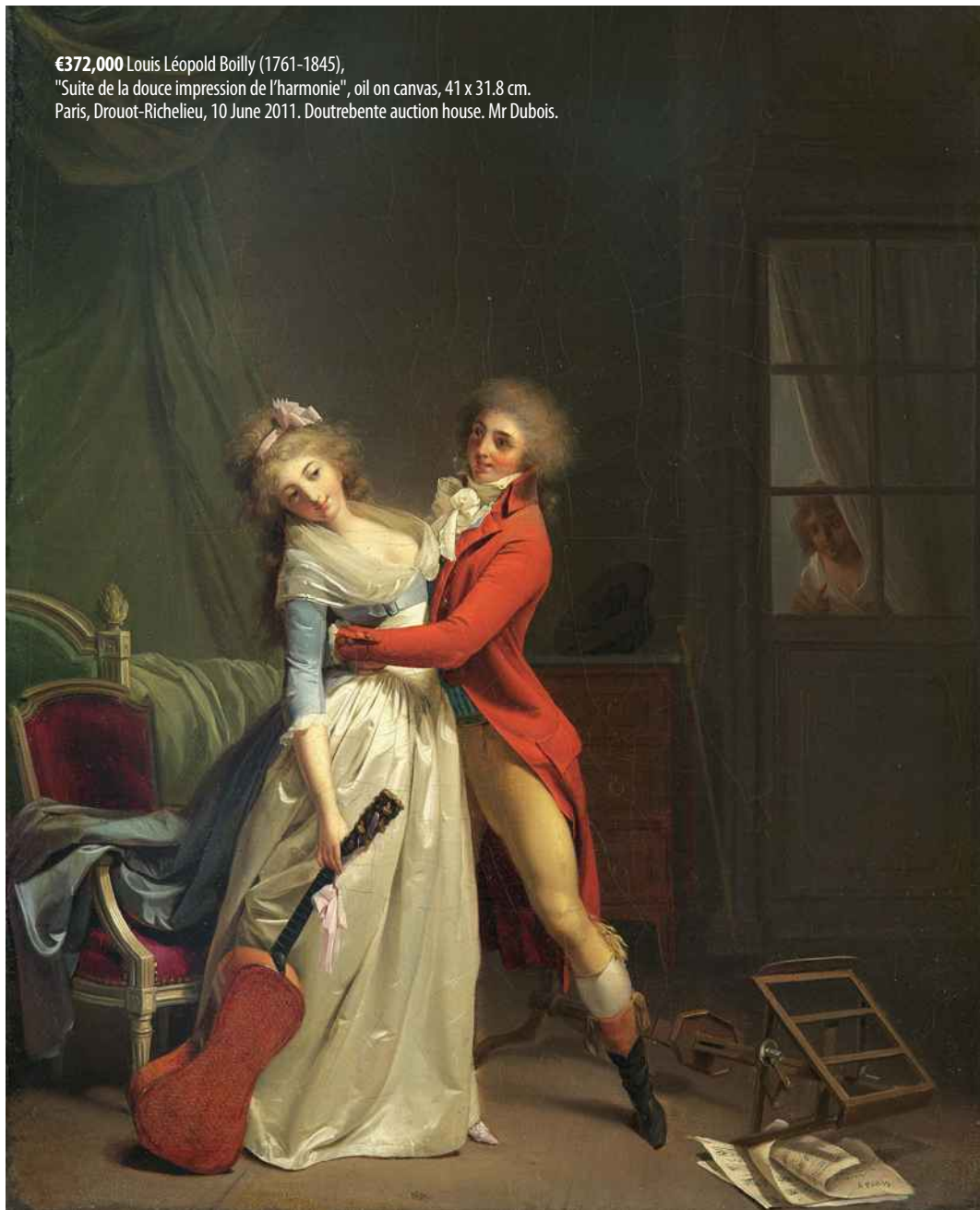
## Boilly I love you... me neither

**N**o wonder this young man is smiling: his swagger will soon be rewarded. The signs are clear. The young woman with a plunging neckline turns away in a faint-hearted attempt to escape her suitor's lusty clutches, but the way she glances at him out of the corner of her eye tells a different story! Louis Léopold Boilly's composition, putting the figures in the writhing positions of amorous hand-to-hand combat, leaves no doubt as to the protagonists' intentions or the struggle's outcome. The unmade bed in the alcove is like a foreshadowing. Yet the story started chastely enough. The painting's matching work, known through a print by Jean Frédéric Wolf, showed an innocent music lesson. Boilly belongs to the tradition of 18th-century "scènes galantes", allusive in Boucher's pastorals and Greuze's sensual subjects, explicit and inventive in Fragonard's paintings. Libertinage, born of the Enlightenment's intellectual emancipation and spreading in refined high-society salons, had been on the rise since the Régence, peaking with the 1782 publication of what could be considered its manifesto, Choderlos de Laclos' "Les Liaisons Dangereuses" (Dangerous Liaisons). By the century's end, Valmont had long ago swept away the Princesse de Clèves' scruples. Literature was a godsend for artists in a period when the great history paintings advocated by the Royal Academy were losing ground to genre scenes. Louis Léopold Boilly, 21 when Laclos' bestseller came out, could not resist its pull. His only artistic training was drawing lessons from his father, a humble wood carver in northern France, that destined him for a career as a house painter. The passionate, remarkably gifted Boilly enthusiastically threw himself into painting, first in

Douai, then in Arras, where he made over 300 portraits, before settling in Paris in 1784. Responding to the taste of his times, his favourite scenes were romantic intrigues. However his turtledoves love was short-lived: soon the revolutionary storm was to sweep away the doomed aristocracy's decadent frivolity. The new regime preached equality, allowing Boilly to launch his career at the Salon but requiring him to turn towards tamer subjects: portraits, crowd scenes and images of bourgeois and working-class city life. Between 1789 and 1791 the artist painted some innocent pictures at the request of the southern art-lover Calvet de La Palun but torrid scenes were out of the question: in keeping with decorum, love was evoked by discrete, if not moralising, allusions. The Jacobins of the Terror, watchdogs of morality, took offence at certain suggestively-entitled prints through which Boilly's risqué works were widely known throughout Paris. Genre was unprofitable so most of his income came from watered-down prints of his works. When fellow painter Joseph Wicar accused Boilly of indecency, he saved his skin by claiming that from then on he would use his brush "in a manner more worthy of the arts" and proved his sincerity by propping a sketch of the Triumph of Marat on his easel. A clear message was thus sent to the censors. Fortunately, the French Directory and Consulate, two regimes that encouraged the return of a certain lightness, lifted the crushing weight of Republican morality. That is the context in which Boilly started painting racy subjects again, including the ever-successful works in "La Douce Impression de l'harmonie" (The Sweet Impression of Harmony). The painter himself could have uttered Balzac's phrase "Love is not just a feeling, it is also an art." **Sophie Reyssat**



**€372,000** Louis Léopold Boilly (1761-1845),  
"Suite de la douce impression de l'harmonie", oil on canvas, 41 x 31.8 cm.  
Paris, Drouot-Richelieu, 10 June 2011. Doutrebente auction house. Mr Dubois.





## Staging of the passion

◀ The wide-eyed, open-mouthed, finger-pointing servant lifts the curtain to peek through the door's windowpanes. She serves as a counterpoint to the main scene, while the slight chiaroscuro creates a theatrical effect and gives the painting depth. Since Molière we have been accustomed to the nosy servant, the alter ego of choice in amorous intrigues. Some of Boilly's works show that he was not insensitive to farcical situations.



▲ In all his pictures Boilly painstakingly paints the texture of fabrics, vaporous veils and especially precious satins, whose shimmer captures light so well, allowing it to show his figures to their best advantage. Boilly even studied optics and invented instruments to give his pictures lighting effects. The complicated folds giving the clothes a material presence contribute to the precious rendering of a virtuoso touch.



◀ The protagonists in “scènes galantes” are usually in the bloom of youth, when heightened sensitivity is likely to prompt passionate outbursts. The red of passion on the young man's cheeks and clothes wonderfully becomes his enflamed temperament. He wears a waistcoat over hide britches, in the fashion of the Directory. The dazzling white cravat around his neck sets off his flushed skin tone.



▲ To paraphrase Alfred de Musset, what does the music matter, that is not the point! The knocked-over music stand and scores lying on the floor attest to this Don Juan's fiery passion — and suggests his focus was shifting, from a mere music lesson to a lovers' tryst. Other details feed Boilly's amorous symbolism, from garments lying strewn on a chair to love letters and famous statues such as Falconet's Cupid.

◀ At the end of an outstretched arm, the hand about to let go of the guitar attests to the instant of seduction. The ribbon tied to the instrument, held by two fingers, may be a token of love. The French language whimsically combines feelings and dress. The word “favour” means both a lady's friendly disposition towards a gentleman and the ribbon she has given him since medieval tournaments. In the 18<sup>th</sup> century it was also called a galant, the same term used to designate lovers.



# THEME

## Boilly a storyteller

Long and unjustly considered a "second fiddle", Louis-Léopold Boilly now enjoys a glowing reputation – as witnesses the tribute now being paid to him at the Musée des Beaux-arts in Lille. Formerly a small-time master who wooed French collectors, the artist, born in La Bassée in northern France, has now acquired international standing! In January 2010, an American museum laid out the princely sum of €3.2 M for one of his paintings - a world record for Boilly. This was a major work, it is true: "L'Entrée du Jardin turc" (The entrance to the Turkish Garden café); offered for sale at a New York auction, can now be seen in the Getty Museum of Los Angeles. Three years earlier, the Musée du Louvre pre-empted a portrait of the sculptor Houdon working on the portrait of Bonaparte, for €246,681 at a Paris sale. However, in the market of Boilly's works, we need to distinguish these major paintings with historical subjects presented at the Salon and the studies for larger compositions, from the endless portraits he produced in "two hours" using a well-tried formula for a bourgeois clientèle. Selling for between €5,000 and €15,000, these portraits remain his most affordable works.

### Where to see works by Louis-Léopold Boilly

From 4 November 2011 to 6 February 2012, at the Musée des Beaux-arts in Lille, where this major retrospective has brought together nearly 200 works by the artist from museums within and outside France and private collections. After these dates, you will have to make a trip. Parisians can admire the biggest collection of the artist's work in the Louvre, including "L'Arrivée



€186,400

Louis-Léopold Boilly, "La Petite Sœur", stump with white gouache highlights on pencil, 47 x 33.7 cm. Paris, Hôtel Marcel-Dassault, 30 March 2011 Artcurial - Briest - Poulain - F. Tajan auction house. Cabinet de Bayser.



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d'une diligence dans la cour des Messageries" (The arrival of the stagecoach in the courtyard of Les Messageries) of 1803. The Musée des Beaux-arts in Lille possesses around thirty pictures. There is then the collection of drawings at the Musée Carnavalet in Paris. On the far side of the Atlantic, the National Gallery of Art in Washington has "The Card Sharp on the Boulevard" of 1806 and "A Painter's Studio" from around 1800, together with a number of drawings. To see the "Game of Blind Man's Buff" and "At the Entrance", painted between 1796 and 1798 under the influence of 19th century Scandinavian masters, you will need to go to the Hermitage Museum in Saint Petersburg.

Stéphanie Perris-Delmas

[www.pba-lille.fr](http://www.pba-lille.fr)

W



€5,190

Louis-Léopold Boilly "Portrait of a Gentleman", oil on canvas, 21.6 x 16.5 cm. Chicago, 15 May 2011, Leslie Hindman Auctioneers.

€3,234,691

Louis-Léopold Boilly (1761-1845), "L'Entrée du Jardin turc" (The entrance to the Turkish Garden café), oil on canvas 1812, 73.3 x 91.1 cm. New York, 27 January 2010, Christie's auction house. Bought by the Getty Museum of Los Angeles.



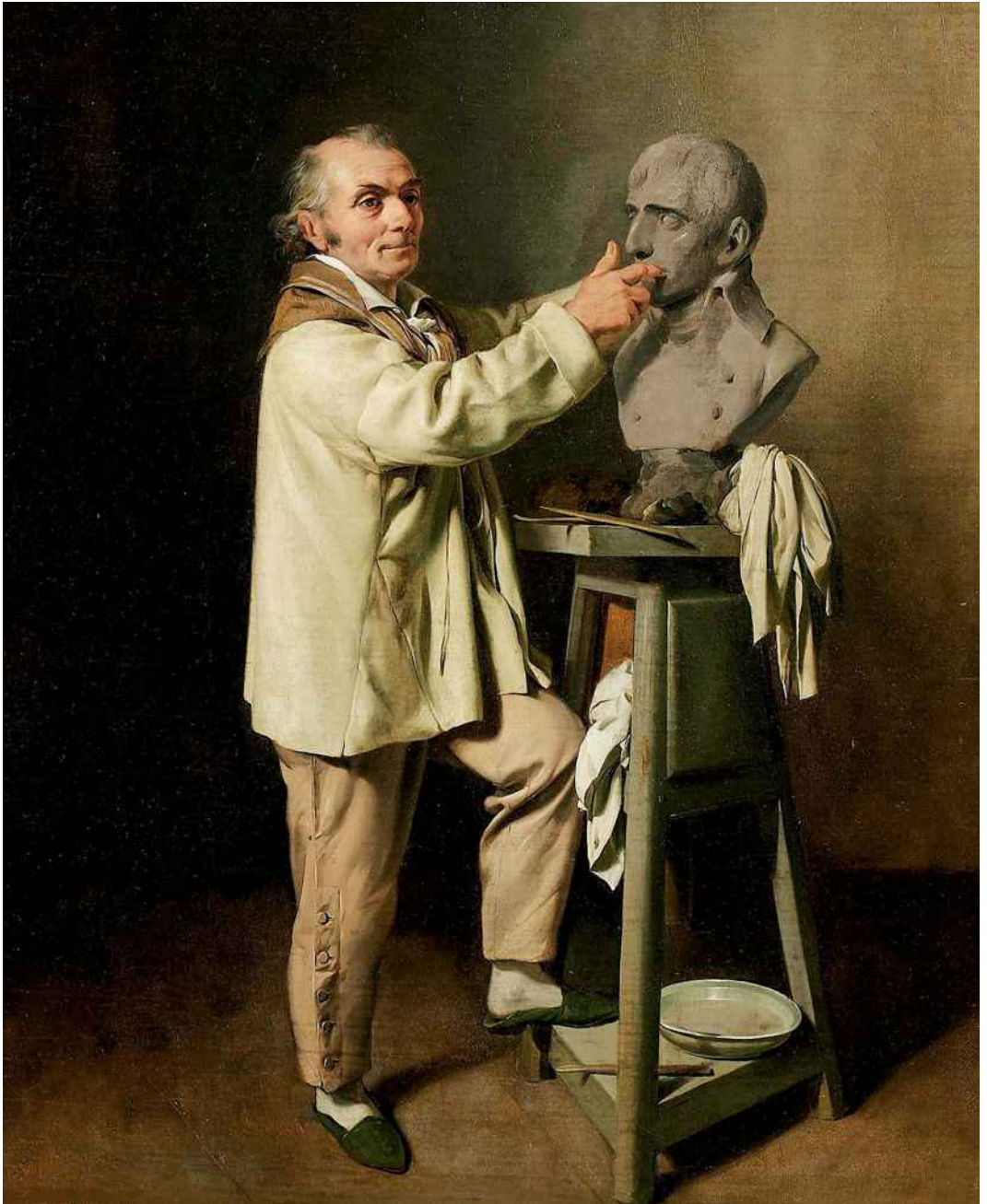
€49,568

Louis-Léopold Boilly "La Première Dent" (with La Dernière Dent; pair) work on canvas 31 x 24.7 cm. Paris - Drouot, 18 December 2009, Piasa auction house.



€246,681

Louis-Léopold Boilly, "Houdon modelant le buste de Bonaparte, Premier consul", canvas, 56.5 x 46.5 cm. Paris - Drouot, 31 October 2007, Thierry de Maigret auction house. Mr Millet. Pre-empted by the Musée du Louvre.





## MUSEUM

IN PARTNERSHIP WITH  
 ★ musée du quai Branly  
WHERE CULTURES MEET IN DIALOGUE

# Māori their treasures have a soul

The Branly Museum is hosting "Māori: Their Treasures Have a Soul", an exhibition on Māori culture featuring 250 works from the Museum of New Zealand Te Papa Tongarewa. The unprecedented exhibition bears witness to a strong, living culture and the affirmation of a people's desire to control its destiny. The bicultural Te Papa Tongarewa Museum, which conserves old and contemporary treasures of Māori culture, actively works with the various iwi (tribes) of New Zealand, Aotearoa in Māori, in studying and exhibiting their works. In that way, the museum seeks to reactivate their intrinsic forces. It is also a guardian for future generations of traditional knowledge and material witnesses of the past. The translation of Te Papa Tongarewa, "treasure box", evokes the mission of this emblematic place. Each step in its creation was based on the Museum of New Zealand's Māori scientific and cultural principles. Right from the project's start it was interesting for the Branly Museum to open its doors to an institution that functions differently from European models.

## From the Treaty of Waitangi to self-determination

"Ko te atakau o te whenua i roto i a te Kuini, Ko te tinana o te whenua i waiho ki nga Māori: The shadow of our land belongs to the Queen/But its substance remains ours" (Chief Nopera Panakareao, iwi Te Rarawa, after the signature of the Treaty of Waitangi, 28 April 1840). The Treaty of Waitangi is the founding document of the bicultural nation of New Zealand/Aotearoa. The 1835 declaration of independence enabled the country to escape threats of French annexation and to exist outside the control of the Australian state of New South

Wales. Fifty-two Māori chiefs signed the declaration in order to ensure protection from the British, who had been there since around 1800. In 1840, 500 chiefs signed the Treaty of Waitangi with their moko (personal marking designs). From then on, only the British crown had the right to acquire land from the Māori, putting an end to the rise of private land sales and related violent conflicts. The three-article text was drafted in Māori and English, but fundamental differences in translation subsequently gave rise to many demands. For example, in the English version the Māori chiefs gave Queen Victoria sovereign rights over the land, whereas the Māori version only ceded its governance to her; authority remained vested in the chieftdoms. The often-flouted Māori sovereignty enshrined in the treaty is at the heart of the exhibition's transversal concept, tino rangatiratanga, or "Māori control over all things Māori". The root of the word rangatira, or "chief", means men with recognised authority over their tribes and territory. In the broader sense it refers to the concept of self-determination.

Three perpetually interrelated founding principles - whakapapa (genealogy and interconnection), mana (power and authority) and kaitiakitanga (protection and preservation) - illustrate tino rangatiratanga in the exhibition. Historical focal points - the March for the Earth (1975), occupation of Bastion Point (1977-1978) and

## READING

The Branly Museum and Somogy have copublished a French translation of the original catalogue entitled "E tuake, Māori Standing Strong", 192 pp., 155 ill., Price: €29.50.



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Tene Waitere, panel Tamoko, 1896-1899,  
wood, paua, paint, New Zealand.

© Museum of New Zealand Te Papa Tongarewa

Joe Harawira after having had a full body tattoo 2004. Norman Heke.



© musée du quai Branly, photo Gautier Deblonde

controversy over the coast and areas under the sea (2004) - attest to the Māoris' recent struggle for recognition of their rights on their native land. Whakapapa. In this part, three elements illustrate the interrelationships structuring whakapapa (genealogy), the backbone of Māori society: the waka (canoe), whare tupuna (ancestral meeting house) and tā moko (the art of tattooing). The idea of genealogy is closely connected to the waka on which the first Māori reached New Zealand's shores between 1100 and 1300. Each clan was named after them. Today every Māori introducing himself to someone still refers to his original waka. In the 19th century, alongside that symbolic function big communal tribal houses (wharenui) were built and sculpted. They represent the body of one of the tribe's important ancestors and today play a key role in the transmission of traditional knowledge. The façade of one of them features in the exhibition. The tribe's collective identity can be read in the houses' sculpture, but everyone's personal identity and hierarchical status are visible on tattooed faces and bodies. Sculptures, photographs and tools illustrate the history of tā moko, an art that had nearly died out in the early 20th century but has undergone a revival for 30 years. Mana. In Polynesia mana means a spiritual force inherited from the gods residing in men, animals and even objects. Beings or objects vested with mana are due respect because it confers power and authority on them. Thus the works on display must be considered vested with the mana of the people who owned them and passed them down to the next generation. The object contains a part of each of them. This section presents various symbols such as personal treasures (taonga) - ornament, capes and weapons - musical instruments and the Māori language



The Museum of New Zealand Te Papa Tongarewa developed and presents the exhibition, which was made possible by the support of the Government of New Zealand.

"Māori: Their Treasures Have a Soul", Garden Gallery, until 22 January 2012. Exhibition commissioner: The Museum of New Zealand Te Papa Tongarewa - [www.quaibrany.fr](http://www.quaibrany.fr)

(te reo). The power of women (mana wahine) in Māori society also illustrates the concept. Kaitiakitanga. The Māori believe that Papatūānuku, Mother Earth, created all life in the world and that everything on the planet is interrelated. They inherited that closely-guarded legacy from the gods. For example, the exhibition shows the strong link between fishing and Tangaroa, the god of the sea. Carefully designed and decorated fishing items are symbols of respect for the deity. The divine heritage must be shared with the community during great ceremonial gatherings, when the chief of the iwi (tribe) must be capable of feeding his guests in a worthy fashion and of keeping his tribe's patāka (traditional granary) full. Photographs, multimedia and installations detail those notions. Works from the past and contemporary creations dialogue with each other to show how the ideas on which Māori identity is based have endured. The host of current art forms in New Zealand Aotearoa attests to a culture in the making. Since the 1970s art has echoed traditional and inventive forms in the use of new materials, rivalling the greatest contemporary works. Beyond those visual transformations, many artists nevertheless continue tackling issues of identity, ancestral heritage and mythology. At the close

of the exhibition Natalie Robertson's video "Uncle Tasman: The Trembling Current that Scars the Earth" recalls the ecological and social disaster a paper mill wrought in the area where she was born. However it is also a new twist on a local myth describing the loving struggle between three mountain-ancestors and its tragic outcome. The Māori's militant actions in the past 40 years, whose key events are presented in the exhibition, or references to the violence of past centuries, are also an important source of inspiration. Artist Brett Graham, whose father is one of the greatest modern sculptors in New Zealand Aotearoa, offers a militant reading of Māori history: "Foresore Defender", a patinated metal sculpture in the exhibition, plays on double meanings by taking the form of a Western stealth plane and a Pacific bat, evoking Māori demands involving ownership of the coast and seabed. Visitors to "Māori: Their Treasures Have a Soul" can see a different form of knowledge transmission, outside Western perspectives and filters and the trend of appreciating objects from a distance. The exhibition is a way of seeing Māori culture through Māori eyes.

**Magali Mélandri**

*Scientific advisor of the exhibition*

*Director of Oceania collections, Branly Museum*



Tauihu (canoe bow) in association with Ngati Toa Rangatira (en association avec), 1500-1800, wood and shell (paua), Iwi (tribe): Te Aitanga-a-Hau.

© Museum of New Zealand  
Te Papa Tongarewa

WHAT'S UP?  
WHAT'S UP?