

Gazette Drouot

INTERNATIONAL

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DROUOT

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NOVEMBER 2012

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ART MARKET - MAGAZINE

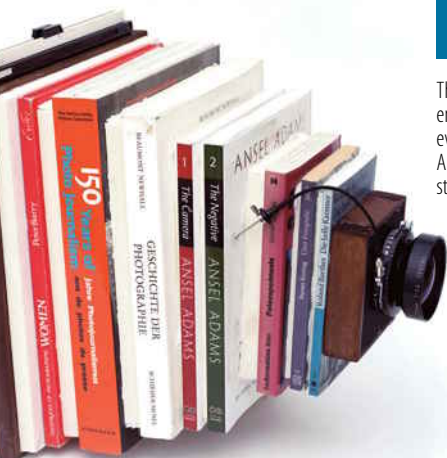
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A painting by Delvaux, the art deco binding of the Félix Marcilhac collection, the archives of jurist Jean-Étienne Portalis . . . Here we have some of the highlights of this Parisian autumn. The month of November also celebrates photography through several high quality sales.



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The dizzying flights of photographic enthusiasm aroused by Paris Photo every November have no equivalent. A success that goes from strength to strength.



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Paris recorded wonderful auctions for Egyptian art, Sèvres porcelain and Surrealist works of the Mis collection . . .



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Pascal Cuisinier has brought together all the lighting by Pierre Guariche: some forty models that paved the way to elegant modern lighting.

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Welcome to the Centre for Research and Restoration of the Museums of France, where a team of Sherlock Holmeses in white coats penetrate the mysteries of objets d'art.



EDITORIAL



Stéphanie Perris-Delmas
EDITORIAL MANAGER

Might the crisis be over? In any case that was our feeling walking up and down the aisles of the Fiac in Paris in mid-October, when the ambiance of halcyon days reigned beneath the glass roof of the Grand Palais. Attendance and transactions were both up, as if the mad amendment to include works of art worth over €50,000 in the wealth tax base could not dampen buyers' enthusiasm. For example, Brussels' Vedovi gallery sold a Calder mobile for over €2.5m. We have the same feeling about the outcome of the auctions that took place in the fair's wake and benefited from its effect: €5.1m for a painting by Magritte, €1.6m for a Basquiat acrylic and nearly €1m for a small Egyptian statuette, a result inversely proportional to its size. Paris, the capital of the arts, still holds a prime position in the auction world. After modern and contemporary art, next month the City of Light celebrates ancient painting and photography at two international fairs that will host several specialised high quality auctions intended to draw savvy collectors. Ah, Paris will always be Paris!

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UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS





UPCOMING

Straight to the point in **Collioure**

Henri Matisse, soon joined by André Derain, fell under Collioure's spell in the summer of 1905. The blue of the sky and sea, the green of the vineyards and olive trees and the yellow-ochre of the houses enchanted both artists. Using "colours that came out of a tube", they focused their palettes on pure, bright tones, laying the groundwork for Fauvism. Then other painters, attracted by the exceptional site, flocked to the Catalan port and enjoyed meeting one another at the Bar des Templiers. Achille Laugé, born in Arzens, in the Aude, was one of them. He had dropped out of pharmacy school to train at the Toulouse School of Fine Arts, where he became friends with the sculptor Bourdelle. The pair moved to Paris, where they frequented the studios of Laurens and Cabanel. Dissatisfied with

academic teaching, Laugé discovered Georges Seurat's art and pointillism. In 1888 he went to Cailhau, a small town near Limoux, where he adopted Divisionism. Laugé, who could not care less about the honours of a Paris career, won support from a circle of art lovers who gathered around La Revue méridionale, including Albert Sarraut, Achille Astre, Jean Alboize and Achille Rouquet. Sarraut, who was then President of the council of ministers, introduced him to a Languedoc financier. At the time, the painter, who was around 60 years old, still had trouble earning a livelihood from his art. The businessman regularly offered him room and board and bought him canvasses, brushes, paints and the other items he needed for his art. Laugé gave him paintings as thanks.

Today 12 works from the collection, which have never before been on the market, are up for auction, including this one painted during a trip to Collioure, which characterises the essence of his art. The famous round tower next to the church of Notre-Dame des Anges dominates the composition, which is based on large lines and eliminates the quaint and the anecdotal; it advances into the sea like a sentinel, watching over the comings and goings in the port. Laugé skilfully painted the colourful beaches using the famous "confetti" and "mesh pattern", playing with various shades of the primary colours, blue, red and yellow. The light models the houses' warm tones, dappling the water's surface; the sun shines on the bay with splendid bursts of yellow. The flickering tones unified by the optical mix allow a landscape of a naturally moving reality to appear. The true art of pointillism.

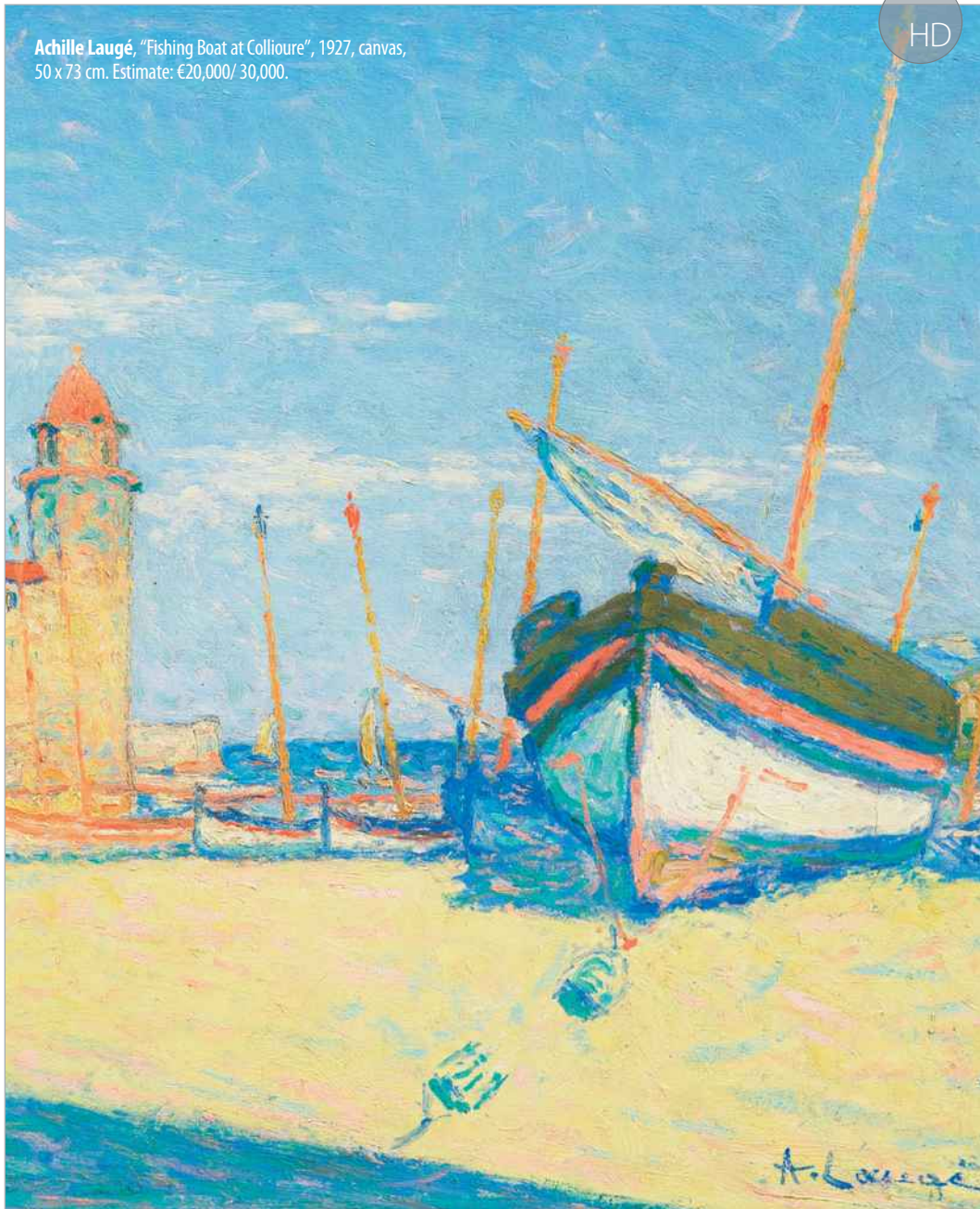
Chantal Humbert

USEFUL INFO

Where ?	Toulouse
When ?	8 November
Who ?	Chassaing - Marambat auction house. Cabinet de Louvencourt - Sevestre - Barbé.
How much ?	€100,000-150,000

HD

Achille Laugé, "Fishing Boat at Collioure", 1927, canvas,
50 x 73 cm. Estimate: €20,000/ 30,000.



AGUTTES

SALE 17th DECEMBER – HOTEL DROUOT, PARIS, FRANCE



XU BEIHONG (1895-1953) Ink on paper, from scroll. 25^{1/2} x 16^{1/2} in.

Sas Agrément n°2002-209. Commissaires-Priseurs habilités : Claude Aguttes, Diane de Karajan

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UPCOMING

A drawing by **Lin Fengmian**

Lin Fengmian, born in Meixian, Guangdong province in 1900, was among the first wave of Chinese artists who came to France in the 1920s, when many intellectuals, driven by the desire to modernise China, made the journey. Lin Fengmian spent five years in Dijon before moving to Paris, where he frequented Fernand Cormon's studio, coming into contact with the avant-garde (primarily Georges Rouault's work, which he admired) and becoming acquainted with oil painting. He emerged from his French experience transformed. Back in China, as director of the special fine arts school in Beijing he built bridges between Asia and Europe in the curriculum and urged Zao Wou-ki to try his luck in Paris. Lin Fengmian's art embodies the convergence between both traditions. He made the expressiveness dear to Western painting his own and



Lin Fengmian (1900-1991), "Trois grues", ink and colour on paper mounted on silk, signed and marked with the artist's stamp in the lower left-hand corner, 67.5 x 65 cm.

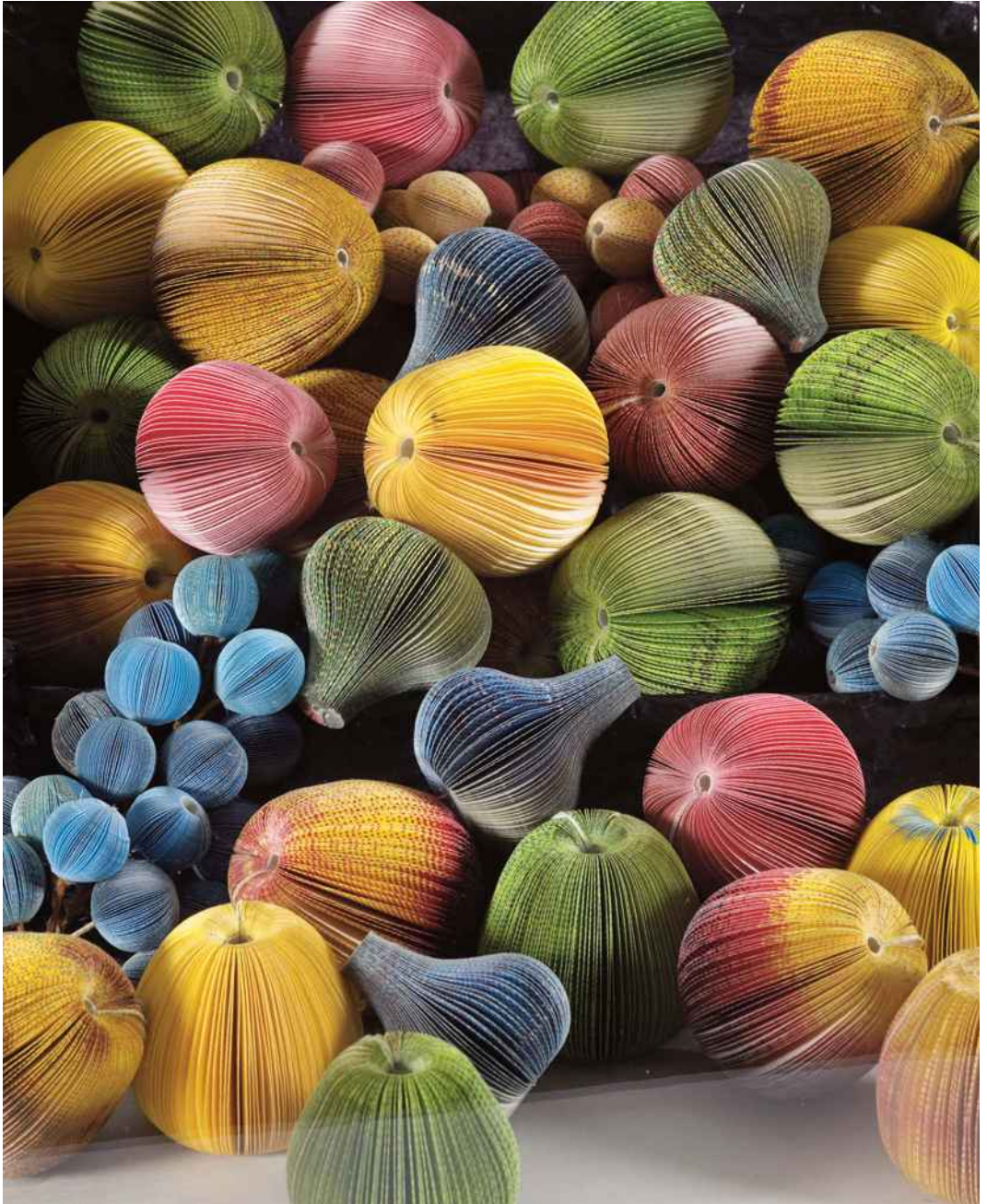
USEFUL INFO

Where ?	Paris - Drouot
When ?	21 November
Who ?	Delorme & Colin du Bocage auction house. Dan Coissard cabinet d'expertise
How much ?	€80,000/100,000

See the catalogue : www.gazette-drouot.com

adopted a colourful palette; the supple line and use of black outlines belongs to both Western and Chinese painting. From that union emerged immediately recognisable works, such as this ink and colour drawing on paper mounted on silk of three cranes, one of the artist's favourite themes.

Stéphanie Perris-Delmas



UPCOMING

Pavlos like the painter Zeuxis

Here apples, figs, grapes, red fruits and hazelnuts compose an appetising autumnal fruit basket. The fruits, balanced precariously in a pile, seem to pour out of the crate. They are made of guillotined paper, a special technique adopted by Pavlos that has virtually become his trademark. Greek like the painter Zeuxis (whose works looked so real, as Pliny the Elder tells us, that birds came to peck at his painted grapes), Pavlos loves life, the spontaneous source of his art, evoking his childhood in Filiatra in the Peloponnese. Pavlos Dionysopoulos left to study at the Athens school of fine arts. In 1958, he obtained a grant from the Greek government to spend three years in Paris, where he soon began to mingle with the New Realists, and developed a friendship with Raymond Hains in particular, who had a passion for posters. It was possibly Hains who suggested this material to him. Pavlos exhibited guillotined posters at the Salon des Réalités Nouvelles in 1963. As soon as he reached Paris, he was fascinated by the bubbling art scene there. Klein was exhibiting "Le Vide" at Iris Cler,



Pavlos Dionysopoulos, known as Pavlos (b. 1930),
"Corbeille de fruits", 2002. Paper construction in a Plexiglas
box, 60 x 60 x 60 cm.

and inventing his blue monochrome; a little later, in 1961, an exhibition by Jasper Johns took the artistic milieu by storm, reinforcing Pavlos decision to create non-painted images that were more real than the originals. A genuine poetic language that was very much of his time, when we think of César's compressions and Spoerri's trap pictures. He used whatever was at hand: first magazines, then posters from metro stations, replacing the brush with a Stanley knife and guillotine. He sought to imprint movement and, above all, colour on his work. His first pieces were abstract, with fine strips of coloured paper giving life to the surface. The resulting optical vibration was intense; all of a sudden, reality took shape. Pavlos then found himself half-way between the New Realists and Pop art.

Anne Foster

USEFUL INFO

Where ? Paris- Drouot

When ? 26 November

Who ? Piasa auction house

How much ? €15,000/20,000

See the catalogue : www.gazette-drouot.com



UPCOMING

The mischievous **Dubuffet**

If there were a patron saint of mischievousness, it would be Jean Dubuffet. Nothing amused him more than to wrong-foot collectors, dealers, critics and museum curators alike. He constantly reinvented his art, heading off in unexpected directions, producing paintings using butterfly wings or tar paint – duly applauded by the art world... But by that time, Dubuffet was already somewhere else, exploring new ways of making a landscape in series entitled “Non-Lieux”, “Matériologies” and “Texturologies” vast, almost abstract representations of the ground. Polymorphous, provocative and playful, his work took another form in 1962, which continued until 1974. This was Dubuffet’s longest series, started at the ripe old age of 61! It came about entirely by chance, after he took a fresh look at some doodles (a good way of describing this sort of automatic drawing) he had made while talking on the phone. No more texture, no more colour: merely four compartmentalised shades, with hatching and solid areas giving an impression of movement and depth. His new tools were markers and vinyl paints, and in 1966 he began using other materials such as polystyrene, polyester, epoxy and sprayed concrete to create larger works. These free forms might suddenly transform into plants or even characters, which would grow in number and interact, as with the “Coucou bazar” show (1973), when the artist said “I was seized by the desire to no longer just construct paintings while keeping my feet on the shore of daily life, but to abandon this shore, enter the images and inhabit them.” He followed this idea right through, and set about creating the “Closerie Falbala”, a sculpture in epoxy and sprayed concrete taking up 1,610m² on a plot of land in Périgny-sur-Yerres, which today houses the Dubuffet



Jean Dubuffet (1901-1985), “Borne au logos VIII”,
13 October 1966, “L’Hourloupe” series, transfer on polyester,
100 x 50 x 50 cm. Estimate: €100,000/150,000.

Paris-Drouot, 16 November,
Blanchet & Associés auction house.

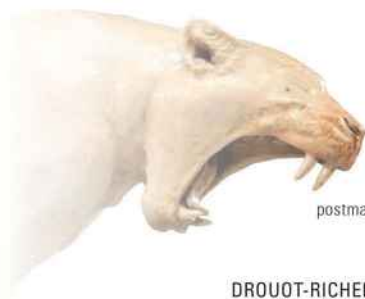
Foundation. Here you can experience the work from inside and out in every sense of the word. Dubuffet worked on the creation from 1971 to 1973, then made further alterations until 1976, when the “L’Hourloupe” cycle was complete.

Anne Foster

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AUCTION DATE
DROUOT-RICHELIEU, PARIS - ROOM 5 & 6
WEDNESDAY, 2012 NOVEMBER 14th, 2.30 PM

SALE PREVIEWS
TUESDAY 13th NOVEMBER from 11.00 AM to 6.00 PM
WEDNESDAY 14th NOVEMBER from 11.00 AM to 12.00 PM



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UPCOMING

French **craftsmanship**

Many auctions stray off topic, but this Paris sale remains true to its title: "Craftsmanship in France from 1950 to the Present Day". The 200 or so items on offer provide a good overview of contemporary French decorative arts and design in all its richness and variety, combining tradition and innovation. The key word is craftsmanship. Whether famous or unsung, the artists and artisans represented, each in their own fields, attest to a search for excellence diametrically opposed to mass production. The example shown is by Gladys Liez, winner of the Liliane Bettencourt Pour L'intelligence de la main award, which, since 1999, has honoured craft professionals combining technical sophistication, innovation and the search for aesthetics. Ms. Liez's favourite material is metal, which she crafts and hammers into shapes and textures based on nature. Here there are two sculpture vases, one in copper partially pierced by engraving (€1,200/1,500), the other, the "poppy" model, in



oxidized brass (€1,500/2,000). The catalogue also includes a white gold and rhodium-plated black gold Jumanji ring set with tourmaline by jeweller Jean Christophe, named maître d'art in 2010 (€12,000/15,000); solid silver "crown" vases by the Bordeaux goldsmith Roland Daraspe, another Liliane Bettencourt award winner (€9,000/12,000); a rosewood table trimmed in green galuchat, "The Age of Aquarius", by designer Jérôme Cordier (€18,000/22,000); and a one-off steel, burnt-wood and concrete cabinet by Erwan Boulloud (€10,000/15,000).
Stéphanie Perris-Delmas



Gladys Liez (born 1963), egg-shaped, flat-necked "poppy" vases in green and black oxidised brass, 2011, h. 17, diam, 21 cm, and in brass partially pierced by etching, 2011, h.13, diam, 21 cm.
 Estimate: €1,200/1,500 and €1,500/2,000.

Paris-Drouot, 19 November,
 Audap - Mirabaud auction house. Mr. Remy.

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AUCTIONEER

Henri MARTIN (1860-1943) :
"Autoportrait", oil on panel signed
and dedicated centre left,
55 x 44,5 cm €30 000 /50 000



Henri MARTIN (1860-1943) :
"Collioure, 1926", oil on canvas
signed and dated "26" bottom left,
76 x 104 cm €80 000/120 000



James Jacques-Joseph TISSOT
(1836-1902): "Portrait de Clothilde
Briat, comtesse Pillet-Will", pastel,
90 x 163 cm. Frame made of wood
and gilded stucco (signs of wear)
€100 000/150 000



Charlotte PERRIAND, atelier Jean
PROUVE, bookcase made from
indigenous and exotic wood,
from the 1950s €20 000/30 000



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UPCOMING

Tissot paints Countess Pillet-Will

A portrait by James Tissot, at last identified, is a real event. Thanks to the family provenance of this model, we know that it is one of Julie Marie Clotilde Briatte, Countess Pillet-Will. She was the author of esoteric writings under the pseudonym Charles d'Orino. A follower of the spiritual doctrine of Allan Kardec, she claimed to have received communications dictated from beyond the grave by various illustrious spirits. In these "Contes de l'au-delà sous la dictée des esprits" (1904), she staged Théophile Gautier, Balzac, Maupassant, Lamartine and Pushkin. James Tissot began frequenting high society in the 1860s. Members of the extremely select Jockey Club would ask him to paint them on the terrace overlooking the Place de la Concorde. In this portrait, the young woman is posing in a magnificent morning gown. The splendid blue of

her pelisse emphasises the white of the dress and the fur. Lost in her thoughts, she seems to have total confidence in this artist who "ensured her immortality (...) as part of the history of our times", wrote James Laver, author of the painter's first biography. Tissot delighted in painting folds, drapes, the tiniest pompon and bow, and hats decorated with ribbons or feathers. Perhaps he owed this talent to his father, who was a draper in Nantes, and his mother, who used to make hats for the store's elegant customers. No exhibition on fashion is complete without a painting by Tissot. In 1933, Edward Knoblock wrote: "None of his other contemporaries left such comprehensive evidence of his times; no others managed such graceful expression, with such remarkable attention to the slightest authentic detail... down to the tiniest button and the most insignificant fold."

Anne Foster



Jacques-Joseph Tissot, known as James Tissot (1836-1902), "Portrait de Julie Marie Clotilde Briatte, comtesse Pillet-Will" (1850-1910), pastel on canvas, 90 x 163 cm. Estimate: €60,000/80,000.

Saumur - 1st December - Xavier de La Perraudière auction house.

IMPORTANT UPCOMING IMPRESSIONIST SALE

MODERN AND CONTEMPORARY

- UPCOMING AUCTION -**THE LARGEST PAUL DELVAUX'S PAINTING IN THE WORLD****Paul DELVAUX (1897-1994). *Le Voyage légendaire*, 1974.**

Oil on canvas laid down on panels (two panels curvilinear). 13,12 m x 4,40 m

This work of art is the most significant painting of Paul Delvaux. By its monumental size, *Le Voyage Légendaire* illustrates outstandingly the painter's surrealist poetry, started in 1934.

Provenance : Nellens Collection, The Chaudfontaine's Casino, Belgium

Literature : Catalogue raisonné de l'oeuvre peint de Delvaux, Michel Butor, Jean Clair, see p.281, n°335.

Le Voyage Légendaire has been the subject of two projects. (Collection Nellens, Knokke). In view of the large size of Chaudfontaine work, some minor parts as the backgrounds were made with the help of young artists from Liège (Raymond Art, Fernand Flausch, Mr. Huymans, A.Denis).

Painting exclusively visible by appointment :
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MONDAY, DECEMBER 10th 2012 at 2pm

HÔTEL DROUOT - Rooms 5 and 6
9, rue Drouot - 75009 Paris

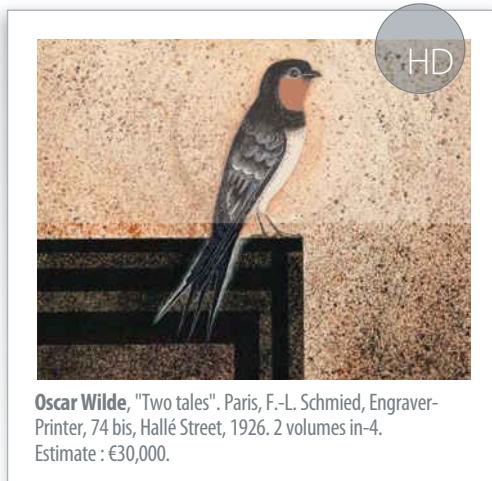


Joris-Karl Huysmans, "À rebours". Paris, for Les Cent Bibliophiles, 1903. In-octavo, Auguste Lepère, no.106 of 130, printed for Lepère. Binding by Pierre Legrain. Estimate: €40,000.

UPCOMING

Félix Marcilhac library

In the Paris scene, Félix Marcilhac needs no introduction. A celebrated expert and gallery owner, he is considered one of the top specialists of the new Art Deco period, if not the very finest: a reputation shored up by his colossal publishing achievements, which include books on Jacques Majorelle, Chana Orloff, Jean Dunand, André Groult, Paul Jouve and René Lalique. His name, familiar far beyond the borders of France, will now be associated with one of the largest dispersions ever (joining Nourhan Manoukian's of 1993 and Jean Bloch's of 1999): on 5 December, it will feature not as that of an "expert", but on the front cover of a sale catalogue, as he is now selling his Art Deco book collection. This is a major event for the speciality. It took him forty years to build up the collection, which focuses on the decade between 1925 and 1935. This period marked a minor revolution in the approach to the illustrated book in terms of not only typography and decoration but also the lavish materials employed. François-Louis Schmied was the leader of the new aesthetic,



Oscar Wilde, "Two tales". Paris, F.-L. Schmied, Engraver-Printer, 74 bis, Hallé Street, 1926. 2 volumes in-4.
Estimate : €30,000.

USEFUL INFO

Where ?	Paris-Drouot
When ?	5 december
Who ?	Binoche & Giquello auction house. Mr. Courvoisier
How much ?	€1,5M

See the catalogue : www.gazette-drouot.com



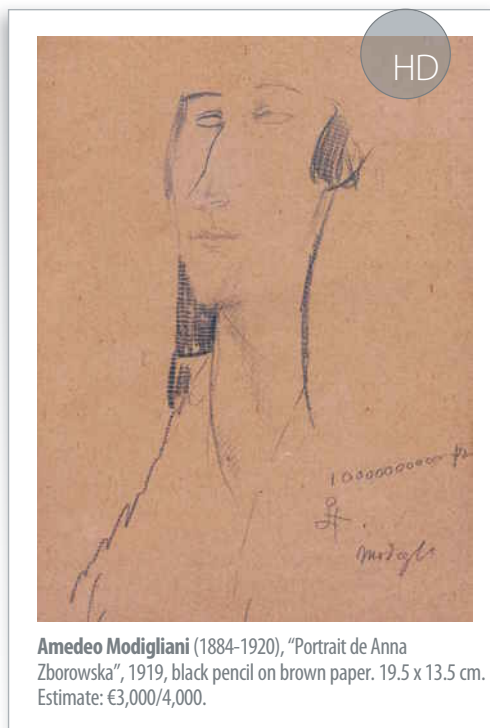
joining forces with the leading artists of the time. The collection also celebrates the group formed by Schmied, Dunand, Goulden and Jouve, creators of the most splendid volumes of the period, like the "Cantique des Cantique" decorated by Schmied, with a binding in lacquer on ebonite by Jean Dunand (€50,000). Marcilhac collected eight other copies of the work, one embellished with a binding by Pierre Legrain. One of the finest pieces is "Les Chansons de Bilitis" by Pierre Louÿs, an edition designed by George Barbier with a magnificent lacquered calfskin binding by Jean Dunand (€80,000). Others include Alfred de Vigny's "Daphné" illustrated by Schmied (€40,000) and "À rebours" by Huysmans, a masterpiece by Auguste Lepère, with a rich abstract binding by Pierre Legrain (€40,000) – unique in the artist's work, as we learn from the catalogue. An expert opinion!

Stéphanie Perris-Delmas

UPCOMING

A painter and **his dealer**

Anna Zborowska posed often for Amedeo Modigliani. A member of Poland's upper aristocracy, she was much more than just a model; Anna and her husband, the poet Leopold Zborowski, became Modigliani's usual dealers. After Leopold died in 1932, she kept the gallery going until her death in 1978, bequeathing the collection to her only heir, her nephew Romuald Brabander. In addition to this drawing, it includes seven more signed by Modigliani as well as others by Ossip Zadkine ("Portrait de Leopold Zborowski", 1919, black pencil and stump, €3,000/4,000), Pablo Picasso, Eugène Delacroix and Leopold Survage. Leopold Zborowski, the Polish dealer and Jonas Netter, the Alsatian patron of the arts whose collection is on display at the Pinacothèque de Paris, were avant-garde players interested in the art of Modigliani, Soutine and Utrillo. The first time "Zbo" saw Modigliani's works was at Kisling's, at a time when the Italian artist was working in the cellar of the dealer



Amedeo Modigliani (1884-1920), "Portrait de Anna Zborowska", 1919, black pencil on brown paper. 19.5 x 13.5 cm. Estimate: €3,000/4,000.

USEFUL INFO

Where ?	Saint-Pair-sur-Mer
When ?	4 November
Who ?	Florence Rois SVV. Mr. de Baysier
How much ?	€10,000/15,000

See the catalogue : www.gazette-drouot.com

Chéron. Paul Guillaume was unable to sell his works but Zborowski fought for the painter's recognition. He managed to sell several of his works in London, including "Portrait de Lunia Cheskowa". Excited by this success, Modigliani jotted the astronomical sum of "1 000 000 000 00 fr" down on our drawing.

Caroline Legrand



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JOSEPH UZAN, THIRTY YEARS OF CLASSICISM

Paris – Hôtel Drouot

Monday 19th November 2012

Tuesday 20th November 2012

Exhibitions 17th and 18th November

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From left to right : MINIATURE OBELISK. Limestone. Egypt, Ancient Empire. H. 29 cm – HERCULES. Bronze. Green patina. Roman period. May be Gaul. H. 16,5 cm – STELE. Polychrome limestone. Egypt, Rameside Period. 59 x 34 cm – BUST OF SERAPIS. Serpentine. Egypt Roman imperial period, 2nd century AD. H. 26,5 cm – PIRAVEND IDOL. Bronze. Green patina. 9th-8th century BC. H. 14 cm – FEMALE HEAD. Marble. Hellenistic period. H. 21 cm.

Catalogue available on www.drouot.com and www.encheresrivegauche.auction.fr

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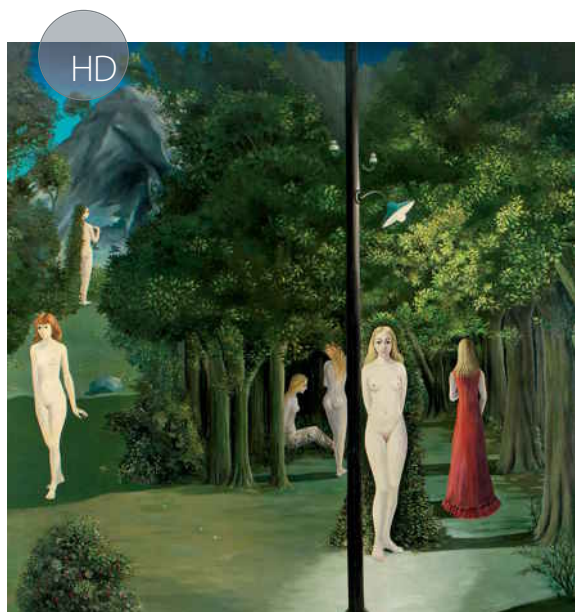
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UPCOMING

The legendary journey of **Paul Delvaux**

Knokke-le-Zoute is the "little Belgian Saint-Trop", one of the most fashionable bathing resorts in Northern Europe, and a town also known for its celebrated casino. In the middle of the 20th century, international artists like Piaf, Aznavour and Brel performed there, as well as top black American musicians like Lionel Hampton and Ella Fitzgerald. To decorate and modernise their casino, the Nellens, father and son, who owned the premises at the time, called upon a number of well-known artists. Gustave Nellens, the patriarch nicknamed the "master of festivities" in Knokke-le-Zoute, was a keen art lover and collector, and supported the Surrealists, buying many of their works. In 1953, he asked René Magritte to paint a decorative composition entitled "Le Domaine enchanté". In 1974, Jacques, who took over after his father's death, asked Paul Delvaux to



USEFUL INFO

Where ? Paris - Drouot

When ? 10 December

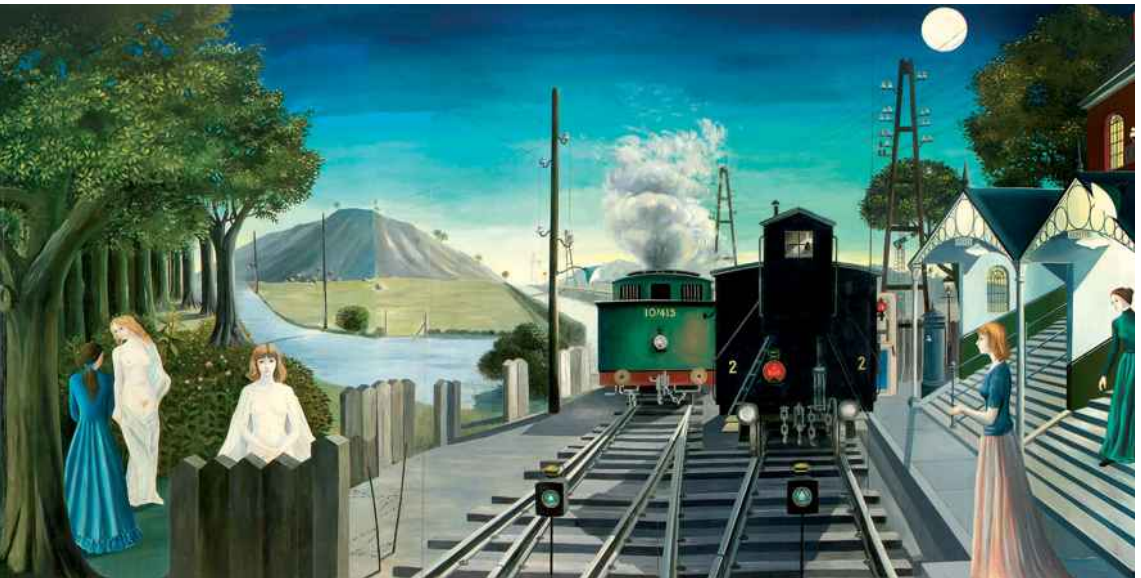
Who ? Gros & Delettrez auction house. Mr Chanoit

How much ? €2/3M

See the catalogue : www.gazette-drouot.com



produce a huge composition originally intended for the casino in Chaudfontaine, but which finally went to the one at Knokke-le-Zoute. The painter already featured in the Gustave J. Nellens collection: "La Dame à la fleur", "Les Nymphes se baignant", "Les Courtisanes" and "Galatée" were shown in the Musée d'Art et d'Industrie at Saint-Etienne in 1972, in the exhibition "Les Peintres belges et les surréalistes dans la collection Gustave J. Nellens". For the casino, Delvaux dreamed up "Voyage légendaire", a work measuring 13 by 4.40 metres, whose produc-



Paul Delvaux (1897-1994), "Le Voyage légendaire", 1974, oil on canvas laid on panel, 131.2 x 444 cm. Estimate: €1/1.5M.

tion required the assistance of Liège-born artists Art, Flaush, Huymans and Denis. In this vast composition, the painter included his usual favourite themes: desirable nude women, idyllic landscapes, trains, railway stations and so on. Here he immortalised Chaudfontaine station, refurbished during the 19th century, with its famous metal awnings, which can be seen on the right of the painting. Estimated at €1/1.5M, this huge oil on canvas is the star of a Paris sale taking place on 10 December at Drouot. The Gros & Delettrez auction house is also dispersing

works from a private collection. Alongside paintings by Félix Labisse, one of which carries the Nellens collection label, there will be two large sculptures by Niki de Saint Phalle: "L'oiseau", with a base by Jean Tinguely (€120,000/180,000) and "Adam et Eve et le serpent" (€200,000/300,000). The quintessential charm of the New Realists is also associated with the name of the Nellens family, notably Roger, the son, who commissioned "Le Dragon", the famous multi-coloured playhouse, by Niki de Saint-Phalle.

Stéphanie Perris-Delmas

NEWS IN BRIEF



A royal provenance?

Here you can admire one of the flagship models of Charles Crescent, a remarkable 18th century figure who was both cabinet-maker and sculptor. The wall clocks designed by the artist in the 1730s were highly successful. He also produced several variants of the genre, which can now be seen in famous institutions like the Musée du Louvre and the Wallace Collection in London. This wall clock in bronze, decorated with a figure of Boreas, belonged to the type that was delivered in February 1745 for the bedchamber of the Dauphine Marie-Thérèse Raphaëlle of Spain at Versailles, and kept for a long time in the apartments of Marie Antoinette. It was also the work of clockmaker Jean-Baptiste Baillon (the movement bears the number 488), and could be a famous royal clock that was never located. It will go up as the star of a Paris sale on 7 December at Drouot (Thierry de Maigret) with an estimate of €100,000/150,000.

Russian landscape

Mikhail Konstantinovich Klodt von Yurgensburg's work features prominently at the famous Tretyakov Gallery, which celebrates Russian painting's various currents better than any other, including the Peredvizhniki [The Wanderers in English], who from the 1860s-1880s eschewed the classic training of the academies in favour of contemporary Russian themes, seen through the prism of realism. Like many of them, Klodt von Yurgensburg was particularly interested in landscape, a genre that celebrates the lives of ordinary folk and farm work. This lively landscape (€12,000/15,000) belongs to a set of two paintings that will be up for auction during the "Spirit of the Nineteenth Century" auction in Fontainebleau on 18 November (Osenat auction house).

Stéphanie Perris-Delmas



ALAIN CASTOR • LAURENT HARA

ACCREDITED AUCTIONEERS - AUCTION HOUSE ACCREDITATION NUMBER 2009-690

TUESDAY 20TH NOVEMBER AT 2 P.M. DROUOT-RICHELIEU - ROOM 8



GOLD NECKLACE, composed of 23 pieces embossed in the form of double ducks, China, Tang Dynasty (618-907), L. 30.5 cm - Weight : 18.4 g. - € 1,500/1,800



FOOTED BLUE AND WHITE PORCELAIN BOWL decorated with two dragons with five claws and on inside the apocryphal mark of Xuande, China, Republic, start of the 20th century, (cracked), H. 11,5 - Diam. 16 cm
€ 10 000/12 000



FAT LADY IN TERRA COTTA, she stands on a base, her hands hidden up her sleeves. She wears a long pleated dress held in place by a belt and falling just to the ground, but leaving her left slipper showing at the bottom. Her hair is put up in a styled chignon, China, Tang Dynasty (618-907).
Thermo-luminescence test, H. 80 cm
€ 38 000/40 000



"BATTLES OF CHINA" ALBUM REDUCED AFTER THE GREAT PICTURES THAT THE EMPEROR KIEN-LONG HAD ENGRAVED IN PARIS. HOUSE OF HOCQUART, including 24 engraved pictures by Helman, dated in the plate between 1783 and 1788, representing the Conquests of the Emperor of China, the larger engraved originals by the Jesuit father Attiret, created in Paris under the reign of Louis XV at the demand of the emperor Qianlong (355 x 518 mm) - Ref : Pascal Torres, the battles of the Emperor of China, the journey, Musee du Louvre editions
€ 32 000/35 000



Public Exhibition :

Monday 19th November from 11 a.m. to 6 p.m.
Tel. during the sale : + 33 (0)1 48 00 20 08

Expert CEA

Jean-Yves NATHAN
Mobile : + 33 (0)6 16 68 15 80
Email : jy.nathan@libertysurf.fr

Alain CASTOR • Laurent HARA

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ALAIN CASTOR • LAURENT HARA

ACCREDITED AUCTIONEER - AUCTION HOUSE ACCREDITATION NUMBER 2009-690

**MONDAY 3RD DECEMBER - DROUOT RICHELIEU - ROOM 2
TRIBAL ART**

**PRECOLOMBIAN AMERICAN ART - BENDICHT RUDOLF WAGNER COLLECTION, FROM SUCCESSION
ABORIGINAL AUSTRALIAN ART - PETER LOOS COLLECTION
OCEANIAN, INDONESIAN AND AFRICAN ART**



Exceptional solid gold plate representing the god of cotton and weavers
46.1 x 40.3 cm
1.2 kg
From the lower valley region of Zana, 400 - 200 B.C.

The lot is conserved in the safe of a financial establishment.

Estimate on request

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PARIS - DROUOT RICHELIEU – FRIDAY, DECEMBER 14 at 2 p.m. – ROOMS 5 & 6



PAINTINGS, FURNITURE & OBJETS d'ART from a PARISIAN APARTMENT

Expert: M. Roland LEPIC, tel.: +33 (0)1 42 46 06 76.

Public viewing: Thursday, December 13 from 11 a.m. to 6 p.m. & Friday, December 14 from 11 a.m. to 12 noon

PARIS - DROUOT RICHELIEU
FRIDAY, DECEMBER 14 at 2 p.m.
ROOMS 5 & 6

**PAINTINGS, FURNITURE
& OBJETS D'ART**
from a **PARISIAN APARTMENT**

Exceptional gilded bronze chandelier with eight arms of light. Signed THOMIRE Paris. H. 136 - Diam. 90 cm.



Set of four torchieres terms in carved wood.
Louis XV period. H. 187 - Diam. 33 cm.

Pair of porphyritic granite vases on a pedestal with twisted coasts,
on a pair of grooved columns of two different granite veins.
Gilded bronze ornamentation. Louis XVI period.
Columns: H. 114 - Diam. 45 cm. Vases: H. 69 - Diam. 41 cm.



Expert: M. Roland LEPIC, tel.: +33 (0)1 42 46 06 76.

Public viewing: Thursday, December 13 from 11 a.m. to 6 p.m. & Friday, December 14 from 11 a.m. to 12 noon

Consultation

Je le M^{re} a Consulté qui vous
 est présente, et dans lequel on demande si un mar-
 coniale dans le Desert par deux Epoux protestants en
 présence de leur plus proche parent et d'un Ministre de leur
 Religion, peut être que celle de nullité par un Collatéral
 qui peut exclure les Enfants légitimes de la succession de la
 mère, tandis que les Enfants légitimes de la succession de la
 mère ont toujours pu publiquement, et tranquillement
 de leur Etat.

Le Souffre estime que cette question
 intéresse un grand Corps d'Église; quelle est étroitement
 liée avec la Religion, l'Etat, les Mœurs, & l'humanité;

UPCOMING

The Jean-Étienne Marie **Portalis** archives

The Jean-Étienne Marie Portalis family archives read like a history book spanning the period from the thrilling events of the French Revolution to the mid-19th century. Portalis, a lawyer who trained at the law school in Aix, had a brilliant career in Paris. Despite the upheavals of history and imprisonment during the Reign of Terror, he was the main author of the 1801 Civil Code and became Minister of Religious Affairs in 1804. It is to his brilliant mind that we owe the treatises "On the Philosophical Spirit" and "On Political Societies". The Leclere auction house is selling, in Marseille on 24 November, the eminent jurist's mostly handwritten personal archives, which have belonged to the family until now. The main lots include a collection of several manuscripts on "the validity of Protestant marriages in France", including one annotated by Voltaire with an autographed letter from the philosopher (€120,000/150,000 *illustrated*). Portalis' conclusions laid the groundwork for the civil recognition of

Jewel of Jean Etienne Portalis's Grand Eagle of the Legion of Honour, First Grade (1805). Roman-style profile of Emperor Napoleon I on the obverse side, imperial eagle with outspread wings on the reverse, 64 gr., h. 7.4 cm. Estimate: €80,000 -120,000.



HD

Protestants in 1787. From one reign to the next, he also wrote a page in Napoleonic history by drafting the French civil code. In 1805 the emperor bestowed upon him the insignia of the Grand Eagle of the Legion of Honour, First Grade. This reward created a month earlier saluted the career and commitment of a man who helped give birth to modern society.

Stéphanie Perris-Delmas

USEFUL INFO

Where ?	Marseille
When ?	24 November
Who ?	Damien Leclere auction house, with Maître Osenat in attendance. Mr Dey, Benarroche
How much ?	€1M

See the catalogue : www.gazette-drouot.com



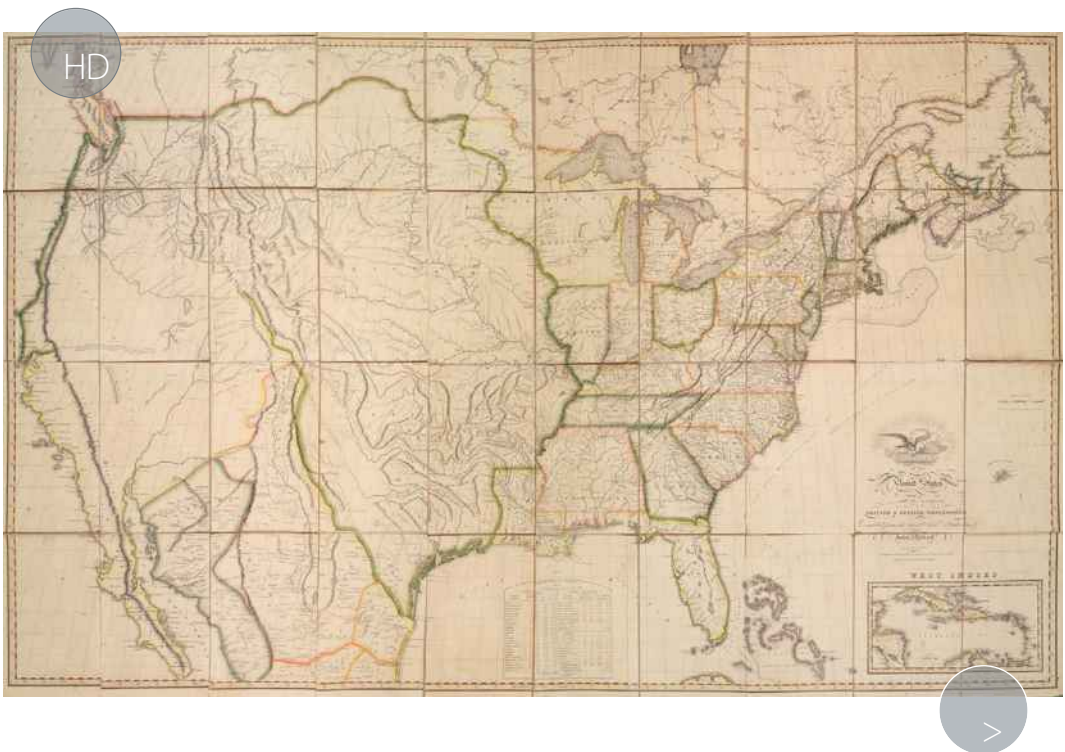
NEWS IN BRIEF



Ram Kumar an Indian in Paris

Together with Padamsee, Raza and Hussain, Ram Kumar is one of the pioneers of modern Indian painting.

A historical figure, he mixed with the Montmartre painters between 1950 and 1955, particularly André Lhote and Fernand Léger, with whom he studied. Unlike his compatriot Raza, who remained in the French capital, Ram Kumar returned to New Delhi, where he published several series of short stories. This 1955 painting, "Mother and Son", bears witness to the influence of these masters, particularly evident here in the simplification of forms and volumes. At that period the artist was already developing an interest in the face as a genuine mirror of the human condition. The dark palette uniting the subjects also fosters the expression of a certain form of grief. While infrequently-represented in the French market, Ram Kumar's work has considerable international standing. So, the sale on 1st December at Saint Raphael (Var Enchères auction house) of this painting and another work by the artist, "Couple", should cause quite a stir... Both estimated at €40,000/60,000, they carry the label of the famous Kunikz-Chemould Gallery in New Delhi.



Map of the United States by John Melish

In the early 19th century, the Scotsman John Melish moved to the United States, where he led a career as a cartographer. He settled in Philadelphia, and corresponded regularly with President Thomas Jefferson precisely about his maps, well-known for their great accuracy. The "Map of the United States with contiguous British & Spanish Possessions", published in 1816, is considered one of his best works and was reprinted a number of times. It presents an excellent picture of America's territory, stretching from coast to coast. David Rumsey's famous collection contains several maps by John Melish (www.davidrumsey.com). This example, estimated at €20,000/25,000, will be on sale in Paris on 9 November at Drouot (Binoche & Giquello auction house).

Stéphanie Perris-Delmas



NEWS IN BRIEF

Vintage grands crus

All lovers of fine wines should note this event! On 7 and 8 December at the Pavillon Ledoyen in Paris, the auction house Lombraill Teuquum is staging a sale of grands crus. To whet your appetites: a preview of the wine list, which includes a bottle of vintage 2003 Petrus (€900), a 1996 Château Lafite Rothschild (€700) and a prestige case containing two bottles each of Châteaux Lafite Rothschild, Latour, Mouton Rothschild, Margaux and Cheval Blanc, all 1996 vintage, estimated at €6,000.



Christian d'Orgeix

The 12 November auction in Paris paying tribute to Christian d'Orgeix will encompass his œuvre, which specialists fond of pigeonholing painters into tidy schools, have a hard time labelling. Is he the son and heir of the Surrealists, or one of those informal artists that emerged after the war? His art wooed both currents without really marrying either, which is what makes his work so special. His wilfully dreamlike world belongs to the Surrealist current, to which his friend the painter Hans Bellmer introduced him, but his style and personal touch, in particular some of his richly textured backgrounds, owe much to non-figurative art. This painting, *Le Regard du cyclope* (The Cyclop's Gaze, €5,000/8,000), reproduced in the artist's catalogue raisonné, will be among the 74 works from the 1950s to 1980s from his studio (Chayette & Cheval auction house).

Stéphanie Perris-Delmas



NEWS IN BRIEF

From Paris to China



The 18th century takes centre stage

On the first day of the Paris Tableau show, which opens in the French capital on 7 November, Artcurial proposes an excellent programme, offering in particular a “Saint Famille” on copper by François Boucher (€200,000/300,000) commissioned by the cabinet of the Marquis de Calvière. The work was met with praise when it went on display at the 1748 Salon. Eighteenth-century French art takes centre stage at the auction: it will be represented by Nicolas-Jean-Baptiste Raguenet, a famous Parisian vedutist of whom the Carnavalet Museum has several important paintings. Here, the Ile de la Cité, Pont Neuf and the Samaritaine pump round out a view of the Ile Saint Louis, two paintings appraised at €80,000/120,000 each. As in the Carnavalet work, the 1777 “La Chaussée du Pont-Neuf”, Raguenet plays on the immensity of the bright sky, painstaking architectural details and small figures in the foreground to compose a faithful yet poetic image of 18th-century Paris snatched up by enlightened tourists of the time.

A perfume-burner from the famille rose period

The art of ceramics reached its zenith under the Qing dynasty, excelling in form as well as decoration featuring many different nuances, including pink, which appeared during Emperor Kangxi's reign, characterised by a burst of colours. Famille rose porcelain, according to the classification established by the collector Albert Jacquemart in the 19th century, was highly successful. Matched with yellow and white, it enabled beautiful decorative combinations, like our perfume-burner, which will be sold in Paris on 23 November (Joron-Derem auction house €20,000/30,000). The ritual object's tripod form is based on archaic bronzes. Emperor Jiaqing's six-character mark can be seen on the neck, the eight Buddhist emblems bajixiang on the belly and a frieze of ruyi, a symbol of long life and good luck, on the shoulder.

Stéphanie Perris-Delmas



Thierry de MAIGRET

Commissaire Prieur

Thursday 22nd and Friday 23rd November at 2 p.m.
HÔTEL DROUOT - Room 4

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Friday 7th December at 2 p.m.
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**OLD PAINTINGS
FURNITURE AND OBJETS d'ART**
of 17th, 18th and 19th centuries

Charles CRESSENT, around 1745 : exceptional gilt bronze cartel clock,
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binocche & giquello



GIRAULT DE PRANGEY. PALMIER, Philae, 1844



HIPPOLYTE BAYARD, JULY, 1841

PHOTOGRAPHS OF THE WORLD



W. DE BRAY. CHÂTEAU DES CARPATÈS, NICE CARNAVAL, 1876

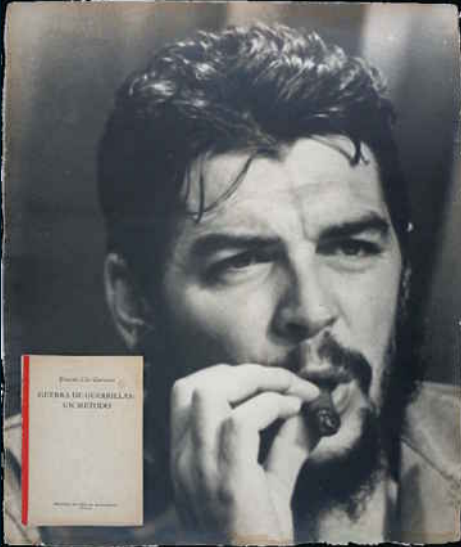


AZEMA. RÉUNION ISLAND (self-portrait)



CHARLES LINDBERGH ARRIVING AT BOURGET.
Print signed in 1927

CATALOGUE AVAILABLE ON DEMAND: 20 € - OR ONLINE: binocheetgiquello.com



VENANCIO DIAZ, GRAND PORTRAIT DU CHE, 1963



WATANABÉ, MAÎTRE TATOUEUR DE YOKOHAMA, 1924

500 LOTS PRICED IN
EUROS

Thursday 13th and Friday 14th December 2012
2.30 p.m. - Drouot - Room 9

Private viewing 12.12.12 at 12.12 p.m.

Public exhibition at the auction house
Wednesday 12th December between 11 a.m. and 6 p.m.
and the mornings of the auctions between 11 a.m. and 12 p.m.

Exhibition at the Bibliothèque Clémentine
5 rue de La Banque 75002 Paris
by appointment on +33 (0)1 53 29 92 00
between 10th November and 10th December 2012



TEMERINE, SELF-PORTRAIT, Moscou, 1924

Expert
Antoine ROMAND
T. +33 (0)6 07 14 40 49

UPCOMING

Month of **Photography**

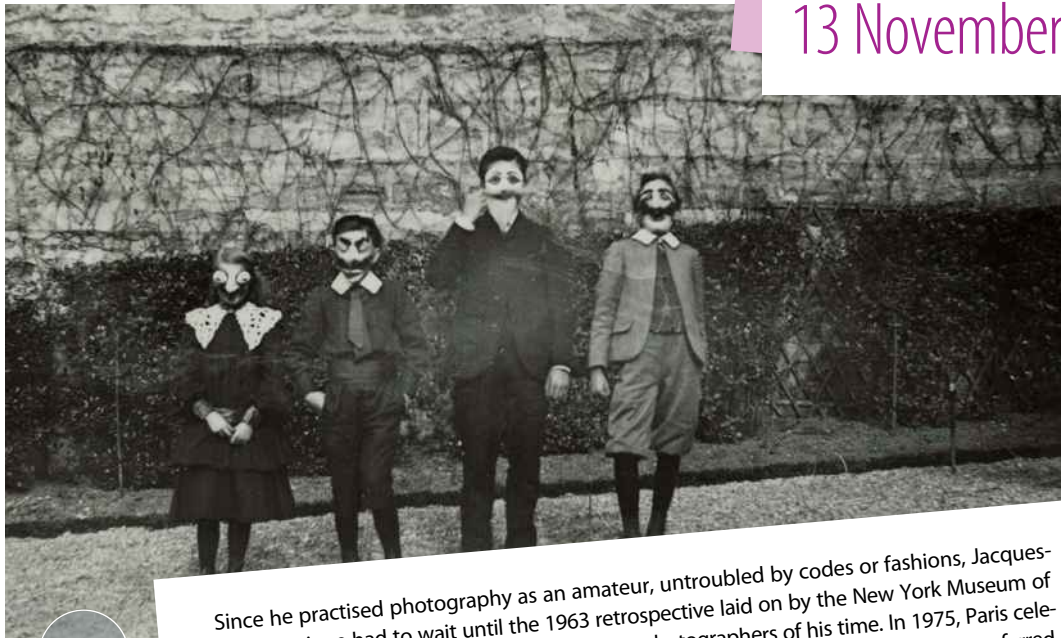
Autumn is still the best season for photography - not because of the November light, but because of the programme of events. From London to Cologne and New York to Berlin we find a plethora of auctions, particularly in Paris, which has become the capital for the speciality. As witness these images. . .



9 November

For this Paris date, the Yann Le Mouel auction house, assisted by its expert Viviane Esders, is bringing some top international names in photography together: the Frenchmen Eugène Atget ("Nu de la série Paris Pittoresque III" from 1921: €3,000/4,000), Henri Cartier Bresson ("Alicante": €8,000/12,000), Man Ray (the book "Résurrection des mannequins" with 15 gelatine silver prints from 1966: €8,000/10,000) and the Americans Richard Avedon (print of "Renée, the New Look of Dior, Place de la Concorde" €15,000/20,000), Irving Penn (1957 portrait of Yves Saint Laurent, €10,000/15,000) through to the very contemporary Sandy Skoglund. Here we see one of her photographs, "The Wedding" from 1994 (numbered 20/30 and estimated at €10,000/15,000). Like most of her works, this one features meticulous staging with a deliberately Surrealist tone.

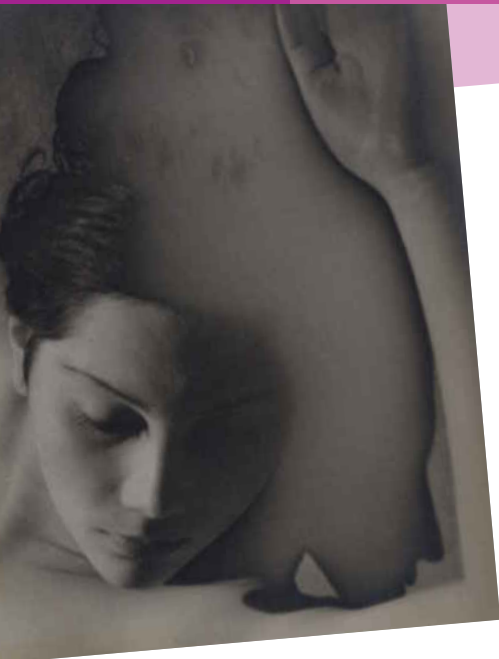
13 November



Since he practised photography as an amateur, untroubled by codes or fashions, Jacques-Henri Lartigue had to wait until the 1963 retrospective laid on by the New York Museum of Modern Art to be considered one of the great photographers of his time. In 1975, Paris celebrated the artist in turn at the Musée des Arts Décoratifs, four years before Lartigue transferred his entire work to the French state. His last wife, Florette, kept a large number of photos that Lartigue had brought together in his famous albums – a genuine biography in images. The five original prints on offer in the Paris sale of the Millon & Associés auction house, on 13 November, come from the former Florette Lartigue collection, including this one, "Mardi gras avec Bouboutte, Louis, Robert et Zissou", a print from 1903 (€20,000/30,000). Also noteworthy: 60 photographs of nudes from the collection of photographer Léon Herschtritt, including prints by Man Ray, François Kollar and Jeanloup Sieff (€400 to 8,000), together with the photograph collection of Gisèle Freund: 300 prints of artists' and writers' portraits, sold at the request of the Administration Française des Domaines (€300 to 4,000).

16 November

On this date, Sotheby's celebrates fashion photography in Paris with pictures by Peter Lindbergh, while its rival Christie's is selling 55 photographs from the American collection of Bruce and Nancy Berman, estimated at between €150,000 and 220,000 and including photos of Dorothea Lange, Walker Evans and Margaret Bourke-White.



17 November

For its Paris date with photography, Christie's has assembled a fine collection of 175 photos by Eugène Atget, Brassai, Cartier-Bresson, Nabil and Lachapelle. But the real star of the sale is none other than Man Ray. Those who collect him can acquire a number of his works, including this 1929 solarised silver halide print, "Le Primat de la matière sur la pensée", which comes from a Japanese collection. It was part of the former Julien Lévy collection. This portrait of the artist Meret Oppenheim demonstrates how important photography was in the expression of Surrealist ideas. With the solarisation process, Man Ray succeeds in creating the special Surreal effects sought by Breton's troupe. Estimated at €180,000/220,000, this print will be seen alongside another print by the artist: a photograph of Modigliani's death mask dating from 1929-1930 (€100,000/150,000).

18 November

The Bisson brothers earned their place in the pantheon of photography alongside Nadar, Le Gray, Baldus and Nègre. At its 1999 exhibition, this was how the Bibliothèque Nationale de France presented the work of the two brothers, well-known for their views of mountains and architecture. From the early 1840s, Louis-Auguste Bisson collaborated with the Comité des Arts et Monuments at the Ministry of Public Instruction. This view of "L'Arc de Triomphe du carrousel du Louvre devant le Palais des Tuileries" was possibly one of the series. The daguerreotype here was produced early on in Bisson's career, around 1840-1842; Daguerre's invention dates from 1839. Bisson continually improved it, and the following

year reduced the exposure time to one minute, thus easing photography into the lucrative portrait market. We owe him one of Balzac in 1842. Estimated at €40,000/60,000, this daguerreotype ought to whet the appetite of enthusiasts at the auction house Ader Nordman's Paris sale, especially as it will not be the only high point of the event. Another star piece is a collection of thirty-two autochromes by Henri Manuel, showing designs by the couturier Paul Poiret, costumes for the Théâtre des Champs Elysées, fabrics from the Maison Martine and various perfume bottles. The whole set is kept in mahogany boxes (€30,000/50,000).



19 November

The enchanting Jean Seberg entered the legend of the seventh art thanks to her role in Jean-Luc Godard's "À bout de souffle". Here she plays a ravishing student called Patricia Franchini, who sells the New York Herald Tribune on the Champs-Élysées in her spare time. The film was released on 16 March 1960. That year, the actress posed in front of the Paris offices of the celebrated daily founded in 1887 by Gordon Bennett Jr for expatriate Americans – all of 125 years ago... To celebrate this anniversary, expert Viviane Esders has selected 2,500 contemporary prints from the newspaper's archives, a wide-angle look at the history of the 20th century and its major figures. Here the delectable Jean Seberg forms part of a lot of 19 portraits including those of Jean-Paul Belmondo, Otto Preminger and Claude Brasseur (€1,500/2,000). The entire collection, divided into 300 lots, will be sold at Drouot (Le Mouel auction house) with estimates ranging from €300 to €4,000.



HD

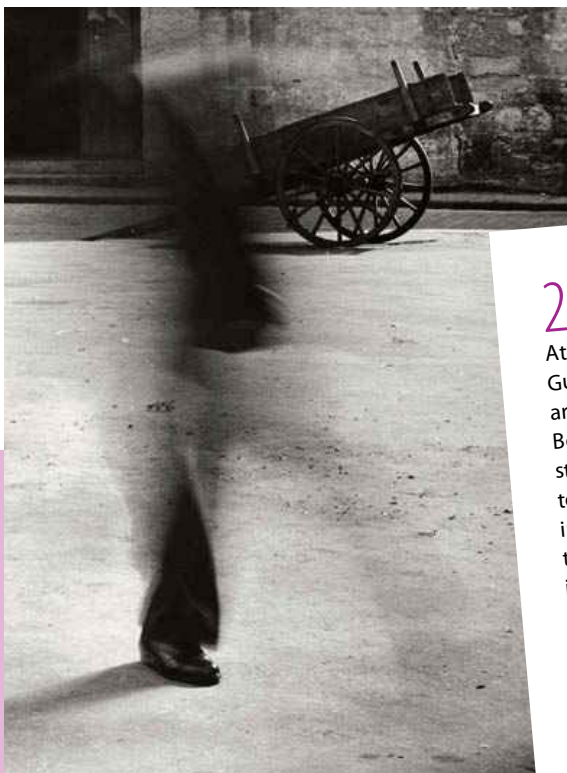
23 November

A journey to the moon as though you were there in person... 4,600 images from NASA relive America's extraordinary space ventures from 1961 to 1974, chiefly through the Mercury, Gemini and Apollo missions. On 20 July 1969, Neil Armstrong, and Edwin "Buzz" Aldrin became the first men to walk on the moon, while Michael Collins circled around it. Thanks to the Apollo 11 mission, Kennedy's lunar dream became a reality... This collection of photographs and transparencies, probably the largest in private hands, will be sold in Vienna by the WestLicht auction house (€400,000/500,000). There will be a separate catalogue for the collection. In the same sale, collectors will also find some 200 photos by great names in the speciality, including the Americans Ansel Adams ("Storm over the Great Plains from Cimarron, New Mexico": €25,000/30,000) and Diane Arbus (portrait of a dancer from 1964, estimated at €15,000/18,000), and the Austrian Hugo Henneberg, with an atmospheric landscape of 1901 (€25,000/30,000).

27 November



In the Middle Kingdom, the idol trendy magazines fight over a photographer. Her name is Chen Man: a young artist born in Beijing thirty-two years ago. In 2008 she took part in the famous exhibition at the Victoria & Albert Museum in London, China Design Now. "Beauty Book" of 2007 highlights the ultra-sophisticated quality of her work, which also reveals her perfect mastery of photography. This numbered print (€3,000/4,000) is part of the Paris sale staged by the Tajan auction house, which is also offering a contemporary section (including a photograph by Cindy Sherman: €8,000/12,000) and a collection of old and modern photographs. Worth noting: several photos by Eugène Atget devoted to Paris (€1,500 to 20,000), and by Robert Doisneau, Brassai and Germaine Krull.



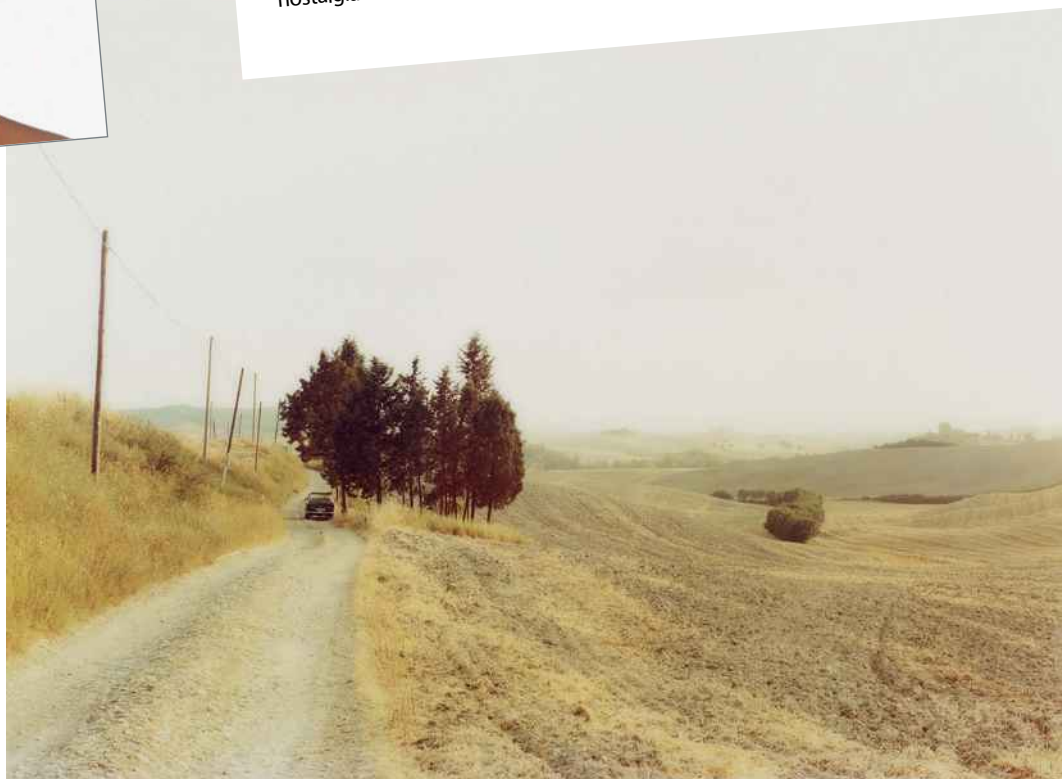
28 November

Atget, Blossfeldt, Kertesz, Rössler, Weston, Beard, Gursky, Leibovitz and Sugimoto are just some of the artists heading the bill of this photography event in Berlin. The Villa Grisebach auction house, which is staging this sale of some 190 lots, notably pays homage to the native-born Otto Steinert (1915-1978), the leader in subjective photography and a great theorist. The three "Subjektive Fotografie" exhibitions he organised in 1951, 1954 and 1958 had a powerful impact on young photographers. Steinert created abstract images, using real motifs taken in close-up or technical manipulations. Here we see a study of a pedestrian produced in around 1950, expected to fetch between €20,000 and 25,000.

29 November

For its sale of photographs in Cologne, the Lempertz auction house has brought together works by not only Brassai and Man Ray but also more contemporary photographers like Hiroshi Sugimoto and Elger Esser. The latter's work features a delightful Italian landscape of 2002, "Radi, Italien" (€20,000/25,000). The German photographer, who lived in Rome for some time, devoted his work to this genre: views devoid of all human or architectural presence and landscapes celebrated for their intrinsic beauty, enhanced by a diffuse light. Elger Esser studied at the Kunstakademie in Düsseldorf, where he was taught by Bernd and Hilla Becher. He emerged with a considerable mastery of photographic techniques, which he employed to create highly poetic works imbued with nostalgia for the past...

Stéphanie Perris-Delmas



Yann le Mouël

Auction House Drouot-Paris

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Friday November 9th 2012 2pm

Photographs

Hôtel Drouot, Paris, room 4

Exhibition

Thursday November 8th 11am-6pm

Friday November 9th 11am-12am

Sandy Skoglund, The Wedding, 1994



Monday November 19th 2012 2pm

Photographic treasures from the archives of the International Herald Tribune

Hôtel Drouot, Paris, room 15

Exhibition

Saturday November 17th 11am-6pm

Sunday November 18th 11am-6pm

Monday November 19th 11am-12am

Cary Grant, Hôtel Raphaël, Paris, 1956 ©AP



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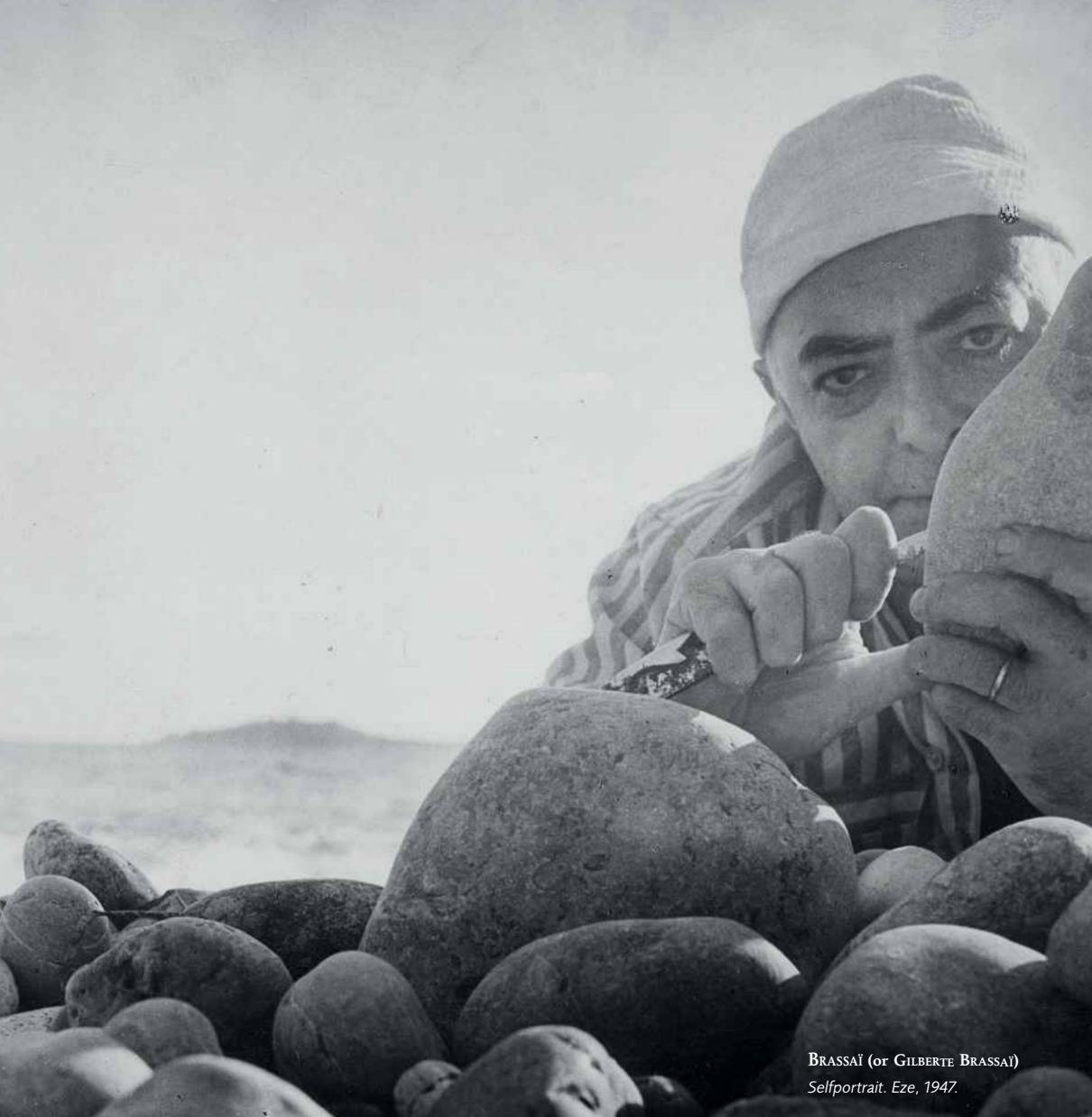
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Selfportrait. Eze, 1947.

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NEWS IN BRIEF

Breathtaking **jewellery****Purity, transparency...**

Admire this type II A diamond set in a Cartier mount. Other than its weight, 13.55 ct, its distinguishing feature is its purity. It features an outstanding colour and transparency associated with the famous deposits of India's Golconda mines, now closed because they have run out. The only known source of diamonds until the 18th century, they yielded some of the world's most beautiful diamonds, including the Koh-I-Noor and the Regent diamond. Our piece, which will be auctioned at Paris-Drouot on 3 December (Mathias, Baron Ribeyre & Associés, Farrando Lemoine auction house), will be presented with a letter from a French gemmology laboratory stating that it is chemically pure.

Collection of Mrs Charles Wrightsman

5 December marks the sale of Mrs Charles Wrightsman's jewellery collection at Sotheby's in New York. Bidders will feast their eyes on pieces by Cartier, Vedula and Boucheron among others, each offering a unique design reflecting Mrs Wrightsman's exquisite taste and connoisseurship. Within this treasure trove, the top earner is forecast to be a natural pearl and diamond corsage ornament, with a healthy estimate of \$800,000/1.2M.

Joanna Laverock



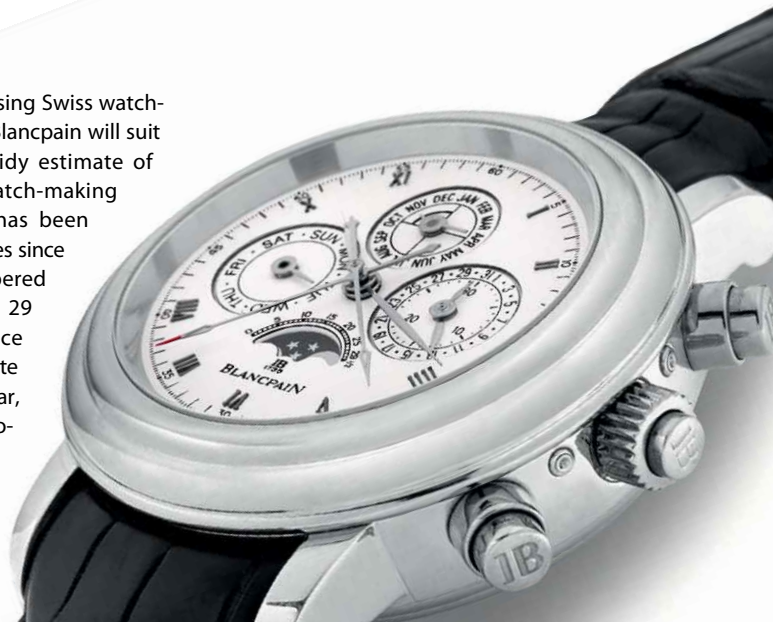
Diamonds and rubies

There are sales that don't make much of a splash in the market, but deliver impressive quality jewellery. This is the case with this one in Paris, on 26 November, staged by the auction house Millon & Associés, whose catalogue includes great names of the Place Vendôme like Cartier, Boucheron and Van Cleef & Arpels. Star pieces include a ring by Poiray embellished with a 935 ct cushion cut diamond certified extra white + (€270,000/290,000), vying with a 9.27ct radiant cut jonquil diamond ("Fancy yellow" with VVS1 purity: €129,000/134,000) and, rarer still, a grey gold ring sporting a 5.94 ct pear-cut diamond certified exceptional white + (D), estimated at €160,000/180,000. This is a type II stone, found in less than 2% of the refined diamond jewellery produced. We might also mention a watch by Patek Philippe which is a real collector's item, despite its low estimate (€10,000/12,000). According to the sale catalogue, this is a unique piece from a small edition of seven with an Indian chief theme. The platinum and diamond necklace from 1955-1960 (illustration) is one of seven models Wolfers designed for the wedding of Baudouin, king of the Belgians, and Princess Fabiola. This one was owned by one of Belgium's great aristocratic families (€42,000/46,000).

The 1735 by Blancpain

Looking for a timeless model symbolising Swiss watch-making expertise? Then the 1735 by Blancpain will suit you perfectly... although it has a tidy estimate of €380,000/450,000. The oldest watch-making company in the world, Blancpain has been making increasingly sophisticated pieces since 1735. Here, this bracelet watch numbered 30/30, the star of a Vienna sale on 29 November (Dorotheum), is a timepiece combining various complications: minute repeater, tourbillon, perpetual calendar, moon phases and split-second chronograph.

Stéphanie Perris-Delmas





Archduke Joseph Diamond

Despite the economic downturn, glittering items of the utmost luxury, with prices to match, are continuing to find buyers at auction. Christie's will undoubtedly have its fair share of sparkling success on 13 November, with the sale in Geneva of the 76.02-carat Archduke Joseph Diamond, which is expected to fetch over \$15M. This exquisite and rare jewel boasts internal flawlessness and the highest grade for a certified diamond, as well as a royal provenance: the House of Habsburg. It belonged to Archduke Joseph August of Austria, after whom it was named, before he passed it on to his son. This noble lineage provides a colourful history for this perfectly colourless carbon creation, making it all the more attractive to anyone lucky enough to contemplate placing a bid.

Joanna Laverock

Fit for a princess

The Sotheby's sale in Geneva on 14 November includes pieces of jewellery fit for a princess – or to be precise, a queen and a princess. A beautiful Cartier conch pearl, enamel and diamond bracelet, estimated at CHF750,000-1,300,000, formed part of the personal collection of Queen Victoria Eugenia of Spain (1887-1969), the granddaughter of Britain's Queen Victoria

and grandmother of the current King of Spain, Juan Carlos. A member of the Spanish royal family has put it up for auction. A splendid pair of ruby and diamond pendant ear clips (CHF 1,400,000-2,330,000) will also bring a sense of the regal to the saleroom, having belonged to Princess Max Egon zu Hohenlohe-Langenburg (1892-1990).





Ruby from Tanzania

This ring set with a vivid red ruby (5.03ct), originally from Tanzania, is one of the leading pieces of this Monegasque sale on 8 December (Hôtel des ventes de Monaco). This item of jewellery will be accompanied by a certificate attesting to the absence of thermal modification (€280,000/300,000). In addition to a group of limited-series watches by the Genevan company Rolex, a Cartier Art Deco bracelet, made around 1925, is part of a set that belonged to Annette Giacometti, the wife of the famous sculptor. It is set with round-shaped, navette-cut diamonds, which are highlighted by onyx and emeralds (€30,000/40,000). These pieces will be sold for the benefit of the artist's foundation. Additional sale favourites are these two rings: one is platinum set with a round-shaped diamond, weighing 5.11 ct and flanked by two traoida diamonds (€80,000/100,000), the other also made from platinum set with a round-shaped "Fancy" coloured diamond, weighing 5.73 ct (€20,000/30,000).

Stéphanie Perris-Delmas

Bulgari necklace

This nearly 40-carat Bulgari diamond necklace, the emblem of Artcurial's upcoming jewellery auction (€100,000/150,000), on 27 and 28 Novembre in Paris, is a dazzling example of the craftsmanship of the famous Italian luxury goods house founded in 1884, to which Paris paid tribute in early 2011. Paris is also the location of this auction of some 700 pieces by Buccellati, Cartier, Chanel, Mauboussin, Van Cleef & Arpels and of course, Vacheron Constantin with a ladies' diamond watch set (€100,000/150,000).



AUCTION IN FRANCE AT BARBIZON
SUNDAY FEBRUARY 24 AT 2.30 PM

Barbizon School
19th Century French Paintings



Agreement: 2005-547

GUERY Armand (1850-1912) « Le jardin éphémère » Oil on canvas, 74 x 92 cm. 4500/5000 €

Auctioneer : Patrick DEBURAUX
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Expert : Michel RODRIGUE
+33 1 42 61 09 87 - rodrigexpr@wanadoo.fr

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Christophe JORON-DEREM

AUCTION IN PARIS - HÔTEL DROUOT

9 rue Drouot - 75009 Paris - France

FRIDAY, NOVEMBER 23RD, 2012



Pierre Bonnard (1867-1947)
Femme dans un fauteuil - vers 1905
Oil on canvas - 59 x 52 cm - Signed



Bram van Velde (1895-1981)
Montrouge - 1925
Gouache and water color on board - 120 x 115 cm



A Famille Rose tripod censer
China, Qing Dynasty,
Jiaqing six-character mark and of the period (1796-1820)



Max Ernst (1891-1976)
Janus - 1974
Bronze Cast - H. 43,5 cm
Signed



Marie Cerminova dite Toyen (1902-1980)
A l'entrée du Silence - 1954
Oil on canvas - 72 x 54 cm
Signed

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»The Electric Sailor«, c. 1910
Coin-operated cast-iron electric shock machine! 25 in. high. Very rare!



»Edison Bell Picturegram«, 1924
Very rare Panorama gramophone.



Fine 18ct. Gold Snuff Box, c. 1820
With musical movement.



Musical »Black Smoker« Automaton by Lambert, Paris, c. 1890
Bisque character head, original costume



Silver-Gilt and Enamel Russian Snuff Box »Czarín Katharina II«, c. 1915
With musical movement, 1 Ruby, 1 Emerald and 84 Brilliants.



Early Desk Telephone by »Ader«, c. 1880



Large »Guitarist« Musical Automaton by Lambert, c. 1900



»Dancing Lesson« Musical Automaton by Decamps, c. 1910

»Automatic Shooting Range«, 1895
By the »Mechanical Trading Co.«
Rare English cast-iron machine!



Rare »Cuisinier (Drunken Chef)«, c. 1885
Musical automaton by Gustave Vichy, Paris!



Large single-cylinder four-pillar model steam engine, c. 1850
34.34 in (88 cm) high.
In good working order



Calculating Robot »Answer Game« c. 1963
A fascinating, working tin toy adding machine.



Rare Phonograph »Edison Concerts«, 1899
With mahogany horn and 16 original cylinders!



Brass Persian »Astrolabe«, 19th Century



»Benjamin Franklin's Lightning Rod House«, c. 1860
Early tin toy physical demonstration model by Charles Chevalier, Paris! – Extremely rare!

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Early Telegraph by »Silvertown«, London, c. 1890



»Photograph by« Casimir Sivan, 1892
Sensational hand-signed and dated prototype by the Swiss pioneer. He patented this photograph the 1st »Talking Pocket Watch« – he was 1st agent for T.A. Edison's »Kinetoscope« in Switzerland – and in 1896 he was the 1st Swiss movie maker!



Small Tower Clock with Striking Mechanism, c. 1900
Height: 55 in. (139 cm).



French Comtoise Clock with Calendar, c. 1810
Good working condition.



Black Forest Flute Clock, c. 1840
Works well!



Early Lantern Clock with Alarm, c. 1740

»Regina Hexaphone«, c. 1915
Coin-op phonograph changer for 6 cylinders!



Original »James Watt Copying Machine«, 1780
World's 1st patented copying apparatus!



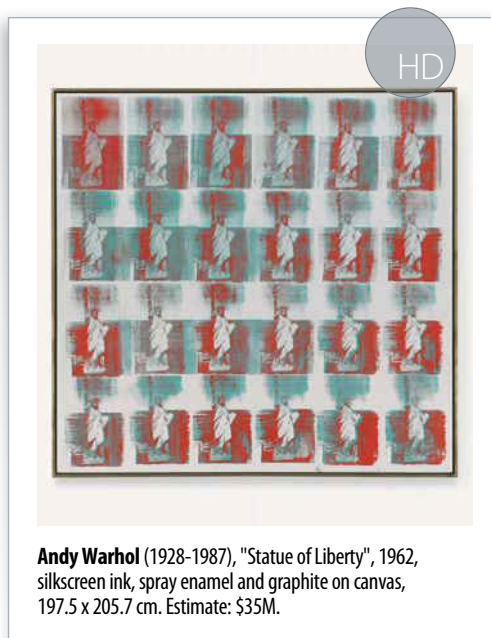
UPCOMING

Warhol, Basquiat, Lalanne...

Christie's have brought out the big guns for the evening auction of postwar and contemporary art to be held on 14 November in New York. When Andy Warhol's name is mentioned, dollars seem to fall from the heavens, especially when it's in reference to a rare, even emblematic work. Executed in 1962, "Statue of Liberty" is not only one of the first works of the "Dead and Disaster" series which appropriated the myths of the day to expose the underside of the American dream, but is also one of Warhol's first attempts at 3D painting. No need for 3D glasses to read the estimated price tag ... in the region of \$35m. As for Jean-Michel Basquiat, a world record is on the cards for a work from 1980 characterised by the artist's usual energy and daring, which was part of a private collection for over 20 years. This oeuvre has been part of all the major retrospectives on the artist and in 1988 already established a world record for the artist at €110,000, light years away from the current estimation

USEFUL INFO

Where ?	New York
When ?	14 November
Who ?	Christie's New York
How much ?	\$130 M



Andy Warhol (1928-1987), "Statue of Liberty", 1962, silkscreen ink, spray enamel and graphite on canvas, 197.5 x 205.7 cm. Estimate: \$35M.

for the same work at \$20m. The growing value of François Xavier Lalanne's work is also worth mentioning, evident since the sale of the Pierre Bergé Yves Saint Laurent collection. A flock of 24 sheep is set to arrive in the centre of New York with an estimated selling price of \$4 to 6 M. Its provenance, the Adélaïde de Menil and Edmund Carpenter collection, is sure to impress certain amateurs. Console yourselves: the benefits from the sale of this flock will go to the Rock Foundation for anthropological research. A good deed, indeed!

Sylvain Alliod

SWANN



Keith Haring, *Double Man* (detail), color lithograph, 1986. Estimate \$10,000 to \$15,000.

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NEWS IN BRIEF

Raphael a mature drawing

The dream of any collector of classical drawing? To own a drawing by the great Raphael, the Italian Renaissance painter, celebrated by Giorgio Vasari. But the numbers of art lovers capable of buying this holy grail are few and far between. In London in 2009, one had to pay £29,161,250 in order to obtain "Head of a Muse", drawn as a study of a figure for the fresco of Parnassus at the Vatican, executed by the Italian master between 1510 and 1511.

Although such drawings are extremely rare on the market, collectors didn't have to wait long before another work by the artist was up for auction. On 5 December, Sotheby's in London (home of numerous sumptuous Raphael collections) is selling "Head of a Young Apostle" from the Devonshire Collection at Chatsworth (£10/15M). This drawing was executed later in the artist's career, towards the end of his life, sometime between 1519 and 1520, which saw the elaboration of an ultimate masterpiece "The Transfiguration", now hanging in St. Peter's Basilica. Our drawing is one of the last six existing studies for this work.

Stéphanie Perris-Delmas

NEWS IN BRIEF

Arnaud Serval's aboriginal art collection



his multifaceted auction's main interest and originality lie in the dispersion of part of the aboriginal art collection amassed by Arnaud Serval over a 20-year period. It wasn't until the 1970s that people started putting these theretofore-ephemeral works on lasting supports, allowing them to become better known. Furthermore, the aim of this auction is to make these story-telling paintings, which can be "read" like poems with many layers of understanding, accessible to a wider public. Serval, who travelled to Australia several times and forged ties with artists there, founded a space dedicated to aboriginal art in Geneva called Carry On. In May 2011, the collector already sold part of his collection at an auction in Paris (Pierre Cornette de Saint Cyr) totalling €269,938. Amongst the important works up for auction at the Koller auction house in Geneva on 13 November are two acrylics on canvas, one by Ronnie Tjampitjinpa (Tingari Cycle at Wilkinkarra, Lake Mackay, 210 x 348 cm, CHF60/80,000), the other by Clifford Possum Tjapaltjarri (The Tjangala Warlugulong Brothers, 1997, 83 x 137 cm, CHF90/120,000).

Xavier Narbaitz



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31180

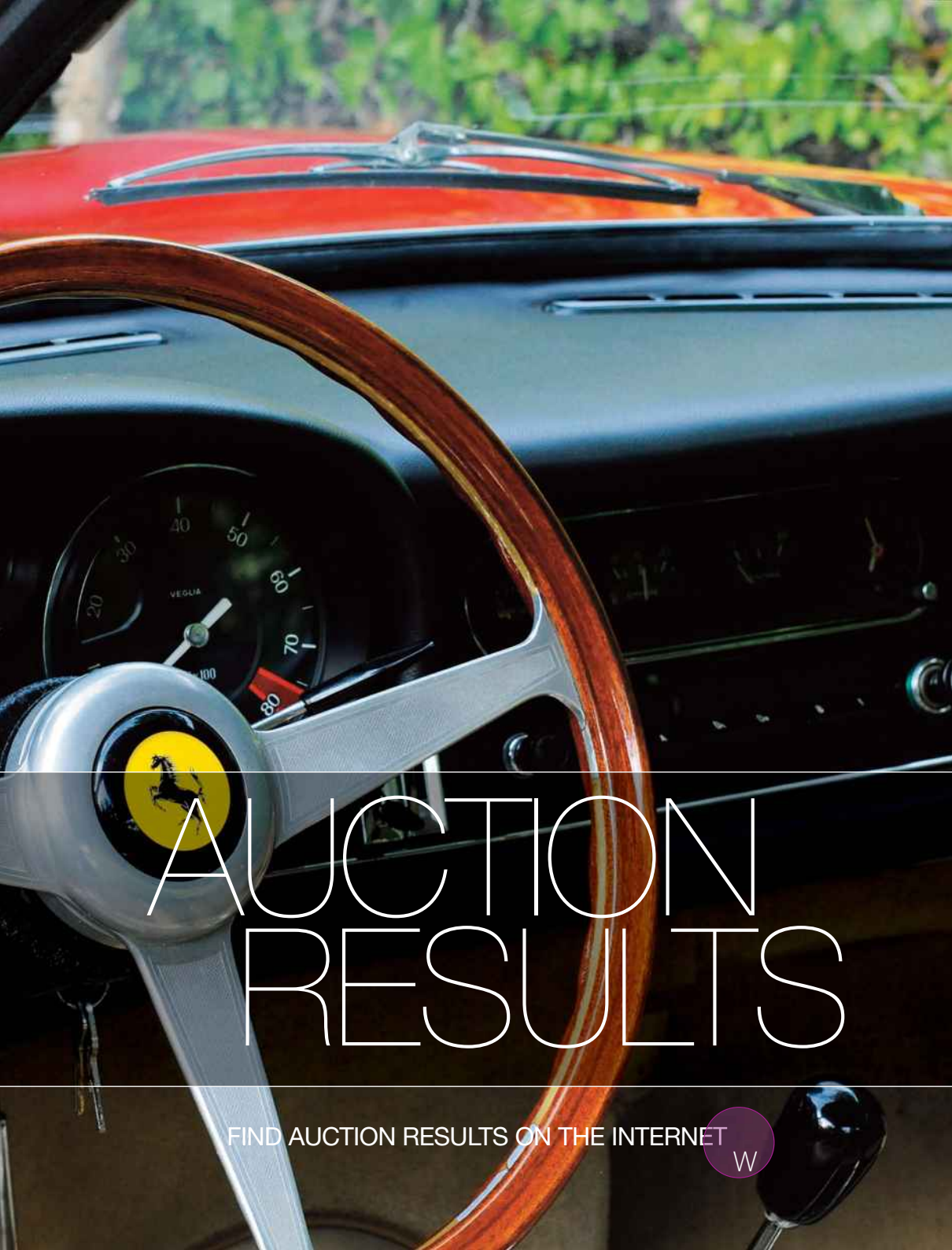
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RESULTS

A royal gift!

Say it with flowers! And this is just what happened with this lavish French Restoration Sèvres dinner set with no fewer than 129 pieces, which fetched €320,186, in line with its high estimate. The set was given by Louis XVIII to Adrien de Montmorency (1768-1837), Duc de Laval, a soldier and brilliant diplomat whose loyalty to the Bourbons was thus rewarded. He was one of the first to present his compliments to Louis XV's grandson at Calais in 1814 on his return to France. The sovereign even granted him the title of prince, and Anne-Adrien-Pierre was then known as "Prince-duc de Montmorency-Laval". This dinner set was probably the king's last gift to his follower. The decision to present him with it was made on 16 August 1824. Begun in March, it was delivered to its recipient on 31 August by order of the Minister of the King's Household, dated 26 August. The signed receipt is dated 3 September... Louis XVIII died on "Thursday the sixteenth day of September in the year eighteen hundred and twenty-



Sèvres, 1824, porcelain dessert set containing 129 pieces with botanical decoration by the painter Gilbert Drouet, after Pierre-Joseph Redouté's collections.

USEFUL INFO

Where ?	Paris- Drouot
When ?	8 October
Who ?	Pescheteau-Badin auction house
How much ?	€320,186

four, before midday," in terrible agony, as we know. Under the French Restoration, the policy was to soothe post-revolutionary tensions, and the theme of the service is based on the peaceful delights of botany. The plates of two collections by Pierre Joseph Redouté, "Les Liliacées", published in 80 deliveries between 1802 and 1816, and "Les Roses", published between 1817 and 1824, served as a model for the decoration of this set. At the Sèvres factory, Gilbert Drouet painted all the polychrome flowers and birds. The dinner set has remained in the Duc's family until now, and has been reverently preserved: of the 130 pieces delivered in 1824, only one of its hundred plates has disappeared... Sylvain Alliod

RESULTS

Louis Vuitton packs up the prizes

Originally from the Jura Mountains, Louis Vuitton (1821-1892) started out as an apprentice with Maréchal, a famous trunkmaker of Faubourg Saint-Honoré. He then established his own factory in 1854 on Rue Neuve-des-Capucines, where he packed the belongings of Empress Eugénie. To facilitate his work, he invented flat trunks that could be stacked easily. Vuitton artistically transformed these useful objects into stylish pieces of luggage, which would become the worldwide symbol of his Malletier business. The success of the Vuitton label was immense during the Belle Époque, and so was duly rewarded with various gold medals. After Louis' death, his son George took over the business. Losing out to counterfeit goods, he created the "monogram" fabric in 1896, a charming flower pattern inspired by Art Nouveau, which became the emblem of the brand. As the official supplier of royal courts and a prestigious clientele,



Louis Vuitton, cabin trunk, coated fabric and leather, reinforced with wood and a brass frame, c.1935, 56 x 112.5 x 55.5 cm.

USEFUL INFO

Where ?	Quimper
When ?	10 October
Who ?	Hôtel des ventes de Bretagne Atlantique auction house. M. Jamault.
How much ?	€12,720

Vuitton adapted his creations to the needs of travel, whilst maintaining a touch of comfort and refinement. This trunk, delivered on 13 August 1939, bears a Compagnie Générale Transatlantique label referring to a South America cruise that stopped off in Colombia. Convenient, functional and in a good state of conservation with its original keys, the case comes from a regional estate. It was predicted around €6,000 and packed in the fans, before being bought by a French individual for double the estimate. **Chantal Humbert**

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PH2 PH3 PH4 PH5 PH6 PH7

PH9 PH10 PH11 PH12 PH13 PH14

PH16 PH17 PH18 PH19 PH20 PH21

PH23 PH24 PH25 PH26 PH27 PH28

PH35 / 800

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NEWS IN BRIEF



Dutch-Sri Lankan work

You don't often see Dutch-Sri Lankan works in the spotlight at an auction. But this is precisely what happened on 8 October at Drouot (Ader auction house) when an ivory casket executed in around 1650 fetched €101,614, at triple the estimate. While the Portuguese were the first to settle in Sri Lanka in 1506, the Dutch laid their hands on the island between 1638 and 1668, when their predecessors abandoned the game. The Netherlands remained its overlord until 1796, when the entire island passed into the hands of the British. Well-known in the

Mughal courts of India for the lavish quality of their work, Singhalese ivory sculptors continued to work under the Batavian aegis, mingling Dutch-style floral motifs with the oriental repertory. This type of decoration was known as "narilata-vela" after the legendary climbing plant whose name evoked female beauty. Imagine a sort of vine whose flowers are women! This covers the box here, with dancers and kinnaris (a kind of mermaid) all charmingly entwined: irresistibly appealing to enthusiasts.

Sylvain Alliod

Ivory renaissance

The expressive power of this small ivory statue is inversely proportional to its size (13 cm) but perfectly corresponds to the bid of €121,125 obtained on 19 October last at the Aguttes auction house in Paris. It can be compared to late 15th century Italian productions, particularly statues representing Alfonso II of Aragon, King of Naples for a very brief period from 1494 to 1495. This monarch would be represented as one of the figures in the "Lamentations autour du Christ mort" (Lamentation over the body of Christ), a large terracotta sculpture by Guido Mazzoni, housed at the church of St. Anne of the Lombards in Naples. Alfonso II's grandfather, Alfonso V of Aragon had conquered the Kingdom of Naples from René I d'Anjou and was subsequently under threat by Charles VIII of France. Faced with the invasion of his kingdom by the French army, Alfonso II placed his monarchy under the protection of God. This statuette represents a warlord wearing a classical-style breastplate, imploring divine protection.

S.A



Yunnan lacquer

€49,568 went to this 16th century lacquer box from the Ming dynasty, whose lid features a qilin (a kind of unicorn) surrounded by four Buddhist lions. The description "Yunnan lacquer" is linked with a particular period in the Ming dynasty from around 1436 to 1522, when there was a great deal of political disturbance, starting with the Mongol raids on Northern China, marked by the capture of the Yingzong emperor. This insecurity reduced the production of lacquer and ceramic objects. Yunnan, lying in the south-west China, provided a haven of relative peace where craftsmen produced a type of lacquer consisting of thick layers of the substance. The deep carving is stylistically more rigid than the imperial items, but no less virtuosic, as witness the work in this box, sold in Paris on 9 October (Rossini auction house).

S.A

RESULTS

Maurice Mathieu pharaonic Egypt and tribal art

Maurice Mathieu discovered Egypt in 1947 on board a DC4. This inspired an interest not only in Egyptian art but also in the African continent. These two aspects of his collection garnered a total of €1,322,598. The section devoted to the land of the pharaohs was more extensive, with 159 lots, which fetched €1,094,771. Bids were often largely exceeded, and nineteen five-figure results were recorded. There was fierce fighting over a number of funerary servants, also called "ushabtis" or shwubtis". The one illustrated went for €111,528 after an estimate of €25,000. Dating from the 19th dynasty, this is in polychrome limestone, and is inscribed with eight lines in hieroglyphics from chapter VI of the Book of the Dead, thus enabling the statuette to carry out work for the deceased. Another one in polychrome limestone, and probably from the same dynasty (h. 22 cm), raised €80,540. Meanwhile, African art totalled

USEFUL INFO

Where ?	Paris - Drouot
When ?	10 October
Who ?	Auction Art Rémy Le Fur & auction house. Mr. Roudillon.
How much ?	€1,322,598



€227,827 in thirty lots, with five five-figure bids. One item that particularly stood out was an Akan akuaba doll, which soared up to a splendid €80,548 after a high estimate of €2,500.

Slyvain Alliod

RESULTS

Rembrandt **Bugatti**

This group lived up to expectations. Bearing the stamp of the founder "Cire perdue [Lost-wax cast] A. A. HEBRARD (1865-1937)", this piece is numbered (70048) on the base. The original casts are today housed at the Musée d'Orsay, having been donated in 1981 by Mr Jean-Marie Desbordes, a descendant of the sculptor. According to Véronique Fromanger, only six copies of this bronze were executed, each of which is numbered and has been part of some very illustrious collections, including Pablo Acosto's in Buenos Aires, Adrien Hébrard's collection in Paris or indeed, that of Alain Delon. Bearing the number 3, our specimen was listed in the 1925 and 1927 inventories of the Maison Jansen, specializing in interior decoration, and located at the Rue Royale in Paris. Our horses, full of energy, are realistically represented thanks to the chisel of Rembrandt Bugatti, a skillful connoisseur of the anatomy of animals. The young Rembrandt, son of cabinetmaker and designer Carlo, and brother of the famous automobile

Rembrandt Bugatti (1884-1916), "Jument et son poulain au trot", c. 1907, patinated bronze, signed R. Bugatti and numbered (3), 39 x 90 x 24,5 cm.



manufacturer, demonstrated a passion for animal sculpture since his boyhood. Upon moving to Paris in 1904, Rembrandt Bugatti signed an exclusive contract with the founder Adrien Hébrard. After observing the animals at the Jardin des Plantes, in 1907 Rembrandt Bugatti left for Belgium where he spent time studying the wildlife at the Antwerp zoo, the largest in Europe at the time. With an innate sense of proportion, Bugatti captures the power of the horses and the dynamism of their movement in space. After a fierce contest between those present at the auction and a number of telephone bidders, this piece surpassed the estimated sale price with ease and went to an enthusiastic collector.

Chantal Humbert

USEFUL INFO

Where ?	Senlis
When ?	14 octobre
Who ?	Hôtel des ventes de Senlis auction house
How much ?	€266,200

RESULTS

Patrick Guerrand-Hermés Collection

This Orientalism and Islamic Art sale totalled €3,052,308. We are interested in the second part of the programme, comprising the Patrick Guerrand-Hermés collection from his villa in Marrakech, "Ain Kassimou". The 141 lots sold brought in €1,720,107, with the higher end of the estimate only reaching €1.4M. The highest bid, €336,750, proceeded to double the estimate for an oil on canvas by Edme-Alexis-Alfred Dehodencq (1822-1882), depicting "La Sortie du pacha". The composition has the advantage of combining stylistic aspects that have made the reputation of this painter, who trained at the École des beaux-arts in Paris with Léon Cognet. It appeared at the Salon in 1869, and was bought straightaway by an enthusiast, right under the nose of the French State, which had wanted to purchase it. Two world records were beaten. The first was €132,750 for "Rêverie sur une terrasse à Rabat" by Élie-Anatole Pavil (1873-1948),



€58,350 Edy Legrand (1892 - 1970), "La Kasbah", gouache and oil on paper laid down on canvas, unframed, 97 x 130 cm.

USEFUL INFO

Where ? Paris - Galerie Charpentier

When ? 9 October

Who ? Sotheby's France

How much ? €1,720,107

an oil on canvas carrying the stamp of the Salon des artistes français from 1937 and the label of the collection of the artist's daughter, Luna Pavil. The second, €66,750, was achieved by Charles-Émile Vacher de Tournemine (1812-1872) with an oil on canvas, "La Halte des elephants près de la rivière". The artist had a passion for the animals at the end of his life, presenting his first painting on the theme at the Salon in 1867. Edy-Legrand was the most coveted artist of the collection as he harvested €282,050 in fifteen lots, with all his works finding buyers. €58,350 culminated for a gouache and oil on paper laid down on canvas on the subject of "La Kasbah".

Sylvain Alliod

RESULTS

Winter Olympic Games in 1968

2012 will have been an Olympic year in more ways than one, as even the auction room took charge of one of the most famous symbols of the Games: the torches carrying the mother-flame from the site of Olympia in Greece. Seven torches totalled the trifling sum of €266,160, of which a substantial €228,000 was credited to one of thirty-three examples from the 1968 Grenoble Winter Olympic Games. By comparison, the very first torch, from the 1936 Berlin Games, garnered €3,800. Designed by Carl Diem and cast from steel by Krupp, it was reproduced 3,840 times. Another steel creation from the 1976 Innsbruck Winter Games has no more than 100 others like it - the result being €8,800 for one. The 1956 Melbourne Summer Games witnessed the sacred flame carried by 120 torches made from an aluminium alloy. One of them was pre-empted at €6,000 by the Musée du Sport. S. A.



€228,000 Winter Olympic Games in Grenoble, 1968, official torch, copper-coloured sheet metal.

USEFUL INFO

Where ?	Paris - Room V.V.
When ?	11 October
Who ?	Vassy-Jalenques auction house
How much ?	€266,160



RESULTS

From Basquiat to "This is not a Basquiat"

In just two days, the sales of contemporary artworks totalled €4,966,536, including a section dedicated to street art. The Saturday night auction had some of the best results. At €1,648,237, the estimate for Jean-Michel Basquiat's painting (*illustrated*) was respected. This mixed-media was purchased by the vendor, a French collector at the Galerie Daniel Templon in 1987, six years after its creation. It is worth noting that 1981 was a pivotal year in the life of the artist. René Ricard published his famous article "The Radiant Child" in *Artforum* and Basquiat's career was launched. At the same period, Annina Nosei organized Basquiat's first solo New York exhibition. In our painting, numerous elements of Basquiat's visual vocabulary are present, including the three-pointed crown, which became a kind of signature for the artist. Executed the same year, "Dollar Sign" by Andy Warhol didn't waiver from its high estimate at €396,500. This piece is an ink silkscreen and polymer acrylic on canvas. A special catalogue presented the works of Gaston Chaissac and Jean Dubuffet. With 13 numbers sold, a total of €888,518 was obtained. Dubuffet received two six-figure bids, surpassing estimates. His "Chaise de pratique fonction II" from 1969-1972, polyurethane paint on polyester went for €309,800. Street art was also the subject of a second special catalogue. €30,360 set a world record for Dondi White's aerosol on canvas from 1982. Gully, a French graffiti-artist from the last decade, is known for his explicitly intertextual works using graffiti. At €27,260, "Hommage NTHK 5" sold for four times its estimated price. This mixed-media on canvas is a reworking of Edward Hopper's famous "Nighthawks" painting dating from 1942. €18,589 was the going price for "Ceci n'est pas un



€1,648,237 Jean-Michel Basquiat (1960-1988), Untitled, 1981, acrylic, oil pastel and collage of paper and fabric on panel,

basquiat 2" (This is not a Basquiat 2), a mixed-media and collage on canvas dating from 2011. These two results set a new record for the artist. (Source: Artnet).

Sylvain Alliod

Where ? Paris - Hôtel Salomon de Rothschild

When ? 20 & 21 October

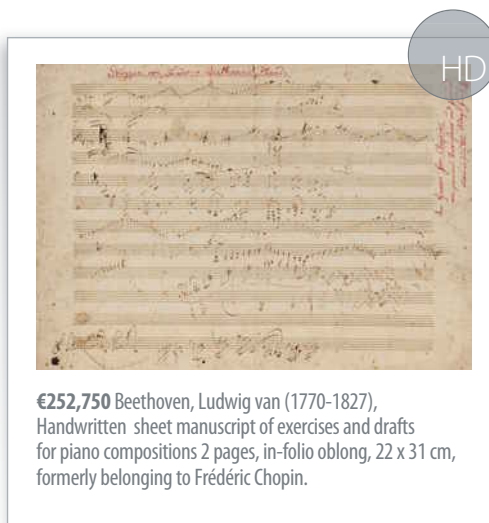
Who ? Cornette de Saint Cyr auction house.
Ms. Tubiana

How much ? €4,966,536

RESULTS

Handwritten sheet manuscript by **Beethoven**

Totalling €3,327,655 (79.3% in lots – 93.4% in value), the sale of the André Meyer Collection will be remembered as the biggest sale of printed music in over a century. It is worth noting that this sale consisted of the collection inherited by one of Meyer's two sons. This amateur, who died in 1974, had amassed one of the most complete musical collections of modern times. A large part of this collection is housed at the Bibliothèque nationale de France. In addition to the aforementioned result for the sale of a handwritten manuscript by Beethoven which had never before been presented at auction (illustration), two world records were also broken. The first, which sold for €240,750, concerns a manuscript by Schoenberg, consisting of 27 pages of his second string quartet, Opus 10, prepared by the composer for his wife, Mathilde, to whom this work is dedicated. The manuscript also includes the first atonal pages by the composer, an innovation that would have a profound effect on the development of music in the



€252,750 Beethoven, Ludwig van (1770-1827), Handwritten sheet manuscript of exercises and drafts for piano compositions 2 pages, in-folio oblong, 22 x 31 cm, formerly belonging to Frédéric Chopin.

USEFUL INFO

Where ? Paris - Galerie Charpentier

When ? 16, 17 October

Who ? Sotheby's France

How much ? €3,327,655

20th century. The quartet was composed in Vienna between March 1907 and April 1908. The manuscript bears a lengthy inscription to the Seybert family, dated October 1923. This family had put up the composer and his children in the weeks prior to his wife's death. The manuscript was sold to a European collector. The second world record, €228,750, went to a printed score, one of six known copies of the complete first edition (Leipzig, 1731) of the Partitas, BWV825-830, a set of six Harpischord suites by Johann Sebastian Bach. Each of these partitas was published separately from 1725 on but none of these original editions has survived. In 1731, Bach combined them in a single volume, the "Clavier-Ubung I". Our copy was bought by the Musée des lettres et manuscrits.

Sylvain Alliod

RESULTS

French record for **Germain**



Germain studio

Proceeds from the sale of Jacques Germain's studio in Paris on 15 October last went to the Ligue nationale française contre le cancer (The French National League against Cancer). A roaring success, the auction consisted of 675 items divided into 200 lots, which all found a bidder for a total of €373,941 (Mathias, Baron - Ribeyre & Associés, Farrando - Lemoine auction house / Mr. Chanoit). A world record for the artist was even obtained at €68,156 for a 1957 oil on canvas, "G 57 - Juin-24". The 21 oil paintings up for auction totalled €247,840. It is worth noting that Jacques Germain is one of the figures of the Lyrical Abstraction movement alongside Georges Mathieu and his group.

Sylvain Alliod

NEWS IN BRIEF



Young Chleuh a souvenir of Morocco

This portrait of a Chleuh in coloured chalk is by the Russian painter Zinaida Evgenieva Serebriakova. Thanks to an invitation from Baron Jean de Brouwer, she discovered Africa in 1928, and Morocco in 1930. She painted highly colourful figures like this young man from a Berber tribe in south-west Morocco. Proposed on 14 October in Auxerre (Auxerre Enchères - Auxerre Estimations), it fetched €74,400 thanks to a major foreign enthusiast. **Chantal Humbert**



Baphuon style

Three Baphuon items reached a total of €1,064,865 on the 21 October last in Paris at the Cornette de Saint Cyr auction house. The divinity figure reached €378,910, followed in close pursuit by a representation of Shiva at €373,000 while a representation of Devi/Uma fetched €311,040. All three are in stoneware and date from the 11th century. The elegant and supple forms, the harmony and quest for perfection are all characteristic of the Baphuon style. This artistic tradition takes its name from the Baphuon temple dedicated to Shiva and part of the monumental Angkor complex, built during the reign of Udayadityavarman II (1050-1066). Last year, a team of archaeologists from the École française d'Extrême-Orient/French School of Asian Studies finished the restoration of the temple after more than a century of work. The Baphuon style is one of the high points of Khmer art, as this auction has indeed proved

S. A.

RESULTS

A tribute to **neoclassical taste**

In the heart of Bologna, in the medieval city, once lived a collector with exquisite taste and a penchant for neoclassical art. The contents of his home amounted to €908,638, along with some paintings from a Milanese collection. The highest bid was awarded to the decorative arts: €135,158 for a table centrepiece that was estimated at no more than €40,000. This piece is attributed to Luigi Valadier, a Roman goldsmith and bronzemaker. In the shape of a circular temple, it houses the allegorical figure of Fame and is crowned by a balustrade decorated with eight mythological gods. It was probably part of a large serving plate, comparable to those made by Luigi for the Borghese family in 1772, for the Archduke Ferdinand of Austria in 1780, and for the Portuguese ambassador in Madrid in 1784, as well as the serving plate made for Duke Luigi Braschi Onesti, whose various elements are now housed in the Louvre. At this auction, the picture rails were also a source of



€135,158 Attributed to Luigi Valadier (1726-1785), table centrepiece in yellow Siena marble, alabaster and gilt bronze, on an Antique black marble base. H. 51, diam. 41 cm.

USEFUL INFO

Where ?	Paris - Drouot
When ?	19 October
Who ?	Artemisia Auctions M. Preda, Cabinet Dillée S.P. Étienne
How much ?	€908,638

great interest. The "Portrait du sculpteur Antonio Canova", a canvas by Giovanni Battista Lampi, went for triple its estimate of €76,505. This is a record for the artist; Casanova trumped the "Portrait von Baron Philipp-Karl von Pforzheim" which sold for 74,400 Swiss francs (€49,000) on 18 September 2009 at the Köller auction house.

Sylvain Alliod

RESULTS

The blue **gold of the Pharaohs**

Who won the battle of Qadesh: Seti I or Muwatali II? It all depends on which side you're on, the Egyptian or Hittite. On the other hand, the victory of this shawabti is incontestable. Having been solidly estimated at €200,000, it harvested a mammoth €917,000. "Broken but not defeated" could be its motto, since nearly 3,300 years after its fabrication, it continues to faithfully serve the memory of the Pharaoh for whom it was made. Seti I was the second sovereign of the 19th dynasty and the father of the famous Ramses II. An accomplished soldier and great builder, he built himself a tomb from scratch in the Valley of the Kings, which is where our shawabti comes from. It belonged to Sommerset Lowry Corry, 2nd count of Belmorre, financier of Giovanni Battista Belzoni, who discovered Seti I's tomb in 1817, with its walls covered with fabulous paint décor. It is extremely rare to find shawabtis made of siliceous blue ceramic like that of this

USEFUL INFO

Where ?	Paris-Drouot
When ?	24 October
Who ?	Thierry de Maigret auction house. M. Lebeurrer.
How much ?	€2,078,000



€917,000 Egypt, New Empire, 19th dynasty, tomb of Seti I, Valley of the Kings, no. VR 17. Ushabti inscribed on seven lines (two missing) with the two cartouches "Nebmaatre" and "Osiris, son of Re, Seti beloved of Ptah", in blue faience with black highlights, h. 22.9 cm.

Pharaoh. Only six other examples are known to exist, all of them conserved in museums. A foreign buyer acquired this one. It was the climax of the sale of the collection of Charles Bouche (1828-2010), a dealer who specialised in military memorabilia from the Empire period, from Napoleon to the conquest of Egypt, by collecting archaeology.

Sylvain Alliod

RESULTS

The Zaira and Marsel **Mis Collection**

Three days after the FIAC ended, a Belgian collection owned by Zaira and Marsel Mis made the Paris market the star of the international modern and contemporary scene. And Paris fulfilled its potential: the overall estimate was around €10m, but the 61 pieces in the collection that were sold obtained €19,069,925. Zaira, who comes from a family of art lovers and patrons in Turin, became the ambassador of the young Italian scene in Belgium. In 1989 she took over as head of the Artiscopie gallery, founded in 1977. A textile engineer, Marsel focused on traditional Oriental fabrics; a large part of his collection has joined Taipei's National Palace Museum. The result is a rich, varied collection split between Belgian, Italian and American artists that fetched 13 six-figure bids and four over a million. René Magritte was the big winner, totalling €7,422,250 for three pieces, including "La Grande table", an oil on canvas from around 1962-1963 that netted €5,104,750. This was the first time it had ever come up at auction; in



€5,104,750 René Magritte (1898-1967), "La Grande Table", oil on canvas. 54.3 x 65.4 cm, ca. 1962-63.

USEFUL INFO

Where ? Paris - Galerie Charpentier

When ? Sotheby's France

Who ? 24 Octobre

How much ? €19,069,925

the 1980s the Mis's acquired the work from a collector who had bought it directly from the artist. "La Grande table" broke the French record for a Magritte before joining a European collection.

American art was primarily represented by Andy Warhol, whose "Four Multicoloured Marilyns (Reversal Series)", an acrylic and silkscreen ink on canvas from 1979-1986, was bought by an American collector for €3,200,750, surpassing the estimate. Warhol began the Reversal Series in 1979, and our painting features the first re-use of the star's face, which appeared in his world in 1962. A European art lover bought a 1961 Alexander Calder mobile that had belonged to the decorator Henri Samuel for €3,032,750, double the estimate.

Sylvain Alliod

NEWS IN BRIEF



Nice-looking Italians...

Over the past few years, the Pierre Bergé & Associés auction house has held sway over sales in Brussels. It has now cut down its activity there, but still lays on sales, as witness the one here, staged on 8 October. This was dedicated to the automobile, and featured 27 lots which sold 63% by number and 85% by value, totting up €1.35 M. Some fine Italian models made a powerful contribution to the final total, starting with the star of the day: a 1968 Ferrari 275 GTB/4 Berlinetta. This was an outstanding vehicle designed by Pininfarina, one of the last of the 350 produced, and inspired enthusiasts to battle for it up to €923,500. A long way behind (at €94,800) came a 1970 Alfa Romeo GTA 1300 Junior designed by Bertone: one of 450 produced between 1968 and 1975. In third place, at €72,000, came a 1951 Simca-Deho: a single-seater racing car that competed on the Pau circuit with Bordini at the wheel.

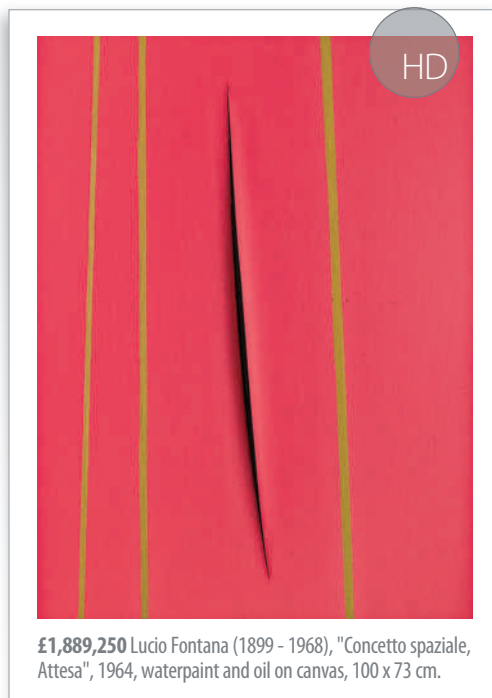
RESULTS

Fontana, Manzoni, highly-rated Italian artists

This sale of 33 lots was fascinating as a yardstick of how well Italian artists are doing. It is clear that creators from Italy are standing up well to the recession, and are maintaining a more than honourable position among their peers from other countries. In fact, the sale provided several confirmations, with Piero Manzoni and Lucio Fontana once more emerging as the winners in the confrontation. Manzoni's "Achrome", a 1959 relief on canvas, practically doubled its low estimate when it went for £4.01M, and of the six Fontanas on offer, only one found no takers. Others sold for £265,250 (a 1960 painting pierced with holes 50 x 60.2 cm) and £1.88M (a 1964 painting with one slash on a brown-striped pink background, 100 x 73 cm). Another painting of 1961, with a single slash on a gold background highlighted with pieces of glass, sold for £1.55M, just above its low estimate. The Chiricos achieved success in proportion to their age as a gouache dating from 1926 trebled expectations by achieving £289,250, while a 1960 painting, "Piazza d'Italia", did not exceed £169,250 (within the predicted range). A fine "Still Life" by Giorgio Morandi

USEFUL INFO

Where ?	London
When ?	12 October
Who ?	Sotheby's
How much ?	£15,569,650



£1,889,250 Lucio Fontana (1899 - 1968), "Concetto spaziale, Attesa", 1964, waterpaint and oil on canvas, 100 x 73 cm.

went for £881,250, while a somewhat weakly sketched "Landscape" bearing his signature remained unsold. Sculptures also received a warm welcome, including an elegant construction by Fausto Melotti in nickel-plated iron (£55,250), "Il dinosauro che emerge", a wooden sculpture covered in painted canvas by Pino Pascali (£634,850), "Nesso", a mixed media by Giulio Paolini (£253,250) and a sphere by Arnaldo Pomodoro (£421,250 went to this 1995 bronze, one of an edition of nine). **Xavier Narbaits**

NEWS IN BRIEF



Diamonds, A girl's best friend

In their precise abruptness, numbers can be irksome at times, like in this New York sale on 16 October at Christie's. The total reached \$49,99M, just below the fateful bar of fifty million, of which the principal lot - a pendant necklace set with a 50,52 ct pear-shaped diamond (D, IF)- was sold for \$9.49M, a little under ten million. However, the figures do have something reassuring about them: the lots offered were knocked down at 87% in number and 93% in value. Thus the sale was a clear-cut success and, as per usual, showcased diamonds, including some coloured. Indeed, only a two-strand pearl necklace managed to pull itself up into the list of the most expensive lots, selling for \$3.66M; and what magnificent pearls they are! All of a similar water and of diameters measuring 6.50 to 12.25mm, they form a "skin" of delicate lustre and are attached to a 3 ct Golconda diamond clasp signed

Cartier. It is truly an exceptional necklace. For the rest, diamonds took the lion's share, starting with this sumptuous pair of earrings, flaunting two pear-shaped diamonds- one yellow (52,78 cts, SI1) and the other colourless (50,31 cts, K, SI1)-, auctioned off for \$4.67M in accordance with its (generous) low estimation. On the other hand, a ring bearing a pink pear-shaped diamond (10,52 cts, SI1, type IIa), signed Galt, who was a prestigious jeweller from Washington, found a buyer for \$2.21M, doubling the estimate put in place. All of the highest bids recorded during the sale concerned diamonds or jewellery mainly decorated with diamonds. The words "a girl's best friend" sung by Marilyn Monroe therefore remain unassailable: does this not say that its beauty and small quantity create a safe haven, forever reassuring even in a period of economic difficulty?

X. N.



Silverware and precious objects

Here we have a sale with lots sold at 98% in number and 93% in value, which seems to be a glaring contradiction of the opinion, often readily asserted that silverware does not sell! For this New York sale on 19 October at Christie's, which totalled \$4.5M, proved to be one of the best in recent years. The results recorded appear all the more remarkable because this sale didn't just offer one unforgettable lot, but rather a "strong" ensemble. The only exception was amongst the precious objects up for auction: a "zarf" made around 1840 in Geneva for the Turkish market of remarkable quality, covered in a mosaic of calibre-cut rubies and diamonds: an enthusiast handed over \$194,500 for it. For the rest, the best-selling lots were pieces of silverware available to everyone. First prize, at \$290,500, was awarded to a set of four two-light candelabra chased by G. Wickes in London in 1733, previously at St. Osyth's Priory and then in the famous Mahdi Al-Tajir collection. A pair of four-light candelabra by Rundell, Bridge & Rundell, London, in 1806, sold for \$206,500.

Xavier Narbaits

RESULTS

Chinese paintings calligraphy and furniture

It is a constant of history: the role each country plays in the art market is proportionate to its power. China is no exception. For years, Chinese collectors at home or abroad eagerly snatched up their heritage at auctions in Paris, London or New York. Less is known about China's home market, but one thing is certain: China Guardian Auctions has become the world's third-largest auctioneer since starting up in 1993. The group, which until now only had a network of representation offices here, has just held its first

auction outside China – if you put Hong Kong in that category, at any rate. For a first try, China Guardian Auctions pulled off quite a masterstroke. The sale's 350 lots totalled HK\$455M (approximately US\$58.6M), more than doubling initial estimates; the paintings and calligraphy tripled them. Over 20 collectors vied for Qi Baishi's Album of Mountains and Rivers, bidding the 1922 watercolour's price up to HK\$46m. Next came Xu Beihong's 1936 masterpiece "L'Aigle et le Pin" (*The Eagle and the Pine Tree*) (HK\$21.27m; another,



HK\$6.32 M A Huanghuali Kang Table
with Everted Flanges and Foot-Stretcher
Early Qing, 161 x 46 x 44 cm.



HK\$46 M Qi Baishi, "Album of Mountains and Rivers, Ink and colour on paper, 32.5 • 23.2 cm •10, 1922.

from 1934, sold for HK\$7M), Ren Yi's late 19th-century painting "Oiseaux et fleurs" (*Birds and Flowers*) (HK\$17.25M, the same amount as for Wang Jian's "Paysage d'après Dong Wenmin" (*Landscape after Dong Wenmin*), Fu Baoshi's A Scholar in the Mountains (HK\$13.22M) and two landscapes by Wu Hufan (HK\$9.43m and 7.47M). The paintings took the lion's share, totalling HK\$354m, outshining the pieces of furniture, which in any case were fewer. They nevertheless fetched the highly respectable sum of HK\$101m, with all the most important lots selling for well above estimates. Furniture made of species that China imported from Hainan Island, all dating from the late Ming or early Qing Dynasty, sparked the fiercest bidding. A Huanghuali Kang table fetched HK\$6.78m, another, from a slightly earlier period, HK\$6.32m, and a corner cabinet decorated with carved dragons HK\$8.16m. The same decor adorned a pair of zitan cabinets from the Qianlong Period, which

a collector took home for HK\$6.9m. Given the more-than-satisfactory results, the organisers decided to hold another series of auctions in Hong Kong next spring. To be continued... Xavier Narbaitz

USEFUL INFO

Where ?	Hong Kong
When ?	7 October
Who ?	China Guardian
How much ?	HK\$455 M

Centre for Research and Restoration
of the Museums of France. Room where
samples are prepared for carbon 14 dating.





MAGAZINE

EVENT

Paris Photo a passion of our times

Here we see a selling and "collectionist" fever, a cultural enthusiasm and a gargantuan programme found in no other major city – neither New York, London, Los Angeles, Berlin nor Beijing, although Paris's ranking in terms of commercial art transactions is on the down. This autumnal frenzy in photographic exhibitions can be explained by the number and

soundness of Paris museums and public institutions devoted to the medium, the wealth of galleries, the traditional place of photography, and undoubtedly other factors as well. Photography is the ultimate medium for disseminating cultural and industrial creations, which are some of the most vulnerable, but also some of the most sought-after and collected. Although photography still occupies a modest position in the art market, its share is constantly growing, particularly as, in terms of cultural commodities, the medium is the one that lends itself most easily to speculative operations because of the derisory nature of the support, its fragility and the ease with which it can be multiplied and transported. The photographic scene is undoubtedly the one where the feverish excitement of our time is the most all-encompassing, because it intermingles democratic culture, great art, science, fantasy, money and madness all at once. Paris Photo is clearly doing well: the event has now been exported to Los Angeles, with a first edition scheduled in April 2013 in the Paramount Pictures studios. Ever in quest of the innovative, the Paris exhibition, which returns to the Grand Palais this year, is staging "Paris Photo vu par...": a circuit focusing on a different personality each year. In 2012, David Lynch is the one pointing the way. The itinerary will be identified and can be followed on the Paris Photo mobile app; the selection is accompanied by a book published by Steidl. The "Recent acquisitions", "Private collection" and "The platform" sections



Paris Photo-Aperture Foundation Photobook Awards - Taiyo Onorato & Nico Krebs Book Cam.

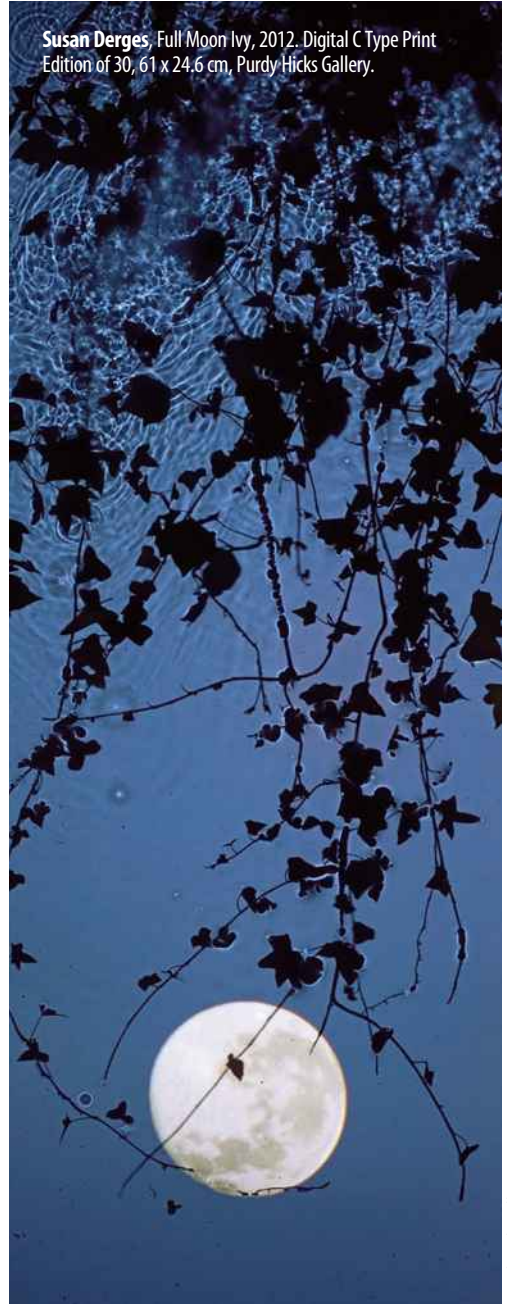
© Taiyo Onorato & Nico Krebs Image 5 of 100

are continuing. In 2011, the exhibition at the Tate Modern devoted to Moriyama, a preview of the exhibition recently inaugurated in London, was impressive. This year, the "Private collection" space is entrusted to the Archive of Modern Conflict. In 2012, note that the spotlight on a country no longer features. Paris Photo's partner, the bank J.P. Morgan, is displaying part of its photo collection in an exhibition called "Spectacular Vernacular". As every year, the museums of Paris are offering some appetising events based around Paris Photo, often echoing its programme. Monographs are dedicated to Félix Thiollier (Musée d'Orsay), Ferenc Berko (Institut Hongrois), Manuel Álvarez Bravo (Jeu de Paume), photographers in the circle of Gustave Le Gray (Petit Palais), Émile Savitry, Peter Knapp, Antoni Muntadas, Paul Graham, Moï Ver, Ilse Bing, Stéphane Duroy, John Gossage, Louis Stettner, Yvette Troispoux, Jérôme Brézillon and a host of others.

Photo books: a sector seething with activity

Paris Photo provides a unique occasion to discover not only photo books, but also the publishers and photographers present at signing sessions. The best place is the Offprint – even if it is not part of the Paris Photo set-up – which this year is being held at the École des Beaux-arts. There you will find major and minor publishers, well-known books, experimental projects or those with narrower readerships, together with a number of magazines and unique, unclassifiable publishing projects, not to mention bookshops. The "Offprint" public mainly consists of photo book enthusiasts and collectors, but a large number of young photographers also turn up with potential books eager to present them to publishers. The Grand Palais exhibition now has an even larger area devoted to books as well, and a fine range of events focusing on publications. "Livre Ouvert" (*Open book*), another innovation in 2012, is a section devoted to the "making of" a single publishing project. The book selected this year is "Bernd & Hilla Becher - Imprimés 1964-2012", a historical reading of two German photographers through printed works. The dummies for the project can be seen here. Another new event introduced this year is "Paris Photo/Aperture Foundation Photobook Awards",

Susan Derges, Full Moon Ivy, 2012. Digital C Type Print
Edition of 30, 61 x 24.6 cm, Purdy Hicks Gallery.



© Purdy Hicks Gallery

arising from the collaboration between Paris Photo and the Aperture Foundation. Six specialists have selected 30 books in two categories: "best book" and "first photo book", and all the candidates will be exhibited.

The Europe of private collections

The spotlight is on British, Dutch and Swiss collections in the "Recent acquisitions" and "Private collection" sections of Paris Photo.

Huis Marseille, Amsterdam

With its dynamic photography scene, Amsterdam boasts two exhibition spaces exclusively dedicated to photography: Foam, the better-known, and Huis

Marseille. Foam, a public institution, is first and foremost a place of distribution, with a magazine and a publishing house. Huis Marseille is a private museum set up by the Jan De Pont Foundation. It was inaugurated in 1999 in the former house of a Marseille dealer who settled in Amsterdam – the façade still displays a stone plaque with a plan of the city –, and has been run since its creation by Els Barents, formerly curator at the Stedelijk Museum. The collection, consisting of several hundred original works, is mainly focused on European art photography, but also contains some Japanese and South African works. In December, the museum is opening an exhibition devoted to Vivian Sassen, "Doubling Presence", which will be proposed to Paris Photo. The theme is repetition, and the exhibition features around twenty prints.

Huis Marseille
www.huismarseille.nl



Nils Nova, "Vera/Liz, 1998, excerpt from Memory Confronted", two ink jet prints, each 40 x 30 cm, Fotomuseum Winterthur collection.

© Nils Nova

Archive of Modern Conflict, London

Archive of Modern Conflict (AMC) contains collections not only of photographs, but also of manuscripts, posters, police documents, scientific documents and cameras. AMC is financed by David Thomson, the richest man in Canada (no. 35 in the Forbes world ranking), owner of the Thomson Reuters empire (specialising in information about the media, financial services, health, law, sciences, research technology, taxes and accounting), and also a painting collector. The fund, which has three branches in Toronto, London and Beijing, and currently possesses over three million documents, recently spent \$15M on the Matthew R. Isenburg collection, consisting of daguerreotypes and old cameras. While chiefly interested in vernacular photography, the AMC also possesses prints by photographers themselves, including Gustave Le Gray and Robert Frank. The AMC's singularity lies not only in its ability to bring together ideas, projects and approaches, but to do so with the critical and sometimes amused eye it casts on history through minor documents and the way it associates them. As witness the exhibition at Paris Photo.

Archive of Modern Conflict,
www.amcbooks.com

Fotomuseum, Winthertur

Lying some twenty kilometres from Zürich, the Fotomuseum is set up in a residential quarter on an entirely rehabilitated former industrial site. This space is shared with another institution devoted to photography: the Fotostiftung Schweiz. This Swiss foundation owns around fifty thousand exhibition prints, two hundred and fifty thousand archive prints and over a million negatives, transparencies, reviews and documents of all kinds, together with works by great masters like Atget, Brandt, Brassai, Burri, Capa, Kertész, Koudelka, Moholy-Nagy, Renger-Patzsch, Rodtschenko, Steinert and Stieglitz. Founded in 1993, the Fotomuseum is devoted to international photography, particularly after 1960. Its collection, a large part of which is digitised and accessible on the



Arno Rafael Minkinen, "Foster Pond", 2000, b/w gelatine silver print, 50 x 60 cm.

© Photo&Contemporary/image 4 of 100

website, consists of four thousand works that have been purchased, donated or loaned. The Fotomuseum stages thematic exhibitions mainly based on its collection, and a number of exhibitions dedicated to specific photographers, such as Paul Graham, August Sander, Lisette Model, Gursky and Rineke Dijkstra. "Cut & Paste", the exhibition presented by the Fotomuseum at Paris Photo, explores the theme of photographic appropriation. Currently, the Centre Culturel Suisse de Paris is also presenting an exhibition called "Body Language", based on the museum's collection.

Zaha Redman

Fotomuseum, Winthertur, 
www.fotomuseum.ch

NEWS IN BRIEF

Month of **photography in Paris**



© Georges Meguerditchian - Centre Pompidou, MINAM-CCI © Adagp, Paris 2012

Voici Paris

Not to be missed at the end of this year: the exhibition at the Centre Pompidou, "Voici Paris, Modernités photographiques", which is on until 14 January 2013. The institution puts the spotlight on the wealth of the Paris scene between the wars, thanks to historical figures like Man Ray, Kertész, Krull, Brassai and Dora Maar (Assia, a gelatine-silver print from 1934 *illustrated*). All in all, nearly seven thousand images celebrating the City of Light from the Christian Bouqueret collection, acquired last autumn.

www.mediation.centrepompidou.fr

W



Robin Hammond,
"Cold Storage Commission in Bulawayo".

© R. Hammond, Panos Pictures for the Prix Carmignac

The Fondation Carmignac Gestion and the Photojournalism award

The Fondation Carmignac Gestion, based on Édouard Carmignac's corporate collection, was created in 2000. In 2010, it set up a Photojournalism award: a grant of €50,000 designed to finance a report on "a theme with a direct grasp on reality". The foundation offers the winner an exhibition and a monograph, and undertakes to buy four photographs arising from this work. The third award in the series went to Robin Hammond, and his report on Zimbabwe is currently on show in Paris. Hammond takes uncompromising stock of thirty years of dictatorship and ruin in a gagged country that few talk about. He is extremely familiar with Zimbabwe, where he stayed a number of times and produced a report on the Marange diamond fields, acclaimed by the Amnesty International Media Award. The Carmignac corporate collection contains two hundred contemporary works by artists including Warhol, Barceló, Gursky, Walid Raad and Gao Zengli. Thanks to the lightning progress of his financial investment company, founded in 1989, Édouard Carmignac now manages a portfolio of €44 billion, and his company recently became one of the top ten European investment trusts. In March 2012, *Le Journal des Arts* announced the creation by the Fondation Carmignac Gestion of a "venue dedicated to contemporary art on the Ile de Porquerolles, off the city of Hyères. The opening is planned for the summer of 2014".

Zaha Redman

Robin Hammond, "Your wounds will be named silence", École Nationale des Beaux-arts, Chapelle des Petits-Augustins, 14, rue Bonaparte, Paris 75006, www.fondation-carmignac-gestion.com – Admission free. Until 9 December. www.fondation-carmignac-gestion.com

MEETING

Maurizio Canesso Paris Tableau organiser

The exhibition dedicated to Old Masters will once more be filling the Palais de la Bourse, confirming the success of the first event last year, as though there were any need. Maurizio Canesso, one of the organisers of Paris Tableau, talks about some of the high points of the show.

La Gazette Drouot: What lessons did you learn from the first Paris Tableau?

Maurizio Canesso: In the first exhibition, we attracted a highly interested audience – six thousand visitors, with sixty paintings sold in five days... So the lesson we have learned is that there is undeniable enthusiasm for our profession. This encourages us to continue along the same path, to show what we like and what we do best. Our real aim today is to promote our trade. There are many generic exhibitions around, where antique and contemporary art are mixed. Paris Tableau, which is solely devoted to Old Masters, fills a gap.

What's new in the 2012 vintage?

We haven't planned any revolutions, as the results for 2011 were positive, so we'll carry on in the same way. This year, Paris Tableau will have twenty-one exhibitors – ten organisers, hosting eleven foreign galleries, and two frame dealers: Montanari (Paris), who is presenting a collection of old models from the 16th to the 20th century, and Enrico Ceci (Formigine), who has also specialised in the same period since 1985. In addition, we want to put the spotlight on the Mobilier National in the person of Arnaud Brejon de Lavergnée, the exhibition curator and the former director of the Mobilier National collections.

Last year, ten French galleries invited ten foreign galleries. This time around, the French dealers are hosting an eleventh gallery...

Even if the Bourse is the perfect setting for our show, it cannot be extended infinitely, because we only have 1,500 m² available. We have reduced our stands so that we can welcome a new dealer, but it would be difficult to do much better! Paintings need a certain amount of space to be seen properly: if we reduced our surface area even more, it would be detrimental to the works on show. This venue, which we really like, is unique, and is beginning to get known because it also hosts the drawing exhibition, the Salon du Dessin.

You have also announced the creation of a festival of Old Master-based films. In your view, are there enough works in the seventh art to feed this event, year after year?

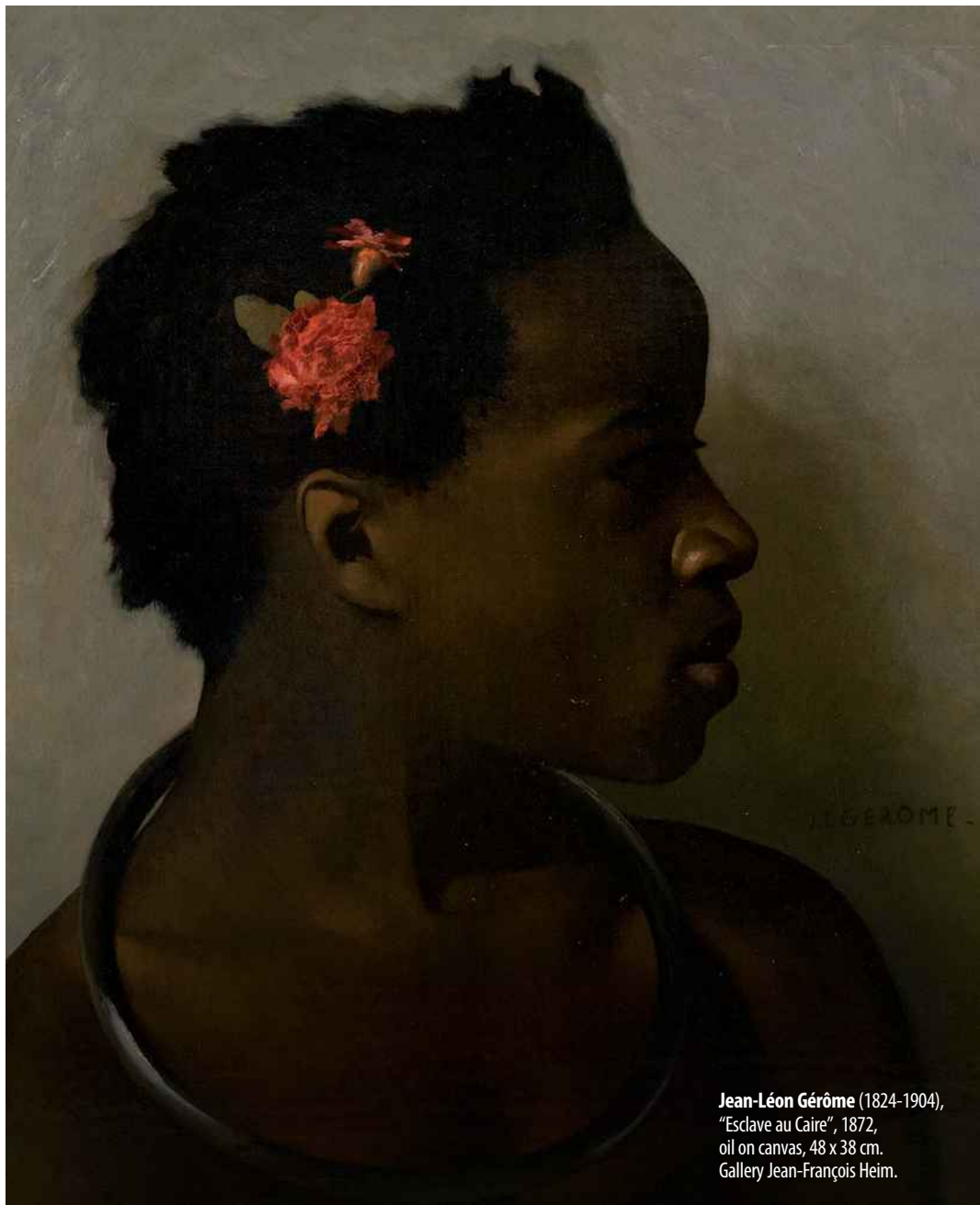
Yes, we think there are. Old Master paintings have inspired a large number of film directors, and we are spoilt for choice. Our aim is to reach out to an audience who are not necessarily connoisseurs by exploring the links between Old Masters and the cinema. The entrance ticket to Paris Tableau will provide admission to four film shows as well in the Palais de la Bourse auditorium: Rembrandt, Nightwatching, Bruegel, The Mill and the Cross and The Girl with a Pearl Earring.

In 2011, a rich and educational presentation took us to "the other side of the picture". This year you are inviting the Mobilier National.

We are always seeking links between institutions, because they often play a decisive role in our sales.

Michel Garnier (1753-1819),
"Le Coup de vent sur le Pont Royal", 1799,
oil on canvas, 45,3 x 37 cm.
Gallery Didier Aaron.





Jean-Léon Gérôme (1824-1904),
"Esclave au Caire", 1872,
oil on canvas, 48 x 38 cm.
Gallery Jean-François Heim.

So we are putting the spotlight, in a way, on the work of art historian and curator Arnauld Brejon de Lavergnée, who, through his recent discoveries and some incredible restoration work, has brought to light a dozen pictures and painted cartoons unearthed in the reserves of the Mobilier National. When he arrived at the Gobelins, Mr. Brejon discovered several paintings that had been totally abandoned and forgotten; they consisted of preparatory paintings executed by artists in the school of Le Brun, like Yvart, Bonnemer and De Sève, under his supervision. The painted cartoons are the same size as the tapestries: some of the pieces are four metres long, or even longer, completely rolled up and in a sorry state. The challenge met by Les Gobelins and Le Mobilier National was to stop the pictorial layer from peeling off, and to consolidate the adhesion. This highly pertinent work can be compared to our own missions: every day, we try to restore value to "forgotten" paintings. We also want to inspire a fresh taste for curiosity in the younger members of the public! A catalogue is to be published on these discoveries, and all the proceeds will be donated to the Mobilier National.

Jeff Koons was invited to talk about some works from his collection. But you aren't doing the same thing with another artist – why is that?

Our aim is not to institutionalise this approach, so as not to focus public attention on a single artist, but we have to admit that it involves a different way of communicating. This type of event needs a lot of preparatory work, which often turns out to be expensive... So we can only do it from time to time. However, I would be very keen to do it again if the occasion arises, because several other artists are collectors. It all depends whether they are willing to part from their works, even for a short time.

There was talk of including art works worth more than €50,000 into the calculation of the wealth tax: what did you think of this?

For France's heritage this would have been disastrous, of course. It seemed rather like a punishment, and in my view would have been hard to apply.

What value can you actually give to works, given that prices fluctuate from year to year? I think this is a real problem for France and not only for French heritage.

Interview by Marie C. Aubert

Paris Tableau, Palais de la Bourse, Place de la Bourse, Paris 75002, www.paristableau.com – 7 to 12 November, 11.00 – 20.00, late night opening on 8 November till 22.00. Admission: €15 including free admission to the film shows. www.paristableau.com

Paris Tableau goes into films. Old Master paintings in the seventh art: 9 and 10 November; showings at 14.00 and 17.00 in the auditorium.



Pietro Rotari (1707-1762), "Portrait de femme", c. 1760, 45 x 35 cm. Gallery Didier Aaron.

ART FAIR

Magnus Renfrew Art Basel Director

La Gazette Drouot: What was your experience in the art business when you first decided to create the Hong Kong Art Fair?

Magnus Renfrew: Prior to joining the team in 2007 to help set up ART HK, I ran a gallery in Shanghai for one year. Before that, I was an auction house specialist for 7 years with a focus on contemporary art and I helped to set up the first sale of Contemporary Asian art for the auction house Bonhams in London, in 2006.



Magnus Renfrew.

© Marco Chow, WOW Productions

From 100 exhibitors at your first edition in 2008 to 266 this year, how have you succeeded to attract the major international contemporary art galleries to come to Hong Kong Art Fair?

Galleries are provided with an exceptional platform in Hong Kong: it is an internationally central location, politically neutral, and has no taxes on the import, export or sale of art. It really is the best place in Asia to hold an art fair, providing an accessible gateway into China and the Asian market, as well as being a central hub to discover the best art in Asia. The successful growth of the fair was inevitable in a way. However, having said that, we also worked incredibly hard in convincing galleries to participate in the first place. In 2007, when preparing to launch the first fair, I took 40 flights in six months to speak with international galleries about this new fair in Hong Kong. I am always travelling throughout the year to meet with as many gallerists as I can and am always looking for the best quality work, whether by emerging or established artists. Aside from the gallery participation, we have also been keenly developing a strong educational program to complement the exhibitions in the fair. We have been very fortunate, working with great educational partners including Asia Art Archive, 1a Space and many other key arts bodies in Hong Kong to deliver this program. This year, we were also honoured to have Yuko Hasegawa on board as the curator of ART HK Projects for which she selected 10 large-scale installations to be featured at the fair which received a great response – like Shen Shaomin's installation of breathing hairless animals on salt which was quite popular. This is really just the beginning and it is brilliant having Art Basel on board now to take the fair to a whole new level of global significance.



Installation view of Choi Jeong's work at AANDO FINE ART.

© Kitmin Lee

Does it have to do with Hong Kong banking secrecy and the free harbour advantages only?

Yes, Hong Kong has an advantage but there are multiple other reasons for its popularity, including being an outstanding central and accessible location for galleries in Asia and the rest of the world to participate in. Furthermore, there have also been recent significant developments that have secured Hong Kong as a major arts hub for Asia: M+, the future museum for 20th and 21st century visual culture that is part of the HKD21.6 billion West Kowloon Cultural District (WKCD) development, received from Dr Sigg the major donation of 1,430 contemporary Chinese artworks; more and more Western galleries have officially opened in Hong Kong, marking this city as their chosen base for Asia, including White Cube, Galerie Perrotin, Gagosian and Simon Lee galleries who opened earlier this year. The cultural land-

scape has changed very quickly in Hong Kong and being part of this transformation is something we are very excited about.

Don't you think that this large number of exhibitors makes your general programme look a bit too big for the Asian market ?

Over the years, it has been incredibly uplifting seeing the fast-growing interest and demand for contemporary art across Asia, particularly in Hong Kong. In terms of figures, we had 266 participating galleries representing 39 territories at ART Hong Kong this year, which is actually roughly equivalent to the number of participating galleries at Art Basel in Miami Beach, but less than the 300 plus galleries presented at Art Basel in Switzerland. Given the venue capacity and layout, we don't expect the show to become larger but rather the

average size of individual stands may increase. This increase in quality of the logistical arrangements and architecture of the fair has also contributed to attracting greater attendances each year and with Art Basel's wider networks, we believe there will be even greater interest from overseas markets to attend too.

In particular what attracts more non Asian galleries to come to the fair ?

Hong Kong became the world's third largest art auction market after New York and London in 2007 and 2011, China overtook the US for the first time to become the largest art and antiques markets worldwide, so there is clearly huge potential for the development of the art market in Asia. Hong Kong provides a very accessible and central location for overseas gallerists. Galleries have also responded well knowing that we maintain a stringent selection process to ensure quality is first and foremost, to make sure the show is presenting the best galleries that show the very best art. We've had a much greater number of applicants than spaces and, it is likely to be one of the most competitive art fairs for Western galleries to get into as we are maintaining the 50/50 split of galleries from Asia and the Asia Pacific, and the West.

What really makes Hong Kong art Fair that different from other art fairs in the world today, Asia One and Art Futures, for example?

The final edition of ART HK took place in May this year. Next year will see the launch of the first edition of Art Basel in Hong Kong. The show differentiates itself from other art fairs in the region through its rigorous upholding of international standards of practice in terms of selectivity. It will differentiate itself from other art fairs globally through its truly global line-up and the diversity of work on view. 50% of the galleries will be from Asia and the Asia Pacific. People look for high quality art and ART HK, now Art Basel in Hong Kong, provides an unmatched opportunity to discover not only the latest and most cutting edge works from artists in Asia but also a wide range of world-renowned artists from around the world. The best art fairs are also occasions that bring the art





ART HK 12 - Hong Kong International Art Fair
17-20 May 2012, Exterior of HKCEC.

© ART HK 12: Hong Kong International Art Fair



© Kitmin Lee

Installation view of Daniel Buren's "From Three Windows", 5 colours for 252 places, work in situ, 2006 presented by Lisson Gallery.

world together and provide opportunities for networking and the Hong Kong edition of Art Basel will become an essential stop on the international art calendar and is a significant meeting place for collectors, art advisors, museum directors, curators, artists and people in the industry.

Why have you decided to negotiate 60% of your art fair to Art Basel?

The MCH Group which owns Art Basel felt that ART HK had very strong momentum and wanted to build on the existing knowledge and experience. Likewise, ART HK now benefits from the exceptional expertise and unparalleled international reach that Art Basel brings to the fair. Originally co-founded by local gallerists, Art Basel has always put galleries and quality of art first and foremost, and will continue to provide an incompa-

rable premier stage for galleries and the artists they represent. Hong Kong now has the prized position in Asia in presenting the only Art Basel in the region, and we look forward to working with the top galleries in presenting the best artwork from Asia and the rest of the world.

Does this change the way your operate now and how?

We now have the extraordinary expertise and breadth of connections in working with the Art Basel team but as for the core team in HK, we are essentially the same team that has always run ART HK. Building on the momentum of ART HK, Art Basel in Hong Kong will be a show of global significance, spotlighting the latest developments in the visual arts in Asia and the rest of the world. The talks and events program will

be expanded, as will the network of VIPs and collectors from across the world attending. There will no doubt be new galleries participating but the focus will remain on the quality of the artworks presented and balance of 50/50 galleries from Asia and the West.

Who is your public exactly in number and quality?

We received 67,205 visitors this year and were delighted to also welcome the many new overseas visitors to the fair including VIPs, collectors, museum and arts industry professionals.

How would you describe the Asian collectors?

It is difficult to be so broad in one's definition. Collectors are individuals and individuals have different interests, focuses, and motives for collecting. There is a huge curiosity and a hunger for information. The contemporary art market in Asia is relatively young and so there is still a great deal of work to do in building the confidence of potential collectors but we are increasingly seeing collectors from the region move beyond the borders of collecting from their home countries to collect the work of international artists. It is still early days but we are seeing a 'sea-change'. Undoubtedly it will take time but it is happening and that is more exciting than the hype.

Do the expatriates buy contemporary art to live within Hong Kong?

Hong Kong is home to a large number of affluent expatriates working in the financial industries. ART HK has attracted a strong attendance from this segment of the Hong Kong society but it is important to note that we have attracted a huge level of interest from Hong Kong Chinese visitors also.

Do you think auction houses in HK encourage the art business the way you look at it yourself?

Auction houses have played a crucial part in promoting art and increasing awareness of contemporary art amongst audiences in Hong Kong and Asia. For art to thrive, a holistic ecology must be developed that includes the auction houses, galleries and other art market components as well as the non-profit art centres, museums and educational facilities.

What are the assets of your VIP Programme ?

With Art Basel on board now, we have an even greater reach across the world to connect with a broader VIP community and to provide even greater VIP experiences and access for VIPs.

What's new about Hong Kong cultural life and the West Kowloon Cultural District project?

There has been the huge M+ Sigg Collection donation and more recently the architectural design-team shortlist for the Xiqu Centre was just announced. The Xiqu Centre will be the first cultural venue to be built at West Kowloon Cultural District, in late 2015, and will be a new 1,100 seat Cantonese opera centre with complementary smaller tea houses attached. There have also been many overseas galleries opening in Hong Kong including White Cube, Simon Lee, Pearl Lam Galleries and Galerie Perrotin this year. Hong Kong is constantly seeing transformations in its cultural life and no doubt the remainder of this year will bring many more exciting changes too.

Finally would you consider Hong Kong to become the cultural leader in Asia before Singapore, Taipei, Beijing or Shanghai ?

Hong Kong is definitely set to be a key arts hub in Asia and in that respect a cultural leader in its own right. However, the region benefits from having many cultural leaders and a strong arts ecology that lifts each city's arts and cultural identity, creativity and prosperity. There are hundreds of galleries and thousands of artists in Beijing and Shanghai; Singapore already has contemporary art museums and will soon have the Gilman Barracks development; and Taipei has many exciting developments underway. It will be wonderful seeing this all develop. We are excited that the emerging consensus is that Hong Kong is the place for the global art world to engage with Asia. It is a huge responsibility on our part and one we take very seriously – we are an art fair for Asia and work hard to attract members of the vibrant art communities from around the region and around the world.

Interview by Renaud Siegmann

The first edition of Art Basel in Hong Kong will take place
23 - 26 May 2013. www.hongkong.artbasel.com



MUSEUM

IN PARTNERSHIP WITH



The East Mediterranean in the **Roman Empire**

For the first time ever at the Musée du Louvre, objects have been brought together in the same space that up till now were divided between three different departments: the Department of Near Eastern Antiquities, the Department of Egyptian Antiquities and the Department of Greek, Etruscan and Roman Antiquities, which, since they first opened, have taken in Roman and Byzantine collections from the Near East and Egypt. Acquisitions through donations or purchases were often made according to stylistic criteria. Thus the most Hellenistic works were sent to the Department of Greek, Etruscan and Roman Antiquities without taking provenance into account, and those strongly marked by particularities, iconographies and local styles to the other two departments, depending on their geographical provenance: Egypt or the Near East. Digs in the 19th and 20th centuries contributed a great deal to enlarging these collections, and the links forged between a number of archaeologists and departments of antiquities in this way played a considerable role in the division of archaeological material within the Musée du Louvre. The idea of bringing these collections together was first mooted in the Eighties, during the renovation of the rooms as part of the Grand Louvre project. 1997 saw the inauguration of the Roman Egypt funerary gallery and the Coptic rooms in two wings in the Cour Visconti, but the project could not be completed. Three years ago, Henri Loyrette, President-Director of the Musée du Louvre, decided to revive this project in coordination with the installation of new rooms dedicated to Islamic art in the Cour Visconti. It was then decided to choose works from geographical areas corresponding to the Eastern

provinces of the Roman Empire – present-day Turkey, Syria, Lebanon, Palestine, Israel, Jordan and Egypt –, making it possible to retrace the development of societies and art in literate and Hellenised populations long before the imperial conquest, after the conquests of Alexander the Great (334-323 BC). The first section of the exhibition showcases objects from the 1st century BC to the end of the 4th century AD, i.e. from the annexation of Egypt by Octavian after the Battle of Actium in 31 BC, to the division of the Roman Empire at the death of the Emperor Theodosius in 395 AD into the Western Roman Empire and the Eastern Roman Empire. The second section begins with this split: the Eastern Roman Empire was then governed by emperors, and its capital was Constantinople, a new Rome founded by the first Christian emperor, Constantine (307-337) and which, under the Greek name Byzantium, gave rise to the Byzantine Empire. During this period, the political unity of the Mediterranean Basin resulted in the spread of joint forms of organisation, marked in the eastern provinces by the use of the Greek tongue and lifestyle. The Hellenistic influence was superimposed on ancient traditions deeply rooted in the lives of populations as varied as those of the Near Eastern regions and Egypt. This acculturation phenomenon can be clearly seen in the works exhibited. The emergence and spread of Christianity constituted a particular feature of Roman history that led to the creation

Entrance door to the south church of the monastery of Bawit
Middle Egypt. 6th – 7th century AD.
Limestone and wood, Department of Egyptian Antiquities.

HD



© 2012 Musée du Louvre / Georges Poncet



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Portrait of a woman. Antioch. 2nd century AD, painted wood partially gilded with gold leaf. Department of Egyptian Antiquities.

of a Christian empire in 380 AD, and the end of paganism. The museum trail is simultaneously geographical, thematic and chronological. Visitors first enter the funerary world conceived by the Egyptians. This presentation sheds light on the religious beliefs and artistic adaptations of a mixed population of Egyptians, Greeks and Hellenised Romans. Through mummies, sarcophagi, burial furniture, shrouds, bandages, stucco masks and painted portraits, they express dogmas and burial practices marked by the weight of Pharaonic tradition. In the Near East, the wide diversity of peoples occupying huge and varied geographical zones gave rise to the expression of ancient traditions that are clearly visible in the statues, sarcophagi in stone or lead, cippi, stelae and ossuaries, despite the predominance of the Greek model. Funerary monuments are evoked

through sculpted fragments from the tomb of the Kings in Jerusalem. Religious life is illustrated by objects used for religious practices (commemorative altars, incense trowels and censers), and through the images of local, Greek or Hellenised deities. A striking evocation of the Mithraeum of Sidon stages Mithras, a divinity of Iranian origin, sacrificing a bull amidst the followers of this mystery-filled religion. An isolated case in the Syrian religious landscape, the Hebraic religion, advocating monotheism, is represented among other things by the jar of Qumran from the Dead Sea site, which contained sacred scrolls. The space devoted to elites and administrative organisation has as its starting point the bowl from Caesarea (4th century), decorated with a scene of the founding of the city. Carved portraits of emperors and prominent figures, inscribed monuments and coins all evoke the historical and political context of the Roman East forming a backdrop to the daily lives of various populations. So, close by, we see a number of works produced in the workshops of glassmakers, potters and bronze workers. Magnificent garments in linen and wool adorned with geometric, vegetal and figured patterns (tunics, shawls, head-dresses and shoes) completed with jewellery bear witness to the tastes and fashions of that period. Furnishing fabrics in printed cloth and Egyptian tapestry-work, together with mosaics from Antioch (4th-5th century AD) evoke private life within the houses and their rich decoration, with a wide range of colours and an infinite variety of motifs. In contrast, mosaics with Christian themes brought together around the ornamental tiling of Saint Christopher's Church, discovered in Qabr Hiram (Lebanon, early 7th century), were intended to adorn the Byzantine churches of the Near East, as were a number of contemporary tapestries from Egypt. Meanwhile a number of Nubian paintings and sculptures from the cathedral in Faras (7th – 9th century), lent to the Louvre by the

Fragment of ornamental tiling decorated with birds around a vase (detail), Daphne (suburb of Antioch on the Orontes, Antakya, Turkey), first half of 3rd century AD, marble, limestone and glass cubes, 182 x 193 cm. Department of Greek, Etruscan and Roman Antiquities.

National Museum of Warsaw, establish a link between the rooms dedicated to Coptic Egypt, lasting from the end of the 4th century AD to the 19th century; they extend the visit delightfully in a chronological and geographical continuation of the Roman rooms. Ancient Greece and Rome had a decisive influence on the style and iconography of Christian art in Egypt. As with all regions that had been absorbed into the Roman Empire, this influence persisted in the Islamic art that emerged through the Copts – because after the gradual Islamisation and Arabisation of the population, it was the Copts' turn to borrow the artistic forms created by the new arrivals. This is why we find a door leading to the arts of Islam at the end of the gallery, where Coptic works from this period are exhibited, thus providing a natural transition between the Roman and Byzantine world and the world of Islam.

Marie-Hélène Rutschowskaya
General Curator, Department of Egyptian Antiquities

This scientific project was planned in close collaboration with the scientific staff in charge of the collections in the three departments. Oriental Antiquities: Nicolas Bel, curator; Egyptian Antiquities: Florence Gombert-Meurice, curator; Egyptian Antiquities (Coptic section): Dominique Bénazeth, Florence Calament and Marie-Hélène Rutschowskaya, curators; Egyptian Antiquities (Nubia/Sudan section): Aminata Sackho-Autissier, scientific collaborator; Greek, Etruscan and Roman Antiquities: Cécile Giroire, curator. The museum trail was entrusted to two architects: François Pin for the cour level; Renaud Piérard and Mario Bellini for the floor and mezzanine.



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DESIGN

Casting light on the situation



Pierre Guariche? "He's the inventor of modern lighting," says Pascal Cuisinier enthusiastically. This gallery owner knows his subject inside out: over seven years, he tracked down every piece designed by Guariche between 1950 and 1959, all produced by his friend Pierre Disderot. The son of a metals and electrical locks specialist, Guariche studied at the École Nationale Supérieure des Arts Décoratifs. He graduated in 1949 at 23, and began a highly promising career. One of his teachers, Marcel Gascoïn, took him on and immediately pushed him to participate in events like the Ideal Home Exhibition and the Interior Designer Show. A pioneer in mass-produced modern furniture, Gascoïn had an incontestable influence on his colleague, who in 1950 designed the Prefacto range for Charles Bernard: furniture with multiple combinations made of metallic tubes, distributed by the Galerie Mai. In 1951, now working independently, Guariche designed seating for Steiner and Airborne. But he did not forget his early love, electricity. While he was still working with Gascoïn, he designed some lights with Michel Mortier, which were advertised in the catalogue of their mentor's company. These were produced by Pierre Disderot, who in 1948 opened a production factory in Cachan. As lighting was one of the great adventures of the 20th century, artistic avant-gardists were very drawn to the medium. Success was established by the hundred and sixteen coloured light bulbs of László Moholy-Nagy's Space Light Modular Machine, a work conceived in 1922 but finalised in 1930. In 1949, at the Galleria del Naviglio in Milan, Lucio Fontana presented *Ambiente spaziale a luce nera* (*The spatial*

environment in black light), which made experimental use of neons and the light of wood. Artists were interested in industrial lighting's ability to model space. In the decorative arts, Gino Sarfatti launched his revolution and established himself as the reference in Italy, mingling new materials with other more traditional ones, glorifying the light bulb and imposing the visibility of the electric cable in an obvious and elegant way. In France, lamps were also much in vogue. From 1928, the review *Lux*, founded by Joseph Wetzel, reported the studies and innovations carried out in this field, while interior design magazines provided a stream of advice on lighting for the modern home. Launched in 1935, the liner *Le Normandie* was itself a genuine electrical factory beneath its Art Deco splendour...

Direct and indirect

Guariche continued along this path, ensuring that no light sources were ever visible. In this he differed from Sarfatti and another Frenchman, designer/producer Serge Mouille, whose approach was more sculptural. Re-examining the codes of the speciality from every angle, Guariche integrated the most recent techniques into his work, where form revealed function. He invented a range of products meeting precise requirements: lighting a work area, a dining room table, a drawing room, a corridor or more specifically an armchair or a sofa area. Some models even responded to several constraints. Designed in 1951, the G23 lamp provided pleasant lighting for a drawing room thanks to a reflector directed towards the ceiling, while another branch

HD

Pierre Guariche (1926-1995), MG1 wall lamp, produced by Pierre Disderot, 1951.



© Galerie Pascal Cuisinier

featured a cone-shaped bulb-shade, the ancestor of the spotlight, making it possible to read without being dazzled. The whole unit, in the form of a double pendulum, was mobile... It was adaptable, and provided generous lighting that was both indirect (through reflection) and direct. The perforated

metal bulb-shades provided an additional source of lighting through scintillation. Apart from the practical aspect, enabling users to see if the light was on in the daytime, these holes added a poetic dimension because they were random, evoking a starry sky. In his book, due to be published by the Editions



Series of three G13, ceiling lights, Diderot Edition, 1952.

© Galerie Pascal Cuisinier



Norma, Pascal Cuisinier provides a critical analysis of each of the models referenced. In his view, the so-called "kite" G25 wall light is probably one of the most interesting lighting appliances of the 20th century: "It is one of the world's very few lights with three modes of lighting – direct, indirect and reflected – using a single source, and it also has a very particular, filtered light, thanks to the microperforated metal sheeting." The luminous refinements of Pierre Guariche did not demand a wealth of means, but were obtained with elegant simplicity. The same economy is seen in the materials: when a tube has an important role, requiring a resistance, it is in steel, but is in brass if it only has to conceal a cable; lampshades are made of fabric when light needs to be diffused, and of metal sheeting when it needs to be more directional. Though widely illustrated in the press, Guariche's lights did not find a public: a situation shared by most French designers in the Fifties and Sixties. Disderot, who also produced works by Alain Richard, Joseph-André Motte and René-Jean Caillette, picked up 80% of his orders at the Ideal Home Exhibition, mainly from architects and interior designers. So Guariche's lamps were scarcely distributed, some never exceeding thirty or so copies, or even fewer. Likewise, special orders were extremely rare, and variations of the same model only involved finishes concerning the metal, the colours of lacquers and patinas. Guariche stopped working in 1959, not due to a lack of commercial success, but because he then turned to interior architecture, enjoying a very full career that included the Firminy community arts centre and the La Plagne ski resort. His last light, the G54 floor lamp, could be read as a manifesto: a simple Plexiglas tube maintained vertically by a minimalist metal structure. A low lamp, it diffuses its light at floor level, anticipating a lifestyle that was to flourish after the uproar of 1968. A genuine forerunner...

Sylvain Alliod

To be published at the end of the year by the Editions Norma: a book on Pierre Guariche's lighting by Pascal Cuisinier, Delphine Jacob and Bernard Wauthier-Wermser.

www.galeriepascalcuisinier.com

W

INTERVIEW

A Venetian summer with **Canaletto**

Venice, July 1768. Antonio Canal, known as Canaletto, the old painter who looks rather like Casanova, welcomes us on the first floor of a palazzo on the banks of the lagoon. A cool breeze wafts gently through the room.

La Gazette Drouot: What a theatrical setting the Serenissima is!

Canaletto: You aren't the first to be captivated, I can tell you. Nor will you be the last! As far as I'm concerned, it's very simple: I owe everything to Venice both as a man

and as an artist: I'll never forget that. But you are right to mention the theatrical, almost grandiloquent aspect of this curious city-state. I myself got into the world of painting through the theatre, because I learned everything alongside my father, who was a set designer. It was at a time when this still represented something, in a highly Baroque vein. And, you see, whenever I set up on a bridge or a shady terrace to paint my city, I use the camera lucida, which enables me to centre my perspectives properly. Believe it or not, every time I look through the eyeglass, I get the impression that I am on the stage behind the curtain looking at the audience coming into the theatre. And so, yes, you are absolutely right, my young friend: Venice truly is a theatre, glittering with a myriad of sparkling lights, like a stream of stardust scattered by a comet.

I didn't imagine you to be so poetic!

Well, even a bear would become a lamb if it came this way! Venice has a totally timeless charm, don't you think? If Antiquity were defined as the hold Rome or Greece has on people's minds, our century would undoubtedly be defined by the aura of the Serenissima. The style I adopted, which has been taken up by so many good painters – and even bad ones, I might say – is extremely sought after: it's even rather astonishing! Of course, my first patrons were royal courts and wealthy collectors from all over Europe. But you'll see one day, even minor enthusiasts who are not very well-off will find great pleasure in this style if they seek out minor figures.

How do you account for such success?

People often come up with grand, rather woolly theories, but in fact, with my vedute, there's a very simple reason.



© Private collection

Venetian painting from the 18th century "Portrait of Canaletto", oil on canvas, 80.2 x 66.8 cm. Presented in the Musée Maillol exhibition.



© Courtesy of Jean-Luc Baroni Ltd

Antonio Canal, known as Canaletto (1697-1768), "Customs House Point", 1740-1745, oil on canvas, 27.6 x 37.3 cm, private London collection, presented in the Musée Maillol exhibition.

All those great English aristocrats who came here during the heyday of the Grand Tour couldn't possibly go home without something to remind them of what they saw in Venice. So they would come to good old Antonio Canal, who provided them with the pleasure of an image fixed forever on canvas. I can well imagine that a miraculous invention able to do likewise in even greater quantities, without involving a painter, could ruin me. But as far as I know, nothing like that exists at present. And so much the better! I was certainly not the inventor of this type of topographical view, which as you know has some illustrious exponents like Gaspare Vanvitelli and Luca Carlevarijs. But in my humble opinion, I have greatly contributed to modernising it and making it popular.

You sing the praises of Venice, but you trained in Rome.

Yes: what of it? Do you think the two are incompatible? Quite the contrary: I consider myself very lucky to have been able to improve my knowledge in that other

marvellous city. In Rome, I immersed myself in architectural design, which was precise and rigorous, and often irritating, I admit. But I quickly returned home, here in Venice. And it was with great sadness – even if I gained by it – that I left my little paradise for London after the war of the Austrian succession. It has to be said that followers of the Grand Tour were starting to become rare in this somewhat unsettled political environment. You'll probably think I'm mad, but I stayed three years in a row in England [1746 to 1749: Ed.!] Enough time to keep myself fresh in people's minds and continue to sell a few good works to honourable collectors. And I returned there a few times afterwards.

Who were these honourable collectors?

As I said earlier, English aristocrats who must have felt depressed at the idea of living all year round under a sky so grey you'd want to kill yourself! One of the keenest admirers of my work was Joseph Smith, a dealer appointed consul at Venice, who opened a number of

Antonio Canal, known as Canaletto,
"Piazza San Marco, looking east", oil on canvas,
141.5 x 204.5 cm. Madrid, Museo Thyssen-Bornemisza,
presented in the Musée Jacquemart-André exhibition.



© Museo Thyssen-Bornemisza, Madrid



doors to me. All in all, he must have commissioned (pauses to think)... oh, a good thirty paintings from me, if not more! But there were plenty of others, like the Prime Minister, Robert Walpole, and the Dukes of Bedford and Marlborough. (Reflectively) Six years ago, Smith sold most of his collection, including my pictures, to King George III. I know I shouldn't say it, but in my heart of hearts, I'm wild with joy! All the more so in that the sum seemed colossal to me: £20,000 – can you imagine? So those are the people I call my "honourable collectors". There was such demand that I had to resign myself to having some variants executed by my apprentices, one being my nephew, Bernardo Bellotto. In my view, he works far too hastily, even though he is more at ease in very large formats. Well, let's hope that he'll keep going, because he's really got something. I don't say that just because he's my nephew: I think the same of Guardi! King Stanislaw Augustus of Poland is said to have made a few proposals to Bernardo... Well, we'll see what happens.

As a painter of Venice, what appeals to you most in this amazing city?

Of course, there's St Mark's Square and the Grand Canal. But I particularly love the campi and the small churches you come across when you turn a corner in a little street. I never tire of the lagoon, both in everyday life and during festivals. I am a stage director fascinated by the play with perspective and light. And I have transmitted this taste for detail to a good number of my colleagues, who like me are spellbound by the canals and gondolas.

You might say that this taste for detail is almost obsessive!

Make no mistake: as with Guardi or Bernardo[Bellotto: Ed.] I have often come to paint an imaginary, reinvented, somewhat fanciful Venice without much relation to reality. These are scenes that are sometimes spectacular, sometimes idyllic, and occasionally... disturbing (laughs). The other day, an admirer of my work told me that they were whims. Absolutely: that suits me perfectly! After all, Venice is just a dream that has come to rest beside the sea.

Interview by Dimitri Joannidès

"Canaletto-Guardi, les deux maîtres de Venise", Musée Jacquemart-André, 158, boulevard Haussmann, Paris 75008, www.musee-jacquemart-andre.com - Until 12 January 2013. www.canaletto-guardi.com

"Canaletto à Venise", Musée Maillol - Fondation Dina-Viorny, 61, rue de Grenelle, Paris 75007 - Until 10 February 2013. www.museemaillol.com

PATRIMOINE

Sherlock Holmeses of art

In the Musée du Louvre, visitors to the south wing stroll around completely unaware that in the basement, in laboratories barred to the general public, a number of researchers and extraordinary experts are busy investigating and tracking down the truth to determine the authenticity of objets d'art. Is the museum's Egyptian head in blue glass a fake? For eighty years, the Egyptologist community has had its doubts about the genuineness of this statue, acquired by the museum in 1923. To decide the answer once and for all, the scientists at the Centre for Research and Restoration of the Museums of France (C2RMF) have used a jewel of technology: "Aglæ", the Grand Louvre's elementary analysis accelerator, which can precisely analyse the chemical composition of any object without having to take a sample. "It's the only particle accelerator in the world entirely dedicated to the study of heritage," says Marie Lavandier, the centre's director. The Egyptian head, which could not be subjected to the removal of even the tiniest sample, was recently analysed with Aglaé. The accelerator, with its 25-metre barrel, bombards the object with ions, thus stimulating the material, which reacts and then emits X-rays containing the object's chemical record sheet. The composition of the glass reveals traces of arsenic and lead characteristic of objects made in... the 18th century! The verdict is announced: the work is a remarkable fake. A case solved with undeniable success by these dedicated art sleuths. In Greek mythology, Aglaea (Aglæ in French), the youngest of the three Graces, symbolises radiant beauty: the perfect name for C2RMF's jewel in the crown, one of the many cutting edge tools available to the centre's experts.

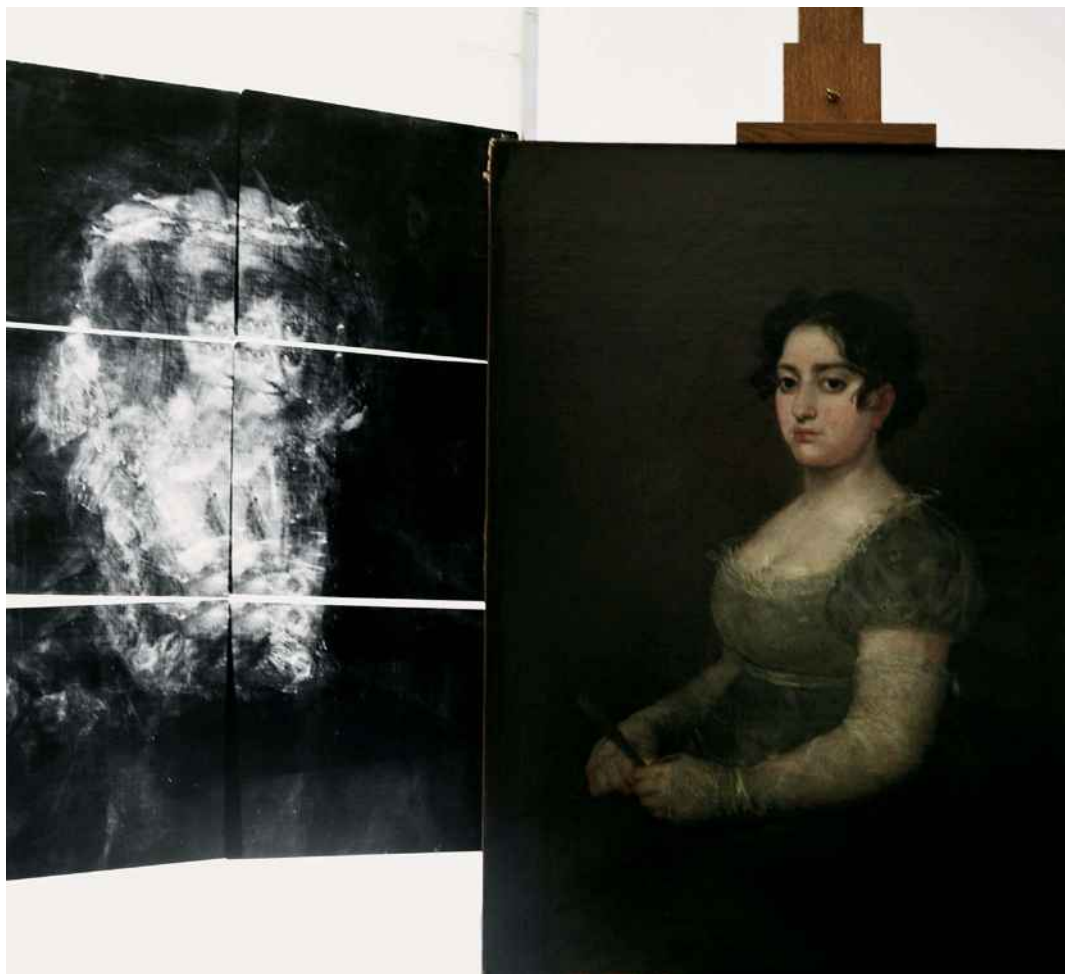
The C2RMF, created in 1998 when the research laboratories merged with the restoration department of the museums of France, now employs a hundred and sixty people divided between two sites: the restoration workshop in the Petite Ecurie du Roi facing the Château de Versailles, and the laboratory under the Palais du Louvre. "Our team contains a highly original range of professionals from all sorts of backgrounds – chemists, photographers, physicists, radiologists, optics specialists, archivists, computer scientists, restorers, curators, art historians and archaeologists –, thus enabling a multidisciplinary approach across the board serving France's museums," says the director. At the foot of the Louvre's venerable Pavillon de Flore, the laboratory lies hidden behind two doors worthy of a safe. The five thousand square metres of this underground haunt, divided into three levels under a vast glass roof, is a veritable hive: a dark room with walls seven metres high, a library, a series of rooms with small windows for the lab assistants, a control room where five people operate the particle accelerator, and a huge door leading to the Louvre's surrounding underground passage, used for moving art works around. Each year, thousands of objects pass through the scientists' hands. Ultra-sophisticated analysis techniques – including raking light, infrared, UV and radiography – can reveal the framework of a statue, the rough patches on a painting,

Designed by architects Jérôme Brunet and Éric Saunier, the 5,000 square metre laboratory is divided into three levels under the Louvre's Pavillon de Flore.

HD



© Georges Fresy



© Thomas Chéné

Francisco de Goya, "Woman with a Fan", 1805-1810, oil, Musée du Louvre. On the radiography, the "repentir" (*reworking*) reveals a second portrait.

possible preparatory drawings, indications of colours, and the painter's hesitations and changes in the composition of a work, known charmingly as "repentirs" (literally *regrets*), or reworkings. Among the great mysteries elucidated recently, the centre has undertaken in-depth research on two antique bronze statues unearthed at Arles, in the Rhône. Scientists

discovered assembly techniques that had been completely lost since the end of Antiquity, and for the first time, identified the kind of glue used to stick gold leaf onto bronze at the time. Relatively few people are aware of the C2RMF's existence, but it works with all of France's 1,200 museums. Its portable appliances make it possible to travel to the provinces to carry out

assessments, particularly the authentication of works in view of a purchase. Financed by the Ministry of Culture, to the tune of €3M each year, and with an annual budget of €1M from Europe, the centre is also an international technical platform which receives a large number of foreign researchers keen to benefit from Aglaé's analyses of their works. This is part of the huge European project Charisma involving twenty-one museums, where the aim is to pool technological means. "The idea behind the creation of C2RMF is to explore and fine-tune the interactions between purely scientific research and restoration," says Marie Lavandier.

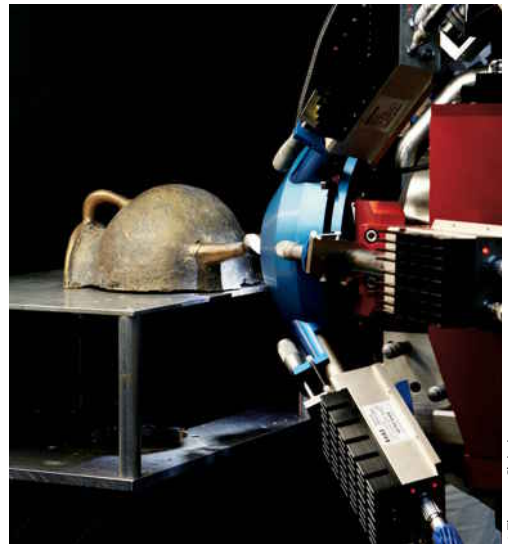
Petite Ecurie du Roi at Versailles

We now go to Versailles, to the workshops at the Petite Ecurie du Roi (originally the King's stables) where the restorers work. The place is labyrinthine, with walls composed of paintings that are sometimes truly gigantic. Every day, apart from the surgical aspect of their task, the restorers have to face a host of ethical problems. "When you handle a work in the state it reaches us, you in fact alter it, which is a considerable responsibility," says the director.

When a piece is several centuries old, at what point should the restorer fix it? Should you restore a work in a state of ruin? The question is all the more complex in that there is a divergence between the creator's idea and the need to preserve a work, as with ritual and funerary objects, for example, or those made of organic materials destined to perish. While the two pillars of restoration are reversibility and visibility for the practitioner, you sometimes have to profoundly transform the nature of an object to make it last. The conservation of archaeological woods that have floated in water necessitates the injection of a resin that makes the wood heavier – so the object is profoundly altered. Faced with this inevitable type of contradiction, Marie Lavandier calls for "reasoned" restoration. Although this is not mentioned in its title, one of the centre's main missions is the preventive conservation of France's heritage. "This involves all the methods designed to conserve works: environment, climate, display cases,

packing, mounting and lighting," explains Marie Lavandier. Preventive conservation has become standard practice with French museums because it has the advantage of treating an entire collection, while curative conservation – another name for restoration – only treats one work at a time, and is thus more costly. And now the C2RMF also factors ecological concerns into its activities. A sizable challenge, because restoration and conservation have long relied on plastic or polluting materials that are sometimes even toxic to humans. The centre's action is intended as a cultural, responsible gesture to our heritage. From now on, says the director, it is also a community-spirited gesture: "We conserve objects today because we feel that their collective meaning is important enough to invest money and energy in them, so that we can pass them on to future generations. But this should not conflict with safeguarding people's environment and health. So we need to restore and preserve objects using as few non-renewable resources as possible. And that's an issue for the future on a global scale."

Camille Larbey



Reproduction of a bronze cooking pot analysed by the particle accelerator.

© Thomas Chéné

EXPLORING

A princely collection in Stockholm

Overlooking a wooded estate in the heart of Stockholm on the shores of the Baltic, the Waldemarsudde Museum was designed as a temple of art by Prince Eugen of Sweden.

In the first few pages of Kaputt, written in the Forties, Malaparte describes the narrator's long meeting with the Prince of Sweden. Dusk is falling slowly over Waldemarsudde, the majestic mansion where the son of Oscar II lives. Cool shadows creep over the wooded island of Djurgården, facing the salt waters of the Baltic around Stockholm, even dimming the contours of the lush gardens and Rodin's "Le Penseur" within them. We are in the middle of the Second World War and while the world is in turmoil, the narrator, who has seen his share of horrors, can take in a welcome breath of oxygen in this unspoiled environment. Prince Eugen had the Waldemarsudde built at the end of the 19th century under the supervision of Ferdinand Boberg, the architect of the Stockholm central post office and the Swedish pavilion in the Paris Universal Exhibition of 1900. The Prince moved in during 1905, living there until his death in 1947. The following year, in accordance with his last wishes, the mansion was opened to the public as a museum, virtually without any changes. At the time, this donation of works of art by their former owner was unrivalled in the history of Sweden, and represented the largest collection in the kingdom after Stockholm's Nationalmuseum and Göteborg's Konstmuseum. The patron of several contemporary artists he knew well, and a great collector, Prince Eugen built up such a huge collection that his

house was no longer big enough, so he had a special gallery built in 1913 that he opened to the public from time to time. This contains major paintings by Richard Bergh, Eugen Jansson and Anders Zorn, a great specialist in women's portraits, notably present with one of Queen Sophia of Sweden. We also find Per Ekström, Georg Pauli, August Strindberg and Ernst Josephson, whose works include "Strömkarlen" (*The Water Sprite*) of 1884, probably his most famous painting, showing an Adonis-like violin player in the waves. Prince Eugen's collection represents the very source of Scandinavian art. Himself a tainted landscape painter, the Prince understood and appreciated his artist friends, whom he frequently supported by buying their works. As you go through the rooms you find several of the Prince's paintings, like the iconic "Det gamla slotted" (*The Old Castle*) and "Molnet" (*The Cloud*). His Symbolism-imbued work includes numerous pictures of mysterious Nordic forests. This magical atmosphere continues unabated in the elegant saloons with their sculptures by Carl Milles, a major figure in Sweden, whose works are also dotted around the gardens. In the saloons, from which you can see the calm waters of Stockholm, when the garden dims to blue in the evening, you fancy you can still see a slim, silk-clad figure passing by: the old aristocrat who made such a success of his double life as patron and artist.

Alexandre Crochet

Waldemarsudde, Prins Eugen väg 6, Djurgården, Stockholm, Sweden www.waldemarsudde.com



The Waldemarsude museum, in Stockholm.
In the background, a mythological sculpture by Carl Milles.



