

Gazette Drouot

INTERNATIONAL

WHAT'S UP?

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

NUMBER 7

OCTOBER 2011

The Louvre des Antiquaires in Paris



Get yourself some History
150 galleries 30 specialities

ARCHEOLOGY - ARTS OF THE FAR EAST, INDIA, TIBET AND ISLAM - DECORATIVE ARTS - ART DÉCO - ART NOUVEAU JEWELLERY - WALKING STICKS - POSTCARDS - CERAMICS AND PORCELAIN - ILLUMINATION, FANS, CLOCKS AND WATCHES - ICONS - BOARD GAMES - MILITARIA - FURNITURE AND ART OBJECTS FROM THE RENAISSANCE TO THE TWENTIETH CENTURY - NUMISMATICS, CURIOS, NAVAL, OBJECTS, GOLD AND SILVERWARE - TAPESTRIES SCULPTURES, PAINTINGS AND DRAWINGS FROM THE SIXTEENTH TO THE TWENTIETH CENTURY



LE LOUVRE
des
ANTIQUAIRES

2 PLACE DU PALAIS ROYAL - METRO PALAIS ROYAL - 75001 PARIS - 00 33 1 42 97 27 27
OPEN TUESDAY THROUGH SUNDAY 11AM TO 7PM
WWW.LOUVRE-ANTIQUAIRES.COM



08



20

ART MARKET - ADVERTISING - MAGAZINE

CONTENTS

VIDEOS 5

Old masters: Cranach, Oudry

NEWS 9

Walking with Dinosaurs...

UPCOMING 11

Collections Fabius, Pollak, de Brito...

RESULTS 27

Great success for fine french furniture

ADVERTISING 34

EVENT 54

First salon dedicated to old master paintings

SAVE THE DATE 62

Fiac in Paris

DESIGN 70

The Bouroullec brothers

THE IMAGINARY INTERVIEW 84

Meeting with Albrecht Dürer

INSIDE THE MUSEUM 92

Jung, Asia and the Red Book

54



70



EDITORIAL



Stéphanie Perris-Delmas
EDITORIAL MANAGER

While financial markets are freezing up and property is unsettled, prospects seem to opening up for investors... in works of art. Reminding that this market remains buoyant in times of economic crisis may rather seem overselling in our columns. No one denies that, but recent history has shown that art remains a safe-haven investment or just appreciated for what it is. There'll be a further demonstration this autumn – the forecasts are rosy. It's as though collectors have passed the word around, or perhaps it's an effect of the crisis, for the diary is full: dispersions of the Galerie Fabius Frères collections, abstract paintings by Jean Pollak, the remarkable group of Vieira da Silva paintings from the Portuguese collection of Jorge de Brito, not forgetting a nomadic structure by Jean Prouvé. Let us not forget to strip cartoons, which are particularly in the spotlight this month, with the Jacques Martin sale in Brussels, and a collection of thirty-three original plates by Peyo in Paris. Then, of course, the capital is hosting the Fiac, now a major must-see get-together for contemporary art lovers, followed by the first "Salon Paris Tableau" exhibition dedicated to Old Masters. So we strongly recommend coming to Paris... or better still, leafing through this magazine!

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

PRICES INCLUDE BUYER'S PREMIUM

VIDEOS

Reports from inside the sales



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



The cultural releases of Drouot-Formation, the 21 September at the Hervé Loevenbruck gallery, for a contemporary art special. Presentation : Frédéric Elkaïm, head of Drouot-Formation.



NEWS IN BRIEF



This pedestal table, estimated at €30,000/40,000, will be one of the stars in the sale of furniture and objets d'art staged at the Château de la Petite Malmaison (France) on 16 October (Joron-Derem auction house). The top has a lava decoration studded with polychrome flowers and garlands, very few examples of which are found in the decorative arts of the 19th century. However, we know that it appealed to several well-known artists, including Hittorff, a keen partisan for the reintroduction of colour into architecture. A label on the back of the plaque indicates "Hachette & Comp rue Coquenard n°40": a Paris address that belonged to none other than the famous architect...

HD



Coloured abstraction

André Lansky's art interprets the world through colours and rhythm. This Russian-born self-taught artist discovered painting during a visit to Paris. He found his true language in abstraction once he had gradually abandoned the figurative. This dark purple composition is typical of his mature abstract works (€25,000/30,000). It comes from a French private collection and will be up for sale on 11 October at the Vallée de Montmorency auction house (Valérie Regis auction house).

The incredible success of the Schtroumpfs (the Smurfs) is due to the talent of drawer and scriptwriter Pierre Culliford, better known under his pseudonym, Peyo. Thirty-three of the artist's original plates are to be sold on 29 October in Paris (Artcurial auction house). These feature not only the adventures of the famous blue elves but also Johan and Pirlouit and Benoît Brisefer. Thirty-three handpicked plates, including one symbolic of "Le Schtroumpfissime" (King Smurf), the second album of the series published in 1965 (€30,000/50,000), and the Indian ink drawing for the cover of the Spirou magazine's special 1967 Christmas edition (€40,000/60,000) showing the various protagonists in the adventures of "Johan et Pirlouit" (Johan and Peewit) (€40,000/60,000). The flagship lot in the sale is the Indian ink drawing, corrected in gouache, for the cover of the album "La Flûte à six Schtroumpfs" (the Flute with six holes), published in 1960, featuring the elves and the little page Johan (€100,000/120,000). We wish the sale as much success as the 3D film "Schtroumpf" (the Smurfs), which began showing in cinemas this summer...

15A

Après 1389/52

HD



15B



1389-52

NEWS IN BRIEF

On 30 and 31 October in the Kergorlay room, the Artcurial Deauville auction house is devoting a deluge of a sale to France's great maritime companies, with over a thousand lots retracing the history of famous liners, including the jewel of the Compagnie Générale Transatlantique, the France III (of which 167 lots are to be dispersed) and the legendary Normandie (257 lots). Tableware is magnificently represented, and includes the Neuilly and Transat services. Also worth discovering: a decorative earthenware piece by Jean Mayodon designed for the swimming pool of the Pasteur (€18,000/22,000), and a model on a scale of 1/200 of the Normandie, which shows the liner in its final version while revealing its former condition in 1935 (€6,500/8,000). Meanwhile, Art Deco lovers are sure to be interested in a Bakelite and chrome telephone used in the Normandie's four apartments and luxury cabins. www.paquebot-oceanliner.com



ITALIAN AND IRANIAN MAJOLICA

Here is a fine example of the celebrated "Orsini Colonna" jars, produced by the Italian Castelli centre in the early 16th century. This majolica comes from the apothecary's shop named "Orsini Colonna" after two Roman families. The decoration of this apothecary jar (€20,000/30,000), a large vase designed to contain cordials (here green grape cordial, as indicated by the banderole decorated with Gothic letters), features a magnificent head of an old man. Also admirable are the glowing colours that made Italian majolica so successful. This piece, up for sale on 19 October at Drouot (Beaussant Lefèvre auction house), comes from the Le Véel collections, as does a set of dishes produced by the Deruta workshops, and a Safavid bottle with a peacock and simurgh (phoenix) decoration. This bottle, estimated at around €40,000, sports a fine pedigree. Loaned by Arthur Martin, this was exhibited at the famous Muslim Arts exhibition staged by Gaston Migeon at the Musée des Arts Décoratifs of Paris in 1903.

HD

Walking with Dinosaurs

To admire a Triceratops, you usually have to go to a natural history museum, the only type of institution with the space to exhibit these often gigantic animals from former times. But for the last few years, private collectors have also become fascinated by dinosaur skeletons. It has to be admitted that these marvels of nature have real aesthetic appeal.

They would need to, to create a market... As the 2010 sale was such a success – with a complete allosaurus skeleton going for €1,296,750 – Sotheby's is

organising another one on 13 October in Paris: a selection of 85 natural history lots from private European and American collections. With this highly specialised field, the auction house has called on the services of expert Éric Mickeler and a number of eminent world-famous specialists including Dr. Oliver Rauhut from the Bayerische Staatssammlung München, Dr. Roberto Zorzin from the Natural History Museum of Verona and American palaeontologist Peter Larson from the Black Hills Institute, a great Tyrannosaurus rex expert. The star of this event will be a mummified dinosaur, Prosaurolophus maximus. This large herbivore, which lived 75 million years ago, was found in Montana. It is rather unusual in that areas of fossilised skin have been preserved (€1,200,000/€1,500,000). The dinosaur Suuwassea emiliae, a herbivore belonging to the family of long-necked dinosaurs or sauropods, lived during the Upper Jurassic period around 147 million years ago. It is said that the specimen offered for sale (€900,000/1,200,000) is the most complete of its kind. It was discovered in Wyoming in 2009. As for the celebrated Triceratops horridus (220,000/280,000), the skull over two metres long being offered for sale is bound to cause a sensation...

Stéphanie Perris-Delmas



NEWS IN BRIEF



Strabolgi's literary library

David Kenworthy, eleventh Baron Strabolgi, was a politician and a member of the House of Lords. He was also a great lover of France, namely its culture and literature, as witness the eighty or so works brought together in his collection dispersed on 28 October Paris (Alde auction house). David Kenworthy made a collection during the Fifties of 17th century works, including tragedies by Racine: "Andromaque", "Bérénice" and "Britannicus". Worth noting: the first edition of this masterpiece of dramatic art bound in Jansenist red morocco (€6,000/8,000). The sale catalogue also contains the greatest poets and novelists of the 19th and 20th centuries. Baudelaire rubs shoulders with Verlaine; Flaubert and Stendhal are found side by side with Céline's classics, including "Voyage au bout de la nuit" of 1932, (€10,000/15,000).

Marquet de Vasselot pedigree

The Marquet de Vasselot pedigree sounds like a guarantee of excellence. A brilliant historian, curator at the Musée du Louvre and then Director of the Musée Cluny, he enlarged the collection started by his father-in-law Victor Prosper Martin Le Roy between the late 19th and early 20th centuries, acquiring rare works at historic dispersions in the speciality (including the collections of Spitzer, Bois and Piot). The sale of 24 pieces from the Marquet de Vasselot collection on 16 November at Christie's in Paris looks set to be a major event. The State, thanks to the French act of 20 July 2011 authorising private sales, has already acquired three important works, including this ivory "Christ à la Colonne" produced by a Paris workshop in around 1300-1310. This will be going to the Musée du Louvre. Other purchases are planned, and three works have been classified as "national treasures". S.P.-D.





UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS

W



Serge Poliakoff (1900-1969), "Composition abstraite, 1952", oil on canvas signed on the bottom left, dated on the back, 130 x 97 cm. Estimate: €300,000/400,000

UPCOMING

Jean Pollak Collection

Jean Pollak is well-known as an eminent art dealer, a considerable connoisseur of painting in the second half of the 20th century and a great specialist on Serge Poliakoff, who was also his friend, as were Goetz and Hartung. He ran the Galerie Ariel for more than half a century, exhibiting artists emblematic of the second Paris school – artists who all produced "painting that comes from the gut, not from the head", as he used to say. The Galerie Ariel opened in 1952 and moved to the Boulevard Haussmann in 1964, where it began playing in the major league alongside dealers like Jeanne Bucher, Louis Carré and Denise René. At the same time, Pollak collected the works of the artists he exhibited, and those of his friends. All of them evince the same powerful gestures, love for the material and exaltation, mother of creation. The ninety works in his collection, to be dispersed on 25 October in Paris (Artcurial auction house), bear witness to this unconditional love for expressive, hypersensitive painting. This 1952 composition by Serge Poliakoff is one of the prize lots in the sale; Pollak considered



Asger Jorn (1914-1973), "Le Soleil Memmerde, 1961", oil on canvas signed on the bottom right, dated on the back "Jorn, le Soleil m'emmerde, 61", 162 x 130 cm.
Estimate: €220,000/280,000

it the artist's masterpiece (€300,000/400,000). Keen to promote the art of the CoBrA group, he collected their works, including several paintings by Karel Appel. One is a major composition of 1953 entitled "La Vache" (The Cow) (€250,000/300,000). There will also be several paintings by Asger Jorn, including "Le Soleil m'emmerde" of 1961 (€220,000/280,000), not forgetting the composition of another close friend of Pollak's, Hans Hartung, in a 1947 picture expressing contained violence.

Stéphanie Perris-Delmas

USEFUL INFO

Where ? Paris, Hôtel Marcel Dassault

When ? 25 October

Who ? Artcurial auction house

How much ? €2,5/3,5M

UPCOMING

The heroes of **Jacques Martin**

One of the famous Brussels school, alongside Hergé and Edgar P. Jacobs, Jacques Martin is just as illustrious as his celebrated elders, and Alix's creator has certainly earned himself a place in the comic strip pantheon. Admired for his rigorous, almost academic drawing, the artist used to pace the corridors of the Louvre studying the works of the Piranèse when he was young. His early aesthetic exhilaration clearly gave him a feeling for a well-set scene. The adventures of Alix, a young Gaul enslaved by the Romans but soon emancipated, enabled the artist to explore the fabulous civilisations of Antiquity, from Egypt in "Le Sphinx d'or" (The Golden Sphinx) to Asia in "L'Empereur de Chine" (The Chinese Emperor). First appearing in the weekly magazine Tintin in 1948, then published by Lombard in 1956, Alix appealed to readers for its historical accuracy, and the series became a comic strip classic. At the Jacques Martin sale staged by Bergé & Associés, many of the 57 lots are devoted to the adventures of the blond hero and his friends. The first album,



Jacques Martin
(1921-2010),
"Le Cheval de Troie"
(The Trojan Horse),
collection of 54
pieces; 45 original
plates in ink of the
album's 56.
Estimate:
€150,000/200,000.

"Alix l'intrépide" (The Intrepid Alix), is of particular interest as no fewer than 54 pieces are on offer, including 45 of the story's 62 original plates (€180,000/250,000). Connoisseurs are sure to appreciate the collection made up by "Le Cheval de Troie" (The Trojan Horse), the last album conceived and entirely illustrated by Martin, in which Alix once more faces his enemy Arbacès: a total of 54 pieces including 45 original plates in ink (€150,000/200,000). Another of the artist's successes, this time set in the 20th century: the adventures of journalist/reporter Guy Lefranc, who makes his appearance in "La Grande Menace" (The Great Threat) against a backdrop of the German occupation and the Cold War. 61 pieces from this album are for sale, including 53 original plates (€180,000/250,000). A fine selection that inaugurates the Bergé auction house comic strip department in style!

Stéphanie Perris-Delmas

USEFUL INFO

Where ? Grand Sablon, Brussels

When ? 17 October

Who ? Pierre Bergé & Associés. Mr Ronsse

How much ? About € 1.3 M

See the catalogue : www.gazette-drouot.com



"Alix l'Intrepide" (The Intrepid Alix), collection of 54 pieces; 45 original plates of the original album's 62 (initially published in the Tintin magazine in 1948/first edition of the album published by Lombard in 1956). Estimate: €180,000/250,000.

NEWS IN BRIEF



Lovers of Old Masters should make a date in Brussels for 12 October, when the Dorotheum auction house is laying on a top quality sale with some 800 lots. Prominent artists include Joachim Antonisz Wtewael, a Mannerist of the Utrecht school. The painting proposed (€300,000/400,000) is an autograph copy of the famous "Adoration of the Magi" from the former Feigen collection. This was one of Wtewael's favourite subjects, which he painted frequently on different materials and in various formats. The picture will be included in the supplement to the monograph on Joachim Antonisz Wtewael by Dr. Anne Lowenthal. www.dorotheum.com



HD

For fans of Corto Maltese

This summer, Paris celebrated the talent of Hugo Pratt: drawer, author and an exceptional watercolourist. In *El Gaucho*, which he produced with Milo Manara, the focus is on his admirable storytelling. Painting an Argentina he knew intimately from having lived there for many years, Pratt tells the tale of Tom Browne and Molly Malone. On 18 October in Brussels (Pierre Bergé & associés auction house), fans of the creator of Corto Maltese can acquire the original story-board of *El Gaucho*, a manuscript of 142 pages (both sides) illustrated with fourteen drawings, and expected to go for €80,000 to €120,000.

HD



Gere Collection

In Paul Schrader's *American Gigolo*, Julian Kay is memorably played by Richard Gere, who is well-known as an actor, less so as a musician. He took up music at an early age and collected guitars for twenty years, choosing them for the pleasure they gave him and their beauty of tone. On 11 October, Christie's is dispersing the 110 guitars in his collection. Some had belonged to stars, like the solid-body Gibson Flying V electric guitar of legendary bluesman Albert King, the "Velvet Bulldozer", expected to go for around \$90,000 (photo).



PAIR OF BOUTET PISTOLS

Coming up for auction at Czerny's international auction house on 8 and 9 October is a monumental collection with over a thousand lots of fine antique arms and armour going under the hammer. Among them is a pair of Boutet flintlock pistols from the collection of the Chevalier de Conty, dating from around 1815. They are presented in their original wooden case, which includes maintenance tools for the firearms. The pistols themselves feature a range of lavish materials, with ebony butts, steel mounts and yellow gold-plated barrel brackets, all of which are intricately engraved with birds, foliage and floral motifs.

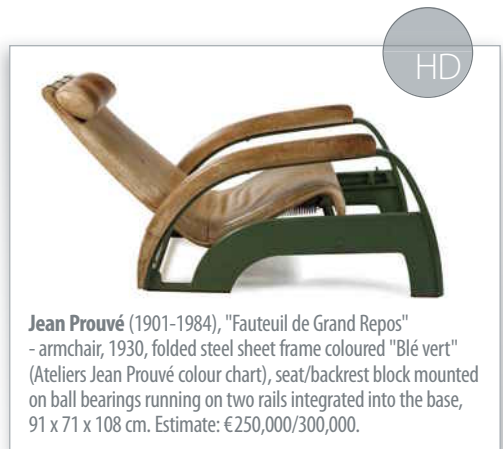


Nomadic structure - 1957, consisting of five asymmetrical supports and twenty-five perforated posts, the whole unit in folded steel sheet lacquered "Rouge corsaire" (Ateliers Jean Prouvé colour chart), 305 x 1750 x 977 cm.
Estimate: € 1.5/2.5M.

UPCOMING

Stainless steel **Jean Prouvé**

Little remains of the three units designed and produced by Jean Prouvé and the engineer Serge Ketoff in 1957 for the temporary school at Villejuif. Only a year after their installation, a fire destroyed one of the buildings, and the other two were dismantled. A 35-metre blue section was turned into the agency of architect Maurice Silvy (Prouvé's former collaborator) in Massy. This was in 1967. At that time, a shorter section housed a classroom in Boulogne-sur-Mer; this was dismantled in 1988 and exhibited at the famous Prouvé retrospective in the Centre Pompidou two years later. It is now listed in the supplementary inventory of historical monuments. Meanwhile, the red section, 17.50 m long, which was converted into a chapel in Quiberon for a while, should make a future collector very happy. This "nomadic red pavilion" structure will be creating a stir at the next Artcurial sale on 24 October in Paris. A perfect example of the standardised, adaptable structures developed by Prouvé, fifty years on it also illustrates the durability of



Jean Prouvé (1901-1984), "Fauteuil de Grand Repos"
- armchair, 1930, folded steel sheet frame coloured "Blé vert"
(Ateliers Jean Prouvé colour chart), seat/backrest block mounted
on ball bearings running on two rails integrated into the base,
91 x 71 x 108 cm. Estimate: €250,000/300,000.

so-called temporary constructions. In response to the urgent demand for facilities after the war, and in order to rapidly build solid constructions, Prouvé perfected an innovative principle: the asymmetrical support he used in his nomadic structures. One of the architect's emblematic creations, this structure puts the creative principle of the brilliant "metal sheet twister" into action: an ingenious conception manufactured like a car. Enthusiasts should note that the sale will be an occasion to acquire some of the artist's furniture, including one of the three listed "Fauteuil de Grand Repos" armchairs of 1930, and probably the most successful. The Centre Pompidou also has one, and so does the Vitra Design Museum. So we shall follow the fate of the third with interest...

Stéphanie Perris-Delmas

The assembling of one of Jean Prouvé's nomadic structures
<http://vimeo.com/17519070>

USEFUL INFO

Where ?	Paris-Hôtel Marcel Dassault
When ?	24 October
Who ?	Artcurial auction house
How much ?	€2,3-3,5M

UPCOMING

The Jorge de Brito collection

A colourful character with an atypical career, Jorge de Brito can be considered one of the great collectors of the 20th century, and perhaps the most famous in Portugal, given that Calouste Gulbenkian had British nationality. Gulbenkian's foundation, whose museum is in Lisbon, was enlarged in the early Eighties with numerous Portuguese objets d'art acquired from Jorge de Brito, when the businessman was going through a difficult period. His eclectic taste can be seen in the collection to be dispersed on 22 October by the Tajan auction house, which includes a large number of Chinese objects: famille verte and famille rose porcelain, and most impressively a Ming water buffalo carved in jade (€500,000/700,000). However, the most remarkable part of the collection lies in the pictures. Jorge de Brito's ambition was to reflect the history of Portuguese painting in his collection, and he took a keen interest in the modern painters Amadeo de Souza Cardoso (including his "Composition à la Guitare" (Composition with guitar),

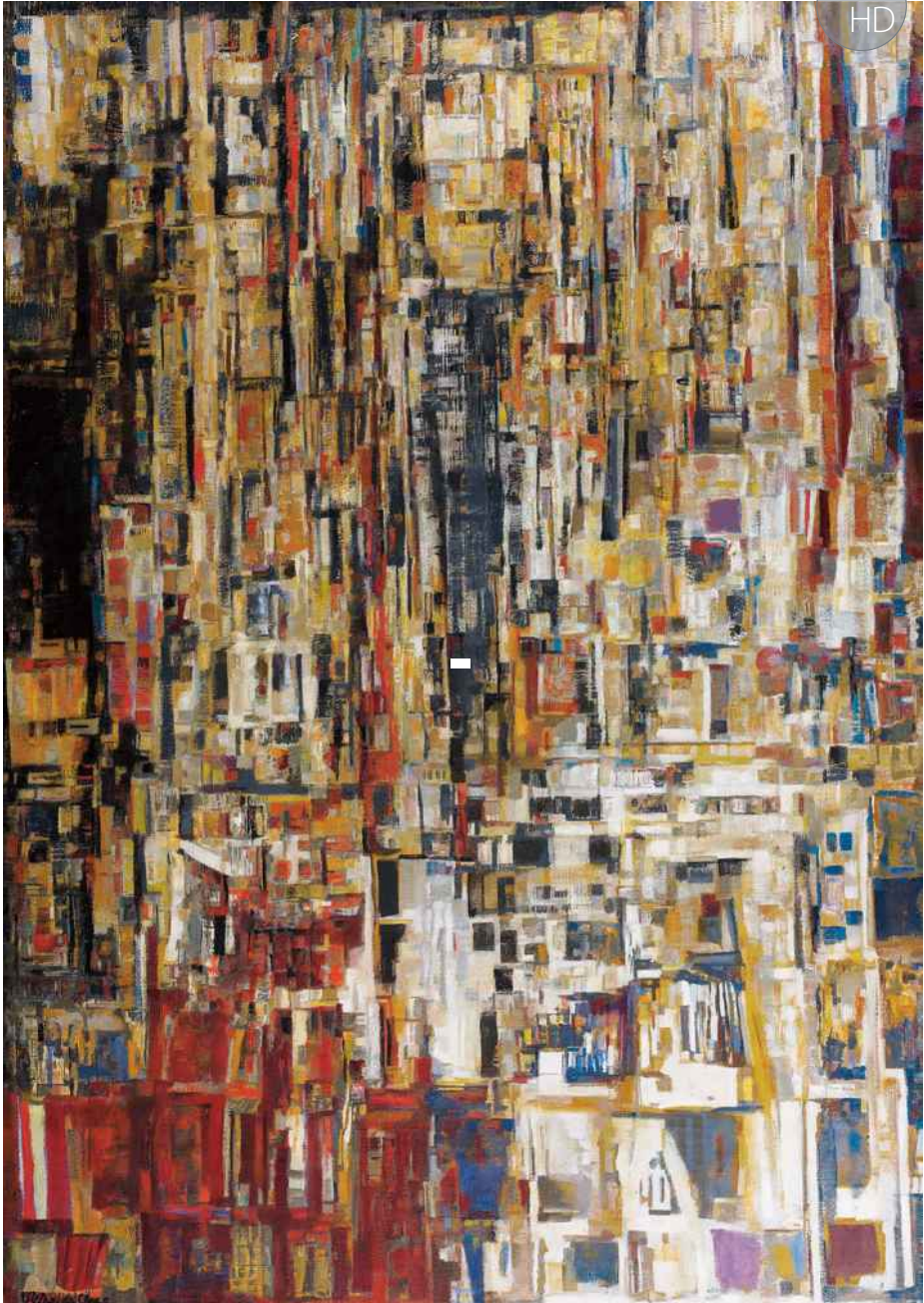
€200,000/300,000), Júlio Pomar (with the 1968 acrylic "Rugby" - €100,000/150,000) and especially Vieira da Silva (twenty works, with a low overall estimate of €6M). He also sought out works by the Delaunays, who emigrated to Portugal during the First World War in 1915-1916, settling near Oporto in the village de Vila do Conde. Here they painted a wealth of colourful pictures. Sonia devoted a series to the market at Minho, one of which is now in the Musée National d'Art Moderne in Paris. Two paintings in wax from the Brito collection (offered for sale at €300,000/500,000 and 400,000/600,000) were also exhibited during the Sonia Delaunay retrospective at the Paris museum in 1967. One of the wax paintings from this series obtained a world record for the artist, €4.6M, at the Calmels Cohen auction in Paris in 2002. Another celebrated female painter in Brito's collection is Elena Vieira da Silva. No fewer than twenty works are up for sale, illustrating her work of the Fifties and Sixties. Jorge de Brito had a real passion for her art. Created in 1994, the Arpad Szenes-Vieira da Silva foundation owes much to the collector, who frequently loaned paintings to it. The star of the collection is the composition entitled "Saint-Fargeau" (see photo), a hymn to the colourful spatial staging so typical of Vieira da Silva. "Les Pistes" of 1953 (€400,000/600,000), and "Les Canaux en Hollande" of 1958 (€600,000/800,000) also belong to the best of the artist's output. Connoisseurs can be certain of that.

Stéphanie Perris-Delmas

USEFUL INFO

Where ?	Paris - Espace Tajan
When ?	22 October
Who ?	Tajan auction house
How much ?	€9/12M

Maria Elena Vieira da Silva (1908-1992), "Saint-Fargeau", 1961-1965, oil on canvas, signed and dated "65" on the bottom left, 162 x 114 cm. Estimate: €800,000/1,200,000.



UPCOMING

Laboureur a highly individual Cubism

Sylvain Laboureur's legacy makes it possible to follow step by step the aesthetic quest and literary interests of his father, Jean-Émile Laboureur, whose art is not appreciated as it deserves to be.

As a Cubist engraver, he developed a highly personal, elegant and fluid style. Unfortunately for him, most of his work consisted of individual plates and illustrations: over 1,700 engravings, including 74 series for books. Even the path he took was unusual. Born in Nantes into a bourgeois family, Émile – who added Jean to his name in 1904 – entered the Law Faculty in 1895, then opted for literary studies. He soon came to prefer the workshops of the Académie Julian to the benches of the Sorbonne lecture theatres. The Nantes-born collector Alphonse Lotz-Brissonneau introduced him to Auguste Lepère, who taught him wood engraving techniques. Laboureur then produced a number of quasi-Expressionist works, like his Self Portrait of 1896, evoking Munch's of the previous year. He took inspiration from Nabi painters Bonnard, Vuillard and Vallotton,



Jean-Émile Laboureur (1877-1943), "La Marchande de violettes", 1914, etching, proof on antique laid paper, 27.2 x 22.4 cm. Estimate €1,000/1,200 with two preparatory drawings in lead pencil.

USEFUL INFO

Where ? Paris-Drouot-Salle 4

When ? 12 October

Who ? Ader auction house

How much ? €180,00/200,000

See the catalogue : www.gazette-drouot.com

whose wood engravings were similar to his own, and also worked with Toulouse-Lautrec, who pointed him towards lithography. These various techniques enabled him to try out different modes of expression. In 1897 alone, his black and white wood engravings were in the Nabi vein, his coloured engravings had a Post-Impressionist feel, his etchings followed on in the Impressionist tradition – as witness "Maisons au bord de la Bièvre", reproducing the nuances of watercolour – while his dry-points were suited to a Symbolist style.



"L'Arrosoir (le père de l'artiste)" 1903. Oil on cardboard, 32 x 49.5cm. Estimate: €2,000/3,000.

He chose lithography for its wide variety of greys, using it for one of his first book illustrations, the plate "Trois Fiancées de porcelaine" for the poem "Le Pèlerinage de Sainte-Anne" published in Saint-Pol Roux's anthology "Les Reposeurs de la Procession" (1893). The paintings of this period evoke both the intimate art of Vuillard and the landscapes of Henri Martin, like this painting of "L'Arrosoir" (see photo). After his military service, he took up university studies again, and frequently visited Germany to increase his knowledge of the great Renaissance engravers. In 1903, he moved to the United States: a decision that greatly furthered the development of his style, with line very much to the forefront, as can be seen in the series "Ten Etchings from Pittsburgh" (1905), "In the Pittsburgh Mills" (1906), views of New York with skyscrapers under construction, and views of Broadway, stores and scenes from real life. Laboureur returned to Europe in 1908, settled in London, and then after winning a travel scholarship,

set off for Greece and Turkey. Once more settled in Paris, he resumed relations with Marie Laurencin, to whom he taught engraving, and with Apollinaire, who introduced him to the Cubist artists. He then simplified his line to suggest space, volume and movement. His sophisticated, elegant, decidedly witty art greatly appealed to audiences, with plates such as "Le Bar du commerce", "L'Entomologiste" and "La Marchande de violettes" (see photo). After he was called up in the First World War, his engravings featured life at the front line and foreign troops, particularly American soldiers, for whom he acted as an interpreter. The interwar years were prolific, when he founded the independent group of painters/engravers in 1923, appeared in several sections of the 1937 world fair, illustrated some 70 books, produced many individual plates and organised a number of exhibitions. He eventually fell ill and retired to his house at Pénestin in his beloved Morbihan, where he died in 1943.

Anne Foster

UPCOMING

Inheriting the **19th** century

For the Fabiuses, art is a family business: a passion handed down from father to son. For over 100 years, their name has been associated with the glories of the 19th century, especially the beauty of Romantic sculpture.



Exceptional pair of Medici vases, second size, in hard paste Sèvres porcelain, one dated 1811, painted and signed by Jean-François Robert, one with polychrome decoration on a tortoiseshell background of the Emperor in the hills of Bellevue and Meudon, the other with the Emperor and Marie-Louise in a carriage in front of the Château de Saint-Cloud, h. 66 cm. Estimate: €500,000 / 800,000.

For all lovers of 19th century art – a period of undeniably eclectic taste – the Galerie Fabius Frères became an essential venue, with an international name acquired over the years due to the quality of its pieces. "Le Prince impérial et son chien Néro" (The Imperial Prince with his dog Nero) now in the Musée d'Orsay, the "Madeleine Pénitente" (Penitent Magdalene) by Georges de la Tour at the Washington National Gallery of Art, and "Napoléon III" by Carpeaux at the New York Metropolitan Museum all went through the Boulevard Haussmann. After François Fabius died in 2006, the gallery was run by his wife, Armelle, who decided to end the adventure by selling its contents, which can be truly seen as a great collection: "The Fabiuses like to keep things as much as they like to sell them: the paradox of antique dealers", she says in her introduction to the sale catalogue, a catalogue in the guise of a will, to ensure that the family name lives on. So we will be following the results of the 400 or so lots with interest. Major institutions will certainly be lining up, as there are many pieces of museum quality, like this delicious couple, "Daphnis et Chloé" (Daphnis and Chloe), by Jean-Baptiste Carpeaux – the gallery's star sculptor alongside Barye. The marble was designed for Bath House in Piccadilly, the private mansion of Alexander Hugh Baring, 4th Baron Ashburton, as a companion piece – if you please – to Canova's celebrated "L'Amour et Psyché" (Cupid and Psyche). Other stars include this pair of Medici vases from the Sèvres factory, delivered in February 1812 by the order of the Emperor Napoleon to his brother Jérôme, King of Westphalia. They subsequently joined the collections of Prince Demidov, dispersed in Florence in 1880. They show scenes of the imperial couple at leisure painted by Jean-François Robert: Napoleon in the hills of Bellevue and Meudon,



Jean-Baptiste Carpeaux (1827-1875),
"Daphnis et Chloé" (Daphnis and Chloé),
marble signed and dated 1874, h. 140 cm.
Estimate: €1-1.5M.

Antoine-Louis Barye (1795-1875), "Éléphant" (Charging Elephant), 1832, bronze with brown patina on an antique green marble base, 25 x 29.3 x 15.3cm.
Estimate: €300,000/500,000.



and the couple in a carriage in front of the Château de Saint-Cloud. These vases are appealing both for their technical achievements and as historical treasures. Apart from the numerous sculptures by Carpeaux, some 70 lots all in all, connoisseurs will appreciate the collection of works by Antoine-Louis Barye, one of the gallery's star artists as noted previously. As well as "Lion dévorant une biche" (Lion devouring a deer), "Thésée combattant le minotaure" (Theseus and the Minotaur) and "Crocodile dévorant une antilope" (Crocodile devouring an ante-

lope), the 84 lots representing the artist also feature two remarkable bronzes: the chef-modèle of the "Éléphant écrasant un tigre" (Elephant Crushing a Tiger), and the "Éléphant" (Charging Elephant) from the former collection of the Duc d'Orléans. As the catalogue informs us, this unique piece was made for the second son of Louis Philippe. Although cast by Jean-Honoré Gonon, it never went into production... Meanwhile Jean Béraud's "A la salle Graffard" dominates the painting section. Located in the Boulevard Ménilmontant, this former ballroom was used for political gatherings, and here the artist turns reporter in a naturalistic vein with a touch of the pompous. It is a pleasing thought to imagine a future confrontation with the famous "Salle de rédaction du Journal des débats" (The Newsroom of the Journal des Débats) in the Musée d'Orsay. Lastly, the "Fabius collection" inventory would not be complete without mentioning Maurice Marinot's glass work. The artist, who was also a painter, explored every possible glass technique, including metal powders, coloured enamels and gold bubble inclusion decoration. So it will be hard to choose between the thirty-odd pieces on offer: genuine glass jewels costing between €5,000 and 20,000. Total enchantment...

Stéphanie Perris-Delmas

USEFUL INFO

Where ?	Paris
When ?	26 and 27 October
Who ?	Sotheby's auction in partnership with Piasa auction house
How much ?	€10M

A close-up photograph of a wooden table, likely a side table or console table. The table has a curved top and is made of dark wood. It features brass inlay along the edges of the top and the apron. The legs are also made of wood and have brass caps at the bottom. The background is white.

AUCTION RESULTS

FIND AUCTION RESULTS ON THE INTERNET

W

RESULTS

Koranic pages go sky-high

Presented as the jewels of this inaugural sale, a number of Koranic folios garnered the lion's share with over €1.4M. Proposed "as they are", they illustrate the development of writings from the Umayyade dynasty up to the peak of the Abbasid rule, between the second half of the 7th century and the end of the 10th. Keenly fought for in the auction room and via several telephones, most of the pages greatly exceeded their estimates, despite a number of tears and burn marks on the edges. Highly coveted, they were finally sold to a wealthy collector from the Middle East. They were reunited in the Twenties, being found by chance in the attic of a Parisian antique dealer! This exceptional and unusually consistent collection was drafted in the Medina and Mecca region in Saudi Arabia, and reveals the wide range of calligraphic styles that existed then. The six folios are calligraphed in hijāzī script, considered as illustrating the holiest period of Islam, and stand out for the text, emphasised with marks at the end of the verses and points traced in sepia ink. It was hoped that they would raise €10,000, but in fact they pulverised the estimates.

USEFUL INFO

Where ?	Rennes
When ?	19 September
Who ?	Rennes Enchères auction house. Mrs David
How much ?	€1.4M

They were immediately followed by the €564,000 fetched by a collection of thirty-six folios, also in hijāzī script. These were drawn up in two books at the beginning of the 8th century, and are unusual in that they contain several spelling mistakes. €87,600 then went to two Koranic folios on parchment. Dating from the 8th century, these were drafted in brown Kufic script enhanced with vocalisations in red ink. **Chantal Humbert**



€684,000 Six fragmentary folios of a dispersed Koran in hijāzī script on vellum, vertical format, Arabia, probably Medina, mid-7th/early 8th century, 19.5 x 27.6 cm.

RESULTS

The English-loving **Weisweiler**

With a total profit nearing the million euro mark, this sale was a great success, notably thanks to a purchase made by the Musée de Versailles of a pair of Louis XVI bronze gilt wall lights attributed to Louis-Gabriel Feloix (€52,500). As for the table here, the star of the show, don't bother searching for another model in the collection of Adam Weisweiler's listed works, as it is currently the only one of its kind! However, it belongs to a well-known typology in English-speaking countries, with the gate-leg model that appeared during the 16th century ("table anglaise" in French). The Anglomania that was abundant in the second half of the Age of Enlightenment ensured that this type of table was relatively popular in France. The three great masters of English design, Thomas Chippendale, Thomas Sheraton and George Heppelwhite, owed their reputations more to their publications than their furniture – so no pieces can be attributed to Heppelwhite! In 1754, Chippendale



published the first collection of plates specifically dedicated to furniture, "The Gentleman and Cabinet-Maker's Director". Adam Weisweiler was undoubtedly aware of this type of work. He was also in tune with British taste, since the marchand mercier Dominique Daguerre, with whom he worked, opened a branch in London - and furthermore, his most prestigious clients included the Prince of Wales, the future George IV of England, for whom he provided the furniture for his residence at Carlton House. This connection brought considerable recognition for the cabinet-maker's designs. The table here could well have been commissioned by Daguerre. We know that in 1779 he provided "a mahogany table with two top flaps which fold down" to the Comte d'Artois. An "English table" for a Frenchman! Sylvain Alliod

USEFUL INFO

Where ?	Paris - Drouot, rooms 5-6
When ?	21 September
Who ?	Europ Auction house. Mme Lemonnier

See the catalogue : www.gazette-drouot.com

RESULTS

The abbey palace of **Royaumont**

The awakening of an abbey palace, that of Royaumont, took the form of a three-day sale with an overall result of €7,562,300. 99% of the lots found takers and estimates were doubled. Nestling in a perfect lawn, this palace with its rich history had preserved the memory of a refined and comfortable lifestyle: that of the Fould-Springer family, who bought the noble pile in 1923. Left empty for some thirty years, it now proposed its entire contents to art lovers. At €601,000, the low estimate was respected for a mid-Consulate period table attributed to Pierre-Philippe Thomire. In chased patinated gilt bronze with a pink granite top, this has a base formed of winged one-legged sphinxes joined by an X-shaped crossbars, and an apron decorated with a mask of Apollo and a frieze of winged sea horses. It used to adorn the main hallway of the abbey palace, and on it stood a Chinese deer in bronze forming a perfume burner from the Qing period of the 18th/19th centuries, which went for €180,000 after a

high estimate of €8,000. Before leaving the hallway, we might just mention the €265,000 fetched by a set of four Empire candelabra in chased patinated gilt bronze. These have an unusual model, each one featuring a Vestal Virgin standing on a sea-green base holding an urn, and bearing a bouquet of 12 leafy candle holders on her head. The main drawing room was lit up, for the sum of €205,000 (quadrupling its estimate) by a spectacular early 20th century Baroque chandelier. Made of gilt metal, this features 36 candle holders, crystal and smoked glass pendants and strings of amethyst glass beads. This bid was repeated for a Louis XVI "meuble d'appui" incorporating a number of Louis XIV panels. Its uprights, with horn counterpart Boulle marquetry, fit snugly around marquetry panels in box, holly, yew and ebony attributed to Pierre Gole. The door with its rich decoration of birds around a fountain reveals six drawers in four rows, themselves concealing six other secret drawers. Bids for a set of eight "à la reine" flat-backed Louis XVI armchairs stamped by Martin Julien went up to €121,000. These are in moulded wood painted grey, with fluted, tapered, cabled legs joined by an H-shaped stretcher.

The Baumhauer stamp

However, the "Chambre aux Arabesques" provided the chairs most fought over by bidders, with €301,000 going to a pair of armchairs with Transition period frames stamped by Jean-Jacques Pothier. These rubbed shoulders with a lavish Louis XVI "meuble d'appui" stamped by Joseph or Garspard Joseph Baumhauer, which fetched €373,000. A tribute to the Grand Siècle, this is in ebony veneering and Carte tortoiseshell Boulle

USEFUL INFO

Where ?	Avenue Matignon
When ?	19 to 21 September
Who ?	Christie's France auction house
How much ?	€7,562,300

HD

€601,000 A Consulate period ormolu and patinated bronze centre table, attributed to Pierre-Philippe Thomire, late 18th/early 19th century, 90 x 137 x 77 cm.



marquetry with brass, pewter and ebony in counterpart, enhanced with rich gilt bronze ornamentation including faun masks at the corners. It opens with a drawer and two doors, the latter and the sides being made of re-used Louis XIV panels. Paintings were largely dominated by the €277,000 – double the estimate – fetched by an 1851 oil on panel by Barend Cornelis Koekkoek of a "Wooded landscape with a castle". This painter was

considered the father of Dutch Romantic landscapes. We end with the pre-emption, exercised at €58,600 by the Musée National de la Malmaison, for a plaster sculpture from around 1810-1815 attributed to François-Joseph Bosio, "L'Amour lançant ses traits". This statue, painted to imitate bronze, was exhibited at the Salon of 1808. The model fascinated Josephine, who commissioned a copy in marble.

Sylvain Alliod



€373,000 A Louis XVI ormolu-mounted tortoiseshell, brass, pewter and ebony Boulle marquetry commode stamped by Joseph Baumhauer. Last quarter, 18th century, 90,5, 113,5 x 51,5 cm

RESULTS

Bulgari **Diamond**

In association with a Swiss auction house, this sale on the shores of Lake Geneva was a real first. It ended in a sizeable result: a total profit of CHF3.10M, costs included, with 80% of the lots sold in terms of numbers and 130% in value! In addition, each organiser achieved new records for a sale of this type. A cut diamond (21.83 ct, J, VVS2) set in a ring by Bulgari went for CHF679,900: almost double its initial estimate, making it the best sale of the session. Equally good prices were achieved (CHF203,200 and CHF190,000) for two other diamonds also set in rings: a diamond of 5.96 ct (E, VVS2), and an emerald cut stone (5.04 ct, G, VVS2) set in a circle of diamonds. With coloured stones, a Tanzanian oval ruby (10.24 ct) went for CHF184,100, while another ruby (7.06 ct), apparently from Mozambique, fetched CHF115,570, and a sapphire (cushion cut, 4.01 ct) from Kashmir garnered CHF105,410, narrowly beating an adjustable diamond and sapphire clip on a platinum bracelet at CHF104,140. With



692,150 FCH Cut diamond (21.83 ct, J, VVS2) set in a ring by Bulgari.

USEFUL INFO

Where ?	Montreux (Switzerland)
When ?	11 September
Who ?	Millon & Associés auction house, Alps Arts Auction. Mme Bauer-Petiet
How much ?	CHF 3,100,000 incl. tax

CHF69,215, you could choose between a marquise cut diamond (2.98 ct, D, VVS2), a 26.66 ct tanzanite, or a bracelet from around 1970 inlaid with diamonds by Gérard. We finish with the soaring heights reached by three clips in bird form. One was the head of a falcon set with sapphires and diamonds by Chaumet (CHF6,985), while two others flew the Cartier nest: a duck in tiger's eye and gold from around 1960 (CHF6,350) and a charming sparrow in French colours (set with sapphires, diamonds and rubies), which finally had its wings clipped at CHF24,130.

Xavier Narbait

SUNDAY 9 OCTOBER AT 14H30

SALE CATALOGUE ALSO ONLINE AT DROUOTLIVE.COM



220 ◀ Dutch school around 1600, follower of Jan VAN SCOREL.
Le Christ aux outrages avec saint Laurent. Panel, 38 x 27 cm



235 ▶ French school around 1570.
Portrait of jeune femme aux perles. Panel, 23.5 x 18 cm

From a collection of 50 old painting



229 ▲ Flemish school from the end of the 16th Century. *Les noces de Thétis et Pelée.* Cuivre. 24 x 33 cm

Exhibition:
Musée de Cassel «sensualité et volupté» 2010-2011,
page 96 reproduced like Hans SADELER (1550-1600)

DROUOT LIVE

Ceramics from the 18th and 19th Century including: LILLE, PARIS, ITALIE, JOURNAL...

The Far-East from the 16th to the 19th Century including: BOUDDHAS, BUREAU, CABINETS, PARAVENT, POTICHES, PORCELAINES, VASES...

Chandeliers from the 19th Century

Sculptures by or based on: BARYE (3), CHIPARUS, DALOU (2), FRÉMIET (2), LENORDEZ, MÈNE (5), PRADIER (2)...

Haute-Epoque including: COFFRETS, CRUCIFIX, DRESSOIR, MIROIRS, SCULPTURES...

Expert: Laurence FLIGNY,

24 rue de Montessuy, 75007 Paris

Tél./Fax : 01 45 48 53 65

Old painting from the 16th to the 18th Century, by or attributed to:

ASSTEYN, DE VOS, DROOCHSLOOT, GILLEMANS, JUVENEL, RUK, SAVERY, TOORENVIET, VONCK...

Expert: René MILLET

4 rue de Miromesnil, 75008 Paris

Tél. : 01 44 51 05 90 - Fax : 01 44 51 05 91

Modern painting from the 19th and 20th Century including: FORAIN,

FOWLER (3), GRAU SALA, HARPIGNIES, LANSKOY, LEBOURG, PESKÉ, SCHAAN, RÖTIG, THOMPSON, VIDAL...

Expert: Marc OTTAVI

12 rue Rossini, 75009 Paris

Tél. : 01 42 46 41 91 - Fax : 01 42 46 41 68

Objets d'art from the 17th to the 19th Century including: BRACKETS,

WOODWORK, CANDELABRAS, CARTEL-CLOCKS, ANDIRONS, MIRRORS, PENDULUM CLOCKS...

Furniture from the 18th and 19th Century stamped by: BARA, BOUDIN,

JACOB, LIPPMANN, MARIETTE, ROUSSEL, VASSOU...

Expert: Guillaume DILLÉE

37 rue Vaneau, 75007 Paris

Tél. : 01 53 30 87 00 - Fax : 01 44 51 77 12

Carpets and tapestries including: AUBUSSON, FLANDRES, ORIENT...

Expert: Jean-Louis MOURIER

14 le Hardroit, 77320 Jouy-sur-Morin

Tél./Fax : 01 64 20 12 31

HÔTEL DES VENTES DE LA VALLÉE DE MONTMORENCY

VALÉRIE RÉGIS

Auctioneer

TUESDAY 11 OCTOBER 2011 AT 14 H

Après successions et à divers

PAINTING - FURNITURE OBJETS D'ART - CHINESE ART

**Statuette
of a young woman**
in pale lilac jade,
H : 15 cm.



**Jean NONOTTE
(18th-19th Century)**

"Portrait présumé du Prince
Galitzine", oil on canvas
(recanvasé) indicated "pinx 1746
Nonotte" in the top left. Wooden
frame from the period of Louis XV,
H : 80.5 cm – L : 65 cm.



**Johannes Antonius CANTA
(1816-1888) Rotterdam**

"Le jeu de quilles ou après-midi
en famille", oil on panel, signed in the
bottom left, H : 65 cm - L : 80 cm.



André LANSKOY (1902-1976)

"Composition violine", oil on canvas
signed in the bottom right hand corner,
H : 100 cm, L : 50 cm.



A Pair of Corner Cabinets

in blackened wood, decorated
with "chinese" birds and
flowers in a garden in copal
varnish, each side is a cur-
ved shape, plates of grey
Saint-Anne marble from
the Louis XV period (acc.
and mq), H : 89 cm
L : 61 cm – Corner : 45 cm.
Chinese vase from the end
of the 19th Century glazed
in white and blue
porcelain (acc.) H : 49 cm.

PUBLIC EXHIBITIONS : Saturday 8 and Monday 10 October from 10 h to 18 h

www.valerieregis.fr et interencheres.com

HÔTEL DES VENTES DE LA VALLÉE DE MONTMORENCY - 77 rue Cauchoix - 95170 Deuil-la-Barre - **Parking** - Tél 01 34 05 00 77 - fax 01 34 12 70 27
hoteldesventes@valerieregis.fr - Agrément 2007-627

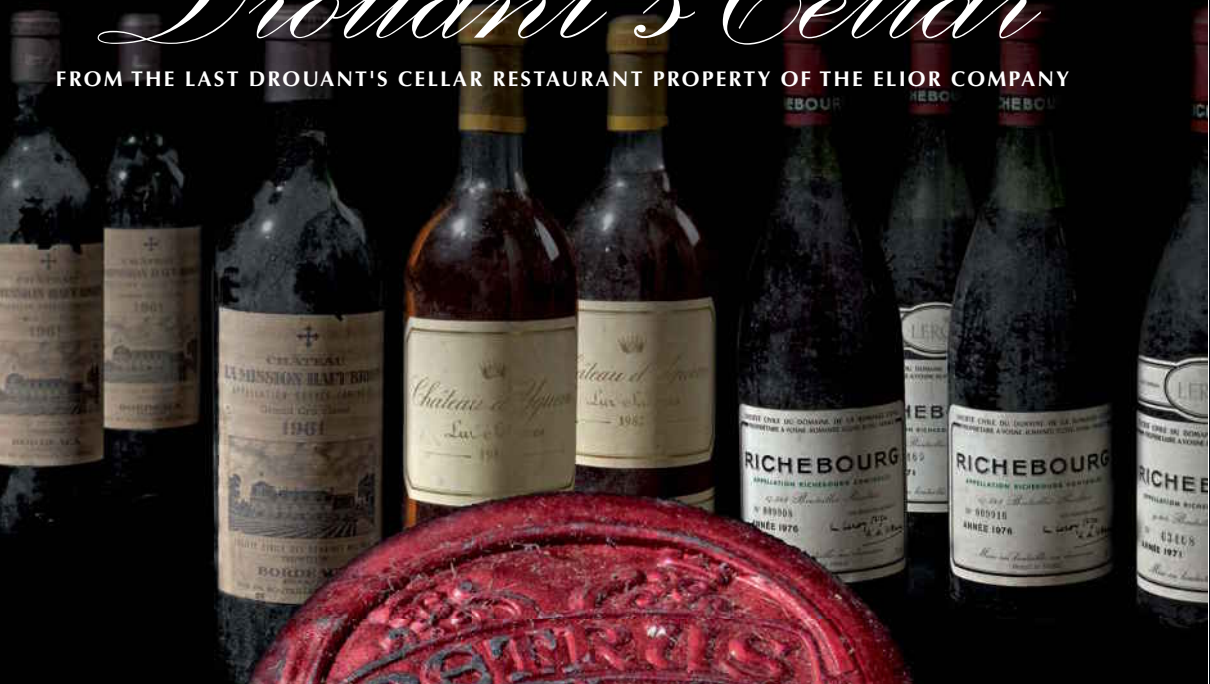
FRAYSSE & ASSOCIÉS

Fine Art Auctioneer

FINE WINES

Drouant's Cellar

FROM THE LAST DROUANT'S CELLAR RESTAURANT PROPERTY OF THE ELIOR COMPANY



KRUG, DOM RUINART, VEUVE-CLICQUOT, BOLLINGER, WILLIAM DEUTZ, RÖEDERER ...

ROMANÉE-CONTI, LA TÂCHE, RICHEBOURG, ECHEZEAUX, GRANDS-ECHEZEAUX ...

AILE D'ARGENT, PAVILLON BLANC, CHÂTEAU D'YQUEM, SUDUIRAUT, RIEUSSEC ...

PETRUS (1978, 1981, 1988) AUSONE (1953, 1981, 1986, 1988), CHEVAL-BLANC (1928, 1934, 1955, 1983, 1988),

LATOUR (1934, 1956, 1986, 1988), LAFITE-ROTHSCHILD (1928, 1949, 1955, 1964, 1967, 1983, 1985, 1986, 1988),

MARGAUX (1945, 1955, 1966, 1969, 1982, 1988), MOUTON-ROTHSCHILD (1981, 1983, 1988, 1991),

HAUT-BRION (1928, 1955), LA MISSION-HAUT-BRION (1961) ...

Expert : Mr de CLOUET - Tel. : +33 6 15 67 03 73

OCTOBER 12th, 2011 • PARIS • DROUOT MONTAIGNE

16, rue de la Banque · 75002 PARIS · FRANCE · Tél. : +33 1 53 45 92 10 · Fax : +33 1 53 45 92 19
contact@fraysse.net · www.fraysse.net

Société de Ventes Volontaires - FRAYSSE & ASSOCIÉS SARL · Agrément n° 2002-035

FRAYSSE & ASSOCIÉS

Fine Art Auctioneer



Dom ROBERT • GROMAIRE • ILHE • LURCAT • MAINGONNAT • PRASSINOS • SAINT-SAËNS • SAUTOUR-GAILLARD • WOGENSKY

27 AUBUSSON TAPESTRIES
from a french gentleman private collection
OCTOBER 19th, 2011 • PARIS • HÔTEL DROUOT

16, rue de la Banque • 75002 PARIS • FRANCE • Tél. : +33 1 53 45 92 10 • Fax : +33 1 53 45 92 19
contact@fraysse.net • www.fraysse.net

Société de Ventes Volontaires - FRAYSSE & ASSOCIÉS SARL • Agrément n° 2002-035

SVV
**JEAN EMMANUEL
PRUNIER**

28, rue Pierre Mendès-France
27400 Louviers - France

Tél. 02 32 40 22 30

Fax 02 32 25 15 05

jeprunier@prunierauction.com

ONLINE CATALOGUE

<http://www.prunierauction.com>

PUBLIC EXHIBITIONS

**Saturday 15 October from 10h to 12h
and from 14h to 18h**

Sunday 16 October from 10h to 12h

Authorisation n° 2002-176 - Fees: 23.92%

Catalogue upon request: 5 euros

**SUNDAY
16 October 2011
LOUVIERS, 14H**

Virgin, polychrome wood.
Normandy, around 1320.
Old Jacqueline collection.
Estimate: €10,000



DE BAECQUE

ETIENNE DE BAECQUE GÉRALDINE D'OUINCE

Saturday 15 October 2011 at 14h30

Auction room: 70, rue Vendome 69006 Lyon

Collection R. and various amateurs CONTEMPORARY ART – PHOTOGRAPHY – DESIGN

PAINTINGS – SCULPTURES

ALIBAU-ALVAREZ-AMARGER-ARMAN-ARTIAS-ASCAIN-ATILA-AUBANEL-AVOSCAN-AVRIL-BAJ-BALATA ET JULLIEN-BASQUIAT-BATAIL-BENRATH-BEZOMBES-BLANC ET DEMILLY-BOUDERBALA-BOURRAT-BREUCQ-BROUTIN-BURAGLIO-BYZANTIOS-CABALLERO-CANE-CHAISSAC-CHASSE POT-CHEVALIER-CLERC-COGNET-CONROY-CORBEX-COX-CURTAY-DARNAUD-DEBRE-DEREUX-DEVAUX-DIAKONOFF-DITTBORN-DUCATE-DUMONTEIL-DURAN-DURANS-DURIER-DUVILLIER-EIGENHEER-FAY-FRASNAY-GASTAUD-GAUTHIER-GEORGEIN-GHEZ-GIARD-GILIOLI-GIORDA-GIRARDIN-GOETZ-GOHELLE-GONTARD-GOTTEM-GRANDJEAN-GRUN-GUTTUSO-HACHETTE-HARING-HELION-HICKS-ISOU-JACQUEMON-JAGUER-JAN-JEANCLOS-JOLY-KALFAS-KLAUS K-KOCH-LABARTHE-LAMELOISE-LAN-BAR-LANSKOY-LAPICQUE-LE GROUMELLE-LEVIN-LE YAOUANG-LICIA-LOVATO-MACEDO-MANESSIER-MATTA-MATTHEWS-MESNAGER-MESSAGIER-MILLER-MONORY-MONTHEILLET-MONTOLIO-MORTENSEN-MORTIER-NABILI-NEBEL-OZENDA-PAJEVIC-PARMIGGIANI-PARODI-PASTOR-PEIZERAT-PESSIN-PIAUBERT-PIGNON-PINONCELLI-PONCET-DUQUAIRE-POUMEYROL-PRASSINOS-QUENTIN-RAGUENES-RAINE-RAYNAUD-RED GROOMS-RIVEMALE-ROTELLA-ROUGEMONT-RUSTIN-SABATIER-SAINT-PHALLE-SANCHEZ-SATIE-SCHERER-SCHNABEL-SEGUIN-SEROR-SIPTROTT-SPEEDY GRAPHITO-SUSAN-SZENES-TABOADA-TAFIERO-THEIMER-THIBAUT-THYRARD-TOBEY-TROUVE-TSYZBLAT-VALABREGUE-VANDEL-VANSIER-VAN VELDE-VASARELY-VEIMBERG-VELICKOVIC-WARHOL-WINDORF-ZHAO BANDI

DESIGN

BERCHICCI-BERTHIER-BORSANI-BOTTA-CAPRON-DELUCCHI-DUCAROY-EAMS-EROT-ET DAMON-GECCHELIN-GUARICHE-HICKS-MIES-VAN DER ROHE-MORELLET-MOURGUE-NIEMEYER-PARISI&MIM-SAAFINEN-SABBATINI-SARFATI-SOTTASS-STACY DUKES-TURA-VANDEL-VIGNELLI-WEST

Jean-Michel BASQUIAT (1960-1988)
Untitled (P.U.) – Pastel and paint on paper
H. 43.5 L. 35.5 cm.

Number of the Annina Nosei Gallery on the back : ANG 5241

Provenance: Acquired by the current owner
at Annina Nosei Gallery in 1988.



Full Catalogue €10 or on www.edebaecque.fr

Exhibitions: Thursday 13 October from 14h to 18h/ Friday 14 October from 9h to 12h and from 14h to 19h/
Saturday 15 October from 9h to 12h.

Information: Muriel Le Payen - Tél: +33(0)4 72 16 29 44 - Expert CNES: Olivier Houg - Tél: +33 (0)6 07 38 28 35

LYON

70, rue Vendôme 69006 Lyon
Tél : + 33 4 72 16 29 44
Fax : + 33 4 72 16 29 45 - contact@edebaecque.fr - www.edebaecque.fr

PARIS

1, rue de la Grange Batelière 75009 Paris
Tél : + 33 1 42 46 52 02

Christophe JORON-DEREM

Commissaire-Priseur

CHÂTEAU DE LA PETITE MALMAISON SUNDAY 16 OCTOBER 2011 AT 14H30

229 BIS AVENUE NAPOLEON, 92500 RUEIL MALMAISON



Catalogue on request

Christophe JORON-DEREM Authorisation number : 2002-401

46, rue Sainte-Anne 75002 PARIS - Tél : +33 1 40 20 02 82 - Fax : +33 1 40 20 01 48

Public exhibitions on the site of the Château:

Saturday 8 and Sunday 9 October, from 11h to 18h

Friday 14 and Saturday 14 October, from 11h to 18h - Sunday 16 October, from 11h to 12h

Telephone number during the exhibition and the auction : +33 677 63 33 35

Information upon request : contact@joron-derem.fr

The lots presented in this auction do not come from the Château de La Petite Malmaison

Online catalogue on the internet : www.joron-derem.fr - www.drouot.com





78100 **SAINT-GERMAIN-EN-LAYE** 13, RUE THIERS
Tél. : 01 39 73 95 64 - E-mail : contact@sgl-encheres.com - Fax : 01 39 73 03 14



SUNDAY 16 OCTOBER AT 14H30 - 9, rue des Arcades

FURNITURE - OBJETS D'ART - PAINTINGS - SCULPTURES



Maurice UTRILLO (1883-1955)

**CERLE CATHOLIQUE DU SACRÉ-CŒUR
RUE DU MONT-CENIS, MONTMARTRE.**

Around 1935-1936. Oil on cardboard.

Signed in the bottom right hand corner: Maurice, Utrillo, V.
Situating in the bottom left: Montmartre

Dimensions: 56 x 78 cm

Exhibitions:

- French paintings and Sculpture of the Nineteenth and Twentieth Centuries, O'Hana Gallery, London, 12 May-18 September 1950, lot 75.
- Artists of Fame and Promise, The Leicester Galleries, London, July 1950, n°64, not shown

Bibliography:

P. Pétrides, Paris, Manufacturer. Paul Pétrides, 1974, the complete works of Maurice Utrillo, volume V, n° 2773, shown N.B.

History:

- Previous collection of the Pétrides gallery, Paris
- M. Cowan, London
- Morton Oliphant, Liverpool
- O'Hana Gallery, London

PAINTINGS notably by: AGOSTINI - AMBROGIANI - AUGUSTE - G. BARBIER - BOSCO (7) - CAVAILLES - CHAGALL - DELPY - ERTE - GALIANY - GARNERAY - GENIN - GERBAUD - GRITCHENKO - GUILBERT - JOUVE - LUCE - MASCART - MOULY - PAILES - PIGNON - TROUILLEBERT - VAN TUERENHOUT - DE ZAMORA (6).
GLASSWARE by: ARGY-ROUSSEAU - DAUM. **SCULPTURES** notably by: BARYE - CLESINGER - ESSAÏAN - GODCHAUX - JOIRE - MEISSONIER - MENE - MEUNIER - PAUTROT - PRADIER - SANDOZ - SEYESSÉS



STEINLEN, POSTER IN COLOUR.
136 x 99 cm. From a collection of old posters to be restored, by Cheret-Grasset-Willet-Dufau-Sinet



1st PRIZE AT KAZAGNE HORSESHOW:
Silver and silver gilt. St-Petersburg, 1859, Height: 27 cm



ERTE (Romain of TIRTOFF)
of 7 pieces. AUTUMN. Original print. Signature proof of the artist. 64 x 49 cm (stamp of succession on the back)



GODCHAUX. THE HORSE RIDER.
Bronze. Cast iron signed by Susse Frères. Length: 25 cm

Public Exhibitions:
saturday 15 from 10h-18h and
sunday 16 from 10h-12h

www.sgl-encheres.com
www.interencheres.com

Catalogue
on demand at
the auction house

**Schmitz
Laurent**

DROUOT.COM



1



2



3



1. MOÏSE KISLING
L'ARLESIENNE, 1952
Oil on canvas, 101 x 73 cm
Est.: € 80,000 – 120,000

2. MARIE VOROBIEFF known as MAREVNA,
MARIKA BATHING, 1933
Oil on canvas, 65 x 54 cm
Est.: € 50,000 – 60,000

3. LÉON INDENBAUM
MATERNITY, 1917
Carved oak panel, 146,50 x 27 x 2 cm
Est.: € 65,000 – 80,000

SCHOOL OF PARIS (1905 – 1939)

7 SCULPTURES BY LÉON INDENBAUM, FROM THE ARTIST'S WORKSHOP

WEDNESDAY 12TH OCTOBER 2011 – 2:30PM

HÔTEL MARCEL DASSAULT • 7, ROND-POINT DES CHAMPS-ÉLYSÉES • PARIS, FRANCE

ABERDAM • ADLEN • ANTCHER BLOND • CARP • CHAGALL
CHAPIRO • CYTRINOVITCH • CZOBEL • DOBRINSKY • EBICHE
ELESZKIEVICZ • EPSTEIN • FASINI • FEDER • GARBELL
GARFINKIEL • GLATZER • GOLDKORN • GOTKO • GOTTLIEB
GRABOWSKI • GRUNSWIEGH • HAYDEN • HIRSZENBERG
HOSIASSON • INDENBAUM • JACOB • KANELBA • KARS • KIKOINE
KISLING • KRAEMER • KREMEGNE • LANDAU • LUBITCH
MANE-KATZ • MAREVNA • MENDJIZKY • MENKES • MERKEL
MICHONZE • MINTCHINE • MONDZAIN • NAIDITCH • PAILES
PANN • PASCIN • PIKELNY • PRAX • PRESSMANE • RYBACK
SCHRETER • ASEGAL • STERLING • STERNBERG • VOLOVICK
WEINGART • WEISSBERG • WOLMARK • ZADKINE • ZARFIN

Preview:

From Friday 7th to Monday 10th October,
11am – 7pm

Expert:

Nadine Nieszawer
+ 33 (0)1 42 99 16 25
nnieszawer@artcurial.com

Contact:

Florent Wanecq
+ 33 (0)1 42 99 20 63
fwanecq@artcurial.com

ARTCURIAL

BRIEST - POULAIN - F. TAJAN

Hôtel Marcel Dassault
7, Rond-Point des Champs-Élysées 75008 PARIS
Tél.: +33 (0)1 42 99 20 20 | Fax: +33 (0)1 42 99 20 21
contact@artcurial.com | www.artcurial.com

Agrément CVV
du 25/10/2001

IAO



1



2



3



4



5



6



7



8



9



10



11



1. S. E. Waller
Johnny of Braidslee
2. Attr. to A. Callet
Étude d'une tête de femme
3. Workshop of H. van
Balen & J. Brueghel II
Allégorie des cinq sens

4. Italian Sch. 18th C.
Gentilshommes sur un
marché
5. A. Zo
Composition à la théière
6. Italian Sch. 17th C.
Étude de tête couronnée
de lauriers

7. Florentine Sch. 16th C.
Sainte famille avec Saint
Jean-baptiste
8. P.-Ch. Chocarne-
Moreau
Ramoneur et marmiton

9. R.-X. Prinnet
Jeune fille en robe
de nuit
from an important set of
36 drawings
held by the artist's family

10. G. Righetti
Trois grandes antilopes
Cast udb

11. Nadar
Portrait-charge
de Xavier de Montepin
from a set of 128
caricatures for the
Panthéon-Nadar

OLD MASTER AND 19TH CENTURY PAINTINGS AND DRAWINGS

MONDAY 10TH OCTOBER 2011 – 2PM

HÔTEL DROUOT • ROOM 1

Preview:

Saturday 8th October, 11am – 6pm

Monday 10th October, 11am – 12:30am

Phone number during the exhibition:

+33 (0) 1 48 00 20 01

Inquiries:

Matthieu Fournier

+ 33 (0)1 42 99 20 26

mfournier@artcurial.com

ARTCURIAL

BRIEST - POULAIN - F. TAJAN

Hôtel Marcel Dassault

7, Rond-Point des Champs-Élysées 75008 PARIS

Tél. : +33 (0) 1 42 99 20 20 | Fax : +33 (0) 1 42 99 20 21

contact@artcurial.com | www.artcurial.com

Agrément CVV

du 25/10/2001

IAO



Original Otto Four-Stroke Engine, 1895
World's first combustion engine, by Nicolaus August Otto, which motorized the world from Cologne. – Power 1 HP at 250 rpm. Fuel: Petrol. Weight: 490 kg. Size: 69 x 24 x 58 in. – **Perfect working condition!** – Estimate: Euro 20,000 – 30,000 / US\$ 25,000 – 40,000



»The Miniature Pocket Typewriter, 1897
English index typewriter 'Polyglotte'. With original box. – **A giant rarity!** – Estimate: Euro 4,000 – 5,000 / US\$ 6,000 – 7,000



Bidloo, Govard (1649 – 1713). Anatomia Humani Corporis, Centum & Quinque Tabulis, Per Artificiosiss G. De Lairese ad vivum delineatis, Amsterdam, 1685. – First edition of this unique large-scale anatomical atlas. With all its magnificent engravings: 105 original plates in full size: 35 x 56 cm (13 3/4 x 22 in.) – Estimate: Euro 10,000 – 20,000 / US\$ 15,000 – 30,000



Geissler Tubes with Motors, c. 1910
Physical demonstration models. – Estimate: Euro 300 – 500 / US\$ 400 – 700 each



»Gebr. Bing« (Gauge I), c. 1925
With tender and 2 wagons (no. 17.894/1 and 17.794/1). Manufactured by Bing and distributed in England by Bassett-Lowke (LowKo). – Length: 23 1/2 in. – Estimate: Euro 4,000 – 6,000 / US\$ 6,000 – 8,000

Early Solar Microscope, c. 1750
Probably John Cuff, London. – Plate: 9 x 10 1/2 in. – Good original condition! – Estimate: Euro 5,000 – 8,000 / US\$ 7,000 – 11,000

Reflecting Telescope by »George Sterrop, London, 1760
Signed »Sterrop London Fecit, 14 1/2 in. high. – Good working condition. – Estimate: Euro 3,500 – 4,500 / US\$ 5,000 – 6,000



Unique Spanish Doll »Palazzo«, 1903
Made in Cartagena, Spain. Richly furnished with miniature signed and dated oil paintings by various artists, art-nouveau furniture and ornate parquet floors. – **Fantastic large size: 180 x 55 x 158 cm (70 x 21 3/4 x 62 in.)**. Exceptionally attractive museum-quality exhibition piece! – **Just spectacular!** – Estimate: Euro 15,000 – 25,000 / US\$ 20,000 – 30,000



Early Skeleton Telephone Mod. AC 100 by »L. M. Ericsson«, 1890
Unrestored original condition! – A giant rarity! – Estimate: Euro 3,000 – 5,000 / US\$ 4,000 – 7,000



Copperplate Press »Euc. Brisset & Cie, Paris«, c. 1875
Cylinder width: 14 1/2 in. – From an artist's workshop in Southern France! – Estimate: Euro 4,000 – 6,000 / US\$ 6,000 – 8,000



Early Telephone with Whistle Call (1) by »L. M. Ericsson«, 1878
A giant rarity! – Estimate: Euro 6,000 – 8,000 / US\$ 8,000 – 11,000



Extremely Early Nuremberg Sample Book by »Rau & Co«, Dated 1850 (!!)
Unique catalogue of the Nuremberg toy dealer. 72 pages. Large size: 17 1/2 x 11 in. Hand-colored illustrations. An absolute rarity and a true museum piece! – Estimate: Euro 30,000 – 40,000 / US\$ 40,000 – 55,000



Double-decker Bus »Berliet Parisiens« by Pinard, Paris, c. 1905
Tin toy. 18 1/2 in. Long!! Clockwork drive. – A giant rarity! – Estimate: Euro 8,000 – 10,000 / US\$ 11,000 – 14,000



Horse Carriage by »George Brown«, c. 1870
Early American tin toy. The only known example with 2 horses! – A giant rarity! – Estimate: Euro 12,000 – 18,000 / US\$ 16,000 – 25,000



Musical Automaton »Magic Theatre« by Louis Renou, Paris, c. 1890
Coin-Operated!! The rare 26-inch model, with Jumeau size 7 head. – Estimate: Euro 15,000 – 20,000 / US\$ 21,000 – 27,000



World's First Patented Copying Press by »James Watt«, 1780
Estimate: Euro 5,000 – 8,000 / US\$ 7,000 – 11,000



Compound Steam Engine »Marklin (4158/94/10)«, 1930
Size: 550 x 550 x 480 mm (21 3/4 x 21 3/4 x 19 in.) with original cable and 3 lamps. Excellent original condition. – Estimate: Euro 9,000 – 11,000 / US\$ 12,000 – 15,000



»Marquis Smoker« Automaton by Leopold Lambert, c. 1885
With Jumeau head. Excellent working condition. 24 1/2 in. high! – Estimate: Euro 5,000 – 8,000 / US\$ 7,000 – 11,000



Coin-Operated »Regina Hexaphone« Phonograph Changer, c. 1915
Model 104 for six 4-minute cylinders. Excellent condition. – Estimate: Euro 5,000 – 8,000 / US\$ 7,000 – 11,000

The World of Technical Antiques:

Specialty Auctions »Office Antique« »Science & Technology« »Fine Toys & Automata« 19 November 2011

For more information please visit from mid October 2011 our website:
www.Breker.com/New Highlights, and YouTube.com: Auction Team Breker

Fully illustrated bilingual (Engl.-German) COLOUR Catalogue available against prepayment only:
Euro 28.– (Europe) or Euro 39.– (approx. US\$ 55.– / Overseas)
(Bank draft, cash or by Credit Card with CVV and expiry date: Mastercard/Visa/AmEx)

Consignments are welcome at any time

AUCTION TEAM BREKER

– The Specialists in »Technical Antiques« –

P. O. Box 50 11 59, 50971 Koeln/Germany · Tel.: +49 / 2236 / 38 43 40 · Fax: +49 / 2236 / 38 43 430
Otto-Hahn-Str. 10, 50997 Koeln (Godorf)/Germany · e-mail: Auction@Breker.com · www.breker.com

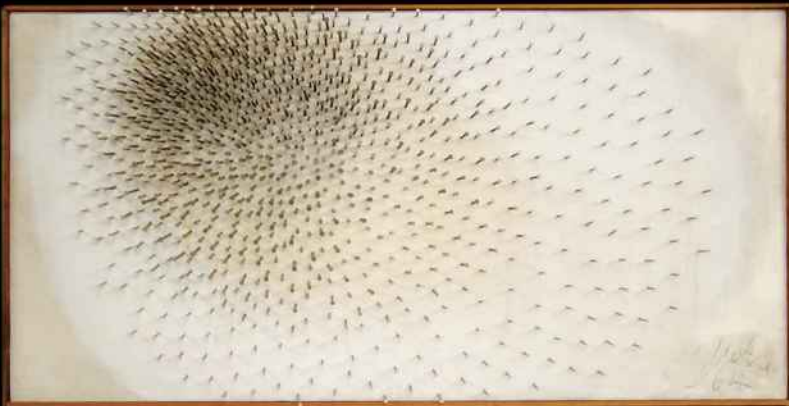
OUR INTERNATIONAL REPRESENTATIVES:

In France, U.S.A., Great Britain, Japan, Australia/New Zealand, China, Russia



COPAKE AUCTION INC.
MICHAEL & SETH FALLON
266 Rt. 7A - Copake, NY 12516
Ph: 518.329.1142 Fax: 518.329.3369
Email: info@copakeauction.com

Günther Uecker



THIS ITEM WILL BE OFFERED IN OUR
CATALOGUED ESTATE AUCTION
SATURDAY OCTOBER 22, 2011 at 5PM
LOT #1.

Important unreserved Günther Uecker nail sculpture from the estate of artist Fred Eng. Signed and dated 1964. 24 1/8" x 48 1/8". Günther Uecker, Germany (1930-present). Provenance: Fred Eng estate in Tivoli, New York. Mr. Eng commissioned this artwork from Mr. Uecker. This piece has remained in the family from 1964 to present and was consigned directly from the family. Authenticity Guaranteed.

PREVIEW ALL AUCTIONS ONLINE: WWW.COPAKEAUCTION.COM

Terms: Cash - Traveler's Checks - Visa - Mastercard - Discover - 15% Buyers Premium - 2% discount for cash or check * First time buyers must establish credit prior to auction to pay with check



21st ANNUAL BICYCLE AUCTION APRIL 21, 2012 AT 10 AM SWAP MEET

Friday April 20, 2012 Dawn 'til Dusk

BICYCLES 1850-1950 & BEYOND

**Also... Art, Toys, Advertising, Books, Medals,
Trophies, Photos, Posters, Prints...**



The Nation's Premier Bicycle Auction



1880~1920 ART DECO- DESIGN

MILLON

MAISON DE VENTES AUX ENCHERES

Monday 24 October 2011 at 2 PM

Paris, Hôtel Drouot - rooms 5 & 6

VIEWINGS

22-24 October 2011

Millon & Associés, SVV Agrément n°2002-379, Habilités à diriger les ventes : Alexandre Millon, Claude Robert.



RAOUL LARCHE (1860 - 1912)

Ceiling light

Circa 1900

Gilt bronze and alabaster

Height : 60 cm, Diameter : 55,5 cm

Signature engraved on the piece : Raoul LARCHE

This ceiling light is the matching piece to the one from the Rispal donation at the Musée d'Orsay, Paris. (inventory number 1500 OAO).

CONTACT :

Nathalie MANGEOT, *directrice du département*

5 avenue d'Eylau - 75116 Paris

Tel. : +33 (0)1 47 27 11 69 - Fax. : +33 (0)1 47 27 70 89

nmangeot@millon-associes.com

EXPERTS :

Claude-Annie MARZET

1880-1920, Art déco-Design

Tel. : +33 (0)6 12 31 12 84

Bruno RACT-MADOUX

Design

Tel. : +33 (0) 6 80 66 97 91

www.millon-associes.com



TAJAN

TRIBUTE TO JORGE DE BRITO

Saturday, October 22nd, 2011



VIEIRA DA SILVA
Saint-Fargeau, 1961-1965
Oil on canvas
Signed and dated 65 lower left
63½ x 44 in.



Amedeo MODIGLIANI (1884-1920)
Cariatide
Signed
31½ x 19½ in.



Rare and important green jade
recumbent water buffalo
Ming Dynasty, 17th century (11.8 in.)

EXHIBITIONS

Bruxelles Wednesday, October 5th, 2011, 10am-7pm
Hôtel Frison - Maison Anna Heylen, Rue Lebeau 37, 1000 Bruxelles

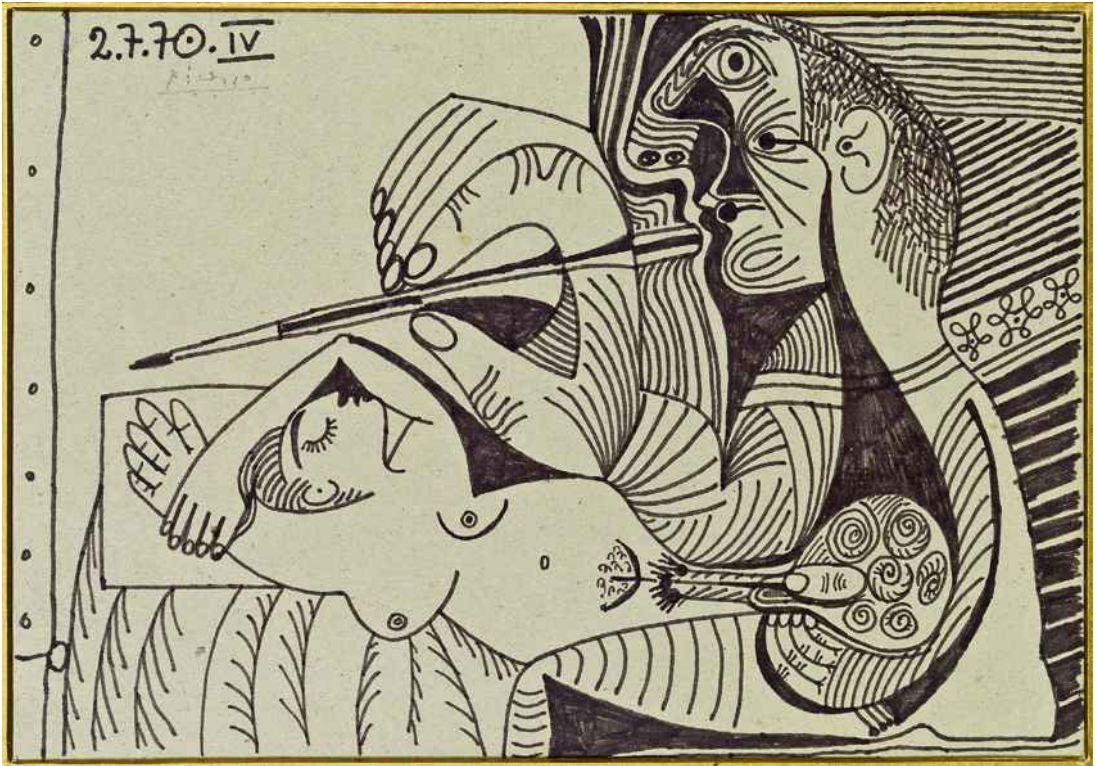
Paris October, from 11th to 22nd, 2011
Espace Tajan - 37 rues des Mathurins, 75008 Paris

For information, please contact

Julie Ralli
Contemporary Art Manager
+33 1 53 30 30 55 - ralli-j@tajan.com

37 rue des Mathurins - 75008 Paris (F)
T +33 1 53 30 30 30
www.tajan.com

Fine Art im Kinsky



Pablo Picasso, *Le peintre et son modèle IV*, 1970, € 150.000–300.000, Auction on November 8 & 9 & 10, 2011

87th Art Auction

November 8, 2011: Old Masters, 19th Century Paintings

November 9, 2011: Antiques

November 10, 2011: Art Nouveau, Classical Modernism

Viewing daily from November 3, 2011

Online catalogue: www.imkinsky.com

**Works of Art by Jan Brueghel d.J., Pietro Liberì;
Rudolf von Alt, Jean-Baptiste Camille Corot,
Albin Egger-Lienz; Pablo Picasso, Alexander Koester,
Oskar Kokoschka; Josef Hoffmann, Emile Gallé,
Johann Lütz Witwe, ...**

Catalogue order & information:

+43 1 532 42 00, office@imkinsky.com



im Kinsky

Kunst Auktionen GmbH
Palais Kinsky, Freyung 4
A-1010 Vienna

WONDERFUL PLAYING CARDS

The Claude GUIARD Collection

Saturday 5 November 2011 at 14:00

Paris, Hôtel Drouot - Room 8

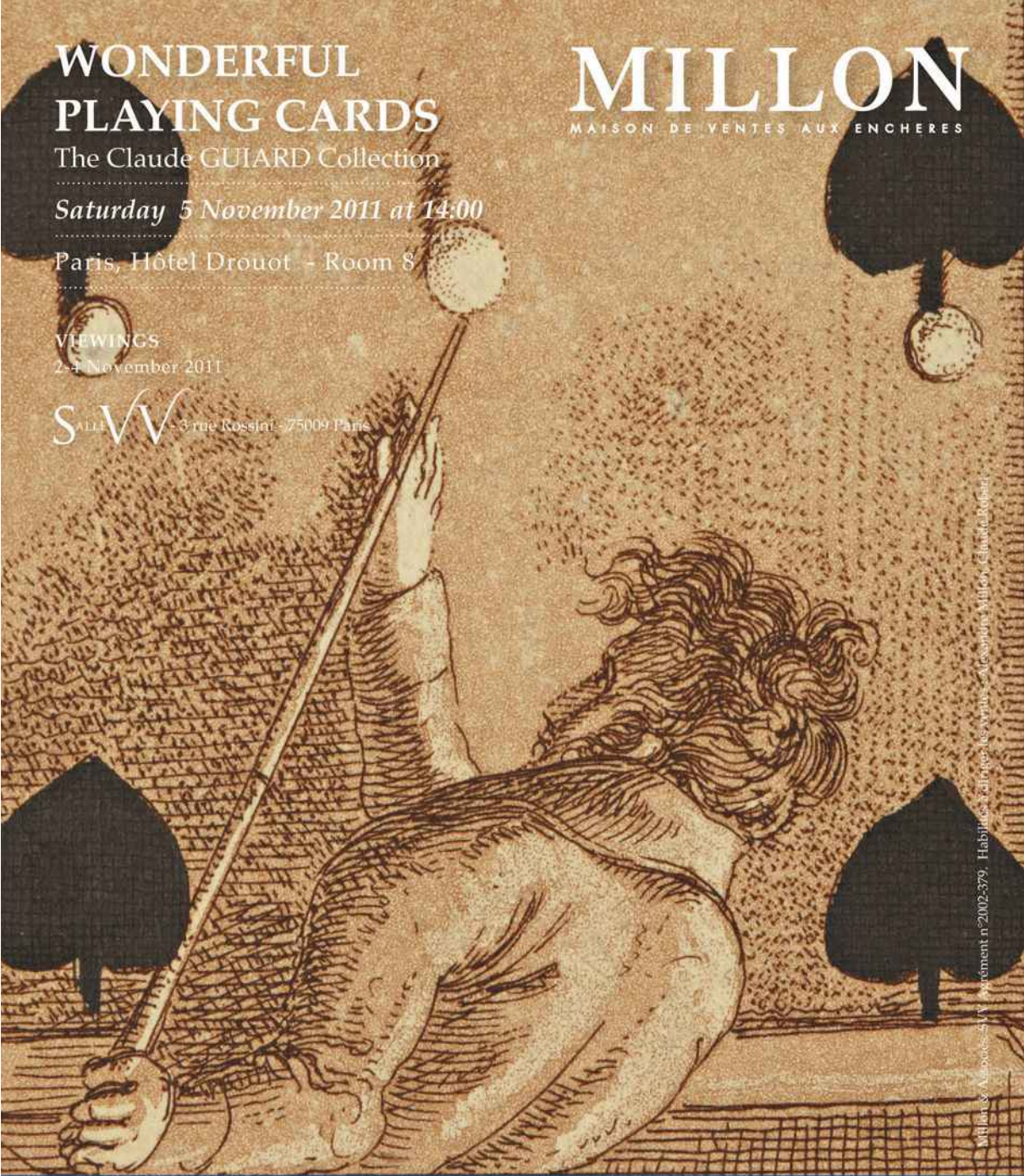
VIEWINGS

2-4 November 2011

SALLE **VV** 3 rue Rossini - 75009 Paris

MILLON

MAISON DE VENTES AUX ENCHÈRES



Millon & Associés, 3 rue Rossini, 75009 Paris - Téléphone : 01 48 00 99 15 - Courriel : millon@millon-associés.com - Site Internet : www.millon-associés.com

CONTACT : Clémence LIBERT

19 rue de la Grange-Batelière - 75009 Paris

Tel +33 (0)1 48 00 99 15 - Fax +33 (0)1 48 00 98 58

clibert@millon-associés.com

EXPERT : Thierry DEPAULIS

thierry.depaulis@free.fr

An e-catalogue is available at

www.millon-associés.com

SO USEFUL

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





LOMBRAIL - TEUCQUAM

MAISON DE VENTES



DROUOT-RICHELIEU • ROOM 8 • TUESDAY 18 OCTOBER 2011 AT 14H15

PATEK PHILIPPE 5960



MONTEGRAPPA



BREGUET 4296



WATCHES - BRACELETS & MALE ACCESSORIES

Watches-bracelets: Patek Philippe - Breguet - Vacheron Constantin - Cartier - Richard Mille - Rolex - Gerald Genta - Chanel - Luminor Panerai - IWC - Hermes - Bell & Ross - Etc... **Stylos:** Montegrappa - Faber Castell Vuitton - Omas - Dunhill - Dupont - Montblanc - Etc... **Paraphernalia:** Hermès - Vuitton - Lobb - Berluti Charvet - Weston - Etc...

Expert: M. Romain REA **Tél:** 01 42 61 43 44



VACHERON CONSTANTIN CHRONOGAPHE



MONTEGRAPPA



PATEK PHILIPPE 3940

Public exhibitions: Monday 17/10/11 from 11h to 18h, Tuesday 18/10/11 from 11h to 12h
Catalogue found on our website: www.lombrail-teucquam.com

Telephone number during the exhibition
01 48 00 20 08

LOMBRAIL - TEUCQUAM 14, rue de Provence 75009 PARIS - Tél: 01 43 97 91 29 - Fax: 01 42 83 68 48
E-mail: LT-1@wanadoo.fr - Site internet: www.lombrail-teucquam.com - N° agrément: 2002-152

EVENT

Paris Tableau old master paintings

GALLERY HD
KOONS

People are predicting its future will be as bright as its famous predecessor, the Drawing Exhibition, a must for collectors that has been a driving force in the world of works on paper for 20 years. The first international old master painting exhibition, which will also take place in the Paris Stock Exchange Building, intends to make its mark. After all, nothing stands in the way. Collectors, for whom painting is a passion, not a hobby, have extremely high standards. The 10 Paris galleries that have brought the project to fruition, cleverly teaming up with some of their foreign counterparts, have developed a demanding programme bringing together museum-quality pieces. These include rare works by Bruegel, Clouet, Canaletto and Antoine

Jeff Koons at the international old master painting exhibition? Believe it or not, the highly controversial contemporary artist collects old master paintings. Three major works from his collection will be on display at the Paris show: Nicolas Poussin's "Jupiter et Antiope" (Jupiter and Antiope), Jean-Honoré Fragonard's "Fille aux petits chiens" (Girl with Little Dogs) and Gustave Courbet's "Femme avec un perroquet" (Woman with a Parrot): sensual nudes, voluptuousness and the eroticism dear to the artist, as seen by great masters.

Vestier, such as "Allégorie de l'Art" (Allegory of Art), presented by the Aaron house; a delicate still life by a master of the genre, Van Hulsdonck; choice pieces like "Le Voyage de Jacob" (Jacob's Journey) by Bassano offered by the Canesso gallery; and Hendrick Van Cleef's "La Tour de Babel" (The Tower of Babel) from the Kunsthandel P. de Boer gallery. The exhibition, designed by and for connoisseurs, will always explore a theme. The first year's theme is "behind the scenes". Based on the premise that paintings seen from behind reveal stories that are just as exciting as when they are seen from the front, a group of pictures from private and public collections narrates the work, from supports to materials and the various things revealing their itinerary, including restorations and inscriptions. This is in partnership with the National Art History Institute. It will be serious but not boring. Stéphanie Perris-Delmas



Jacob van Hulsdonck (1582-1647), "A Bunch of Grapes and an Orange", oil on copper, 17.6 x 23.4 cm, signed lower left, painted in 1608-47. Noortman Master Paintings.

4 to 8 November, Paris Stock Exchange Building
www.paristableau.com

Antoine Vestier (1740-1824), "Allégorie de l'Art" (Allegory of Art), oil on canvas, 80 x 635 cm, signed and dated: Vestier 1788. Didier Aaron & Cie.



SPECIALITY

Old masters long lives

Can a new salon change a market? Old master painting professionals think so and are doing everything they can to bring that about, following the example of the Drawing Salon, a Paris show that in the past 20 years has galvanised the speciality. Paris, a historic market overshadowed for three decades by English and American powerhouses, can legitimately reclaim international stature. Sales of old master paintings during this first exhibition already attest to the market's buoyancy. Lucas Cranach the Elder's "La Nympe à la source" (The Nymph of the Fountain), presented on 7 November, will be the event's crowning glory (see box). The past few seasons' results prove that Paris has everything that it takes to claim the title, or at least a spot on the podium. Bids do not reach New York's historic heights, but the prices and variety are arguments in its favour. The Paris market is doing well, breaking several world records this year, including €508,072 for Johann Georg Platzer's "Le triomphe de Bacchus ou Allégorie de l'automne" (The Triumph of Bacchus or the Allegory of Autumn) at Drouot on 10 June (Doutrebente auction house, Mr. Dubois). Old master paintings remain a sure bet, unaffected by contemporary art's sometimes wild price fluctuations. A "love-hate relationship" does not suit the practices of these collectors, whose golden rule is provenance, the subject's attractiveness and the state of conservation, says appraiser Stéphane Pinta (Turquin firm). Trends and fashions are meaningless; speculation is not the aim. There is just one minor snag: the death of "major" paintings leads art lovers to what are pejoratively called "second rate" artists -

but whose works are obviously not secondary. If a Joseph Vernet is unavailable, potential buyers will set their sights on a Lacroix de Marseille, whose prices are rising, says Chantal Mauduit, another active member of the Turquin firm. The motif is very important, but not as much as for works by major artists. A Philippe de Champaigne "Crucifixion", a difficult subject after all, is not just any religious scene. The trend is towards beautiful decorative subjects, which are easier to place inside the home. But old paintings offer tremendous variety, and that is where all their strengths lie. **Stéphanie Perris-Delmas**

GALLERY HD
UPCOMING

MARK YOUR DIARIES!

This autumn's big event is the 7 November auction of a Lucas Cranach painting estimated at €3/4M (Audap & Mirabeau auction house www.gazette-international.com), on offer at the same time as a rare work by Jean-Baptiste Oudry (€500,000/600,000). On the same day, the Caudron auction house is offering a group of 30 mostly Flemish and French paintings by the likes of Lacroix de Marseille, van Cleve and Peter Neefs. The next day, Artcurial jumps on the Paris Exhibition bandwagon with a rediscovery, Eternal Father, which Jean Jouvenet painted for the chapel of the Collège des Quatre Nations (€150,000/200,000).

On 4 November the Tajan auction house will hold a sale of nothing but old paintings, including a farmyard scene by Melchior d'Hondecoeter from Count Hottinguer's former collection (€30,000/40,000).

HD

€1,305,000

Antoine Watteau (1684-1721) and circle of Watteau,
"Five Characters from the Italian Comedy," canvas, 128 x 92cm.

Paris – Drouot, 5 April 2011 - Gros & Delettrez auction house.
Cabinet Turquin.





€755,495

Gian Paolo Panini
(1671-1765), "Piazza
Navona," canvas,
73 x 100 cm.

Paris - Drouot, 17
December 2010, Parisud
Enchères auction house
et Piasa auction house.
Cabinet Turquin.



€1,241,252

Jean-François de Troy
(1679-1752), "The Story of
Esther," together with seven
sketches including "The
Crowning of Esther," oil on
canvas, 56 x 80.5 cm,

Paris, 23 June 2011,
Sotheby's Paris.



€495,680

Jan Sanders Van Hemessen (1504-1563),
"Suzanne and the Elders," canvas, 150 x 110 cm.

Paris - Drouot, 8 June 2011, Ader auction house. Mr. Millet.

€837,872

Matthias Stomer (about 1600 - after 1652), "The Feast of Absalom"
(Le Festin d'Absalom), canvas, 136 x 184 cm.

Paris - Drouot, 26 November 2010 Marie-Françoise Robert
- Franck Baille auction house. Cabinet Turquin.





€113,023

Jean-Baptiste Oudry (1686-1755), "Still Life of a Hare and a Pheasant," 1728, oil on canvas, 77 x 125.5 cm.

Paris - Drouot, 17 December 2010, Jean-Marc Delvaux auction house. Mr. Auguier.



€601,600

Thomas Lawrence (1769-1830), "Portrait of Charles Lock of Norbury (1770-1804)", canvas, 76 x 63.5 cm.

Paris - Hôtel Marcel-Dassault, 22 June 2011, Artcurial - Briest - Poulain - F. Tajan auction house. Cabinet Turquin.



SAVE THE DATE

38th **FIAC** in Paris

Does contemporary art elude you? Then make haste to the FIAC (the international contemporary art fair) between 20 and 23 October: the perfect way to make up for lost time. Four days to get to know the historical artists of the speciality and take stock of new movements. This temporary museum of the 20th and 21st centuries brings together 168 handpicked galleries in the heart of the capital. And talking of figures, you might like to know that no less than fifty-three galleries will

represent France, the most famous of which include Daniel Templon, Applicat-Prazan, Perrotin and Anne de Villepoix. But the international trend is confirmed here with some twenty countries represented and twenty-six American galleries, including the inevitable Larry Gagosian and David Zwirner. Thirty-three new exhibitors make their entrance into the highly revered coterie of the FIAC, including Luciana Brito from Sao Paulo – see the photos by Geraldo de Barros – and Brescia Massimo Minini. There is a noteworthy entrance by the famous Pace Gallery, where you can see works by Jime Dine, Keith Tyson, Richard Tuttle and Fred Wilson. No fewer than 2447 artists will be represented under the glass roofs of the Grand Palais, in the Jardins des Tuileries and the Muséum d'Histoire Naturelle. As the Cour Carrée at the Louvre is undergoing alteration work, a number of new spaces have been laid out on the south and south-east façades of the Grand Palais... Another memorable feature of the 2011 programme is the Thomas Zander gallery's allusion to the major exhibition at the Jeu de Paume – the first ever French retrospective devoted to Diane Arbus – through its presentation of a number of the American artist's photographs. Photo lovers will also enjoy the pictures by Robert Heinecken at Cherry and Martin. Worth discovering as well: works by Maurizio Cattelan and Xavier Veilhan at Perrotin, and by Jan Fabre at Templon and at Magazzino, with a disturbing homage to Mesrine. The FIAC is also hosting projects by the four Marcel Duchamp Prize finalists, including one by the promising Samuel Rousseau. Halfway between the Classical and the Avant-garde, the FIAC has firmly established its power of attraction in 2011. An introduction for some, required visiting for others... **Stéphanie Perris-Delmas**

www.fiac.com



Cindy Sherman, "Untitled #224 (from the History Portrait Series)",
Courtesy of Cindy Sherman, Galerie Skarstedt.



Giuseppe Penone, "Proiezione, 2000", Courtesy of Paolo Mussat Sartor, Torino, Galerie Tucci Russo.

MEETING

Patricia Marshall your art or your life!

A

n "éminence grise" of the contemporary art collections she brings to life around the world, she is one of the most specialised advisors of her kind today.



© Photo Francisco Kochen

La Gazette Drouot: Why is the role of an advisor so crucial with contemporary art?

Patricia Marshall: Even if there are too many advisors around, the major collectors need them, there's no question. In fact, a single advisor is largely sufficient, provided he masters the skills required, knows the big international museums, the important collections and the best curators in the business. Advisors must possess in-depth knowledge of a particular field, or at least be highly specialised, if they want to carry their projects through successfully. For example, if someone asks me to build up a collection of contemporary Chinese or Indian art, what would I gain taking up the challenge? - because I know nothing about it, very simply. But I wouldn't change over to a new subject that I would be totally incapable of defending. So, advisors have to be totally honest with their clients. They also have to protect the client, particularly from the often excessive prices you find in the market, even if it means curbing his impulses for works that have no reason to join his collection. In a word, an advisor must be able to say no!

And do you need to have the necessary background to prepare the way?

A good advisor must be able to pull out all the stops for his collector, and only present what is really essential for him to see. He isn't buying for his client. Otherwise, what point would there be in working for a particular

Images of works by Sol LeWitt, Car Andre, James Siena, Ugo Rondinone, Paul McCarthy, from the exhibition "Esquiador en el fondo de un pozo", fifth interpretation of the Jumex collection; curator: Michel Blancsubé, Mexico City, 2007/Courtesy La Colección Jumex, Mexico.



© Photo Victor Bocquillon

Patricia Marshall, Mexico City, april 2011.

partner? The soul of a collection lies in its owner and his personality. An advisor, whether or not appointed, is basically a secretary who opens the mail.

Is it a job that can be learned or which you can teach yourself?

It's a question of experience above all, and you learn something new every day. If you let go, it's finished. You need to be constantly in the field. You travel to some amazing countries, it's true, but you never lie around the

pool or hit the shops. As far as I'm concerned, it's a passion I've always had. Later on, a number of key encounters awakened me to minimalist and conceptual art, still little known in Europe. And after that, my arrival in Los Angeles in 1980 was when things really fell into place. At the same time, I felt really ill at ease in that city as a European, because it has a totally empty side. I found the feeling I experienced there again in the works of American artists like Mike Kelley and Paul McCarthy, who fought against it in their work.



Do you go to art fairs, which seem to be an essential part of the market?

That's the one thing I try to avoid in this job, even if you see artists there you would never have discovered otherwise. I prefer to talk directly to galleries I like and respect – Larry Gagosian and Metro Pictures in New York, Yvon Lambert, Kamel Mennour, Georges-Philippe Vallois and Jocelyn Wolff in Paris, and then Niels Staerk in Copenhagen, Hauser & Wirth in London and the Modern Institute in Glasgow.

And what about artists?

It's a terrible thing to say, but I don't like having a relationship with artists, only with works. Art is a question of communication between "the work and me". So that's how it is: I'm in front of a piece, I look at it, I get a feeling. It's a love story, like love at first sight... In that case, I make enquiries at the gallery to find out more: who the artist is, what it's about.

When did you meet Eugenio López Alonso, with whom you started the Jumex collection in Mexico, now one of the most important contemporary art foundations in the world?

We met in 1994 in Los Angeles, when I was just finishing off a very big collection, with the help of Marc Blondeau, based on works that had belonged to Claude Berri. There were pieces by Cy Twombly, Donald Judd, Frank Stella, Carl Andre, Piero Manzoni,

Lucio Fontana, and so on – all very expensive works! At the same time, Eugenio López, who was only 27 then, asked me if I would start up a collection of contemporary art. We got going straight away with some very object-centred minimalist works, buying works by Tony Cragg, Robert Gober, Louise Lawler, Bruce Nauman, Mike Kelley, Paul McCarthy, Félix González-Torres and Gabriel Orozco.

How did the Jumex foundation come about?

In the beginning, it was a bit of a crazy dream: to create a foundation one day. Later on, when we decided to exhibit part of the collection in a little museum in Mexico, not a single person liked it because there are no references in terms of contemporary art, there's absolutely nothing in Mexico. All the same, Eugenio wasn't thrown off his stride: he continued to believe in himself and what he saw with a great deal of courage, without repudiating that extraordinary radicality in his views and aesthetic commitment. Yet a foundation is a huge investment, entailing broader visibility. It's an enormous challenge using a private collection for one's own ends.

What are the qualities of a good collector?

Passion! And above all an eye, and a taste for risk. As a collector, one is always very alone. You get no support from your family, your partner or your friends. As you are separate, you don't see things like other people. It's a solitary adventure. At the same time, it's diabolical... it's like a drug, you never have enough money, never enough space, but you want the object. Collecting is like a book you have to write.

TO SEE

The Jumex Foundation in Mexico, founded by Eugenio López Alonso in 2001, is considered to be the most representative collection of private modern art in Latin America. It contains over 2000 works, including those by artists who have heavily influenced the world of modern art such as Andy Warhol and Paul McCarthy, as well as pieces created by new emerging talent from both Mexico and abroad. Jumex Foundation

www.lacoleccionjumex.org



Do you collect yourself?

Oh absolutely! And every morning when I get up, I'm in love with my works. Particularly the dialogue of works between each other. It's an indescribable pleasure.

But doesn't the spectre of money, lurking behind the purchase of every work, spoil this special relationship?

To own a work, you have to pay for it. It's nothing like the idea of a loan; a real collector cannot borrow something. Even if the pieces end up in storage, you have them in your head. When you no longer have them, it's over... like a page you tear out of a book. Even if it's useful to compare market prices, money shouldn't be an obsession. It's always wonderful to own works recognised by

the market, but that's not the nub of the matter. A good collection isn't governed by the ideas of the market.

And lastly, what is the point of contemporary art, in your view?

Contemporary art is not very comfortable. It's a field that forces you to the wall and demands that you constantly fight your fears. It's also a reflection on society and the angst of today's world. It's a somewhat voyeuristic exercise, a form of soul-searching, which helps you not to just sink down under life or age too quickly, because there are no ages, no barriers in contemporary art. It's a wealth that that no-one can buy: to be in love like that all the time; to be aware that you are alive...

Interview by Renaud Siegmann



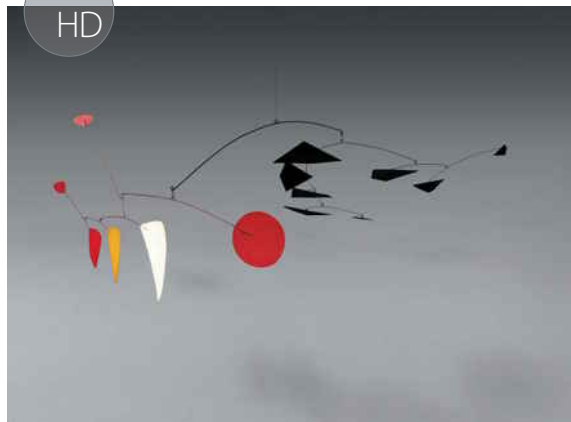
Liam Gillick "Twinned Retraction Screen no 2", 2000,
Courtesy : La Colección Jumex, México.

© Photo Francisco Kochen

THEME

To Alexander Calder from **Jeff Koons**

HD



€2,287,800

Alexander Calder (1908-1976), "For Vilar", around 1955, mobile, painted métal, 60 x 190 cm. Paris, Hôtel Marcel-Dassault, 31 May 2010, Artcurial - Briest - Poulain - F. Tajan auction house.

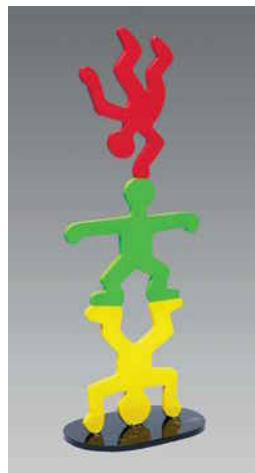


€61,000

Jeff Koons (born in 1955), "The Balloon Venus" (Willendorf). Paris - Drouot-Montaigne, 7 December 2010, Cornette de Saint Cyr, Gros & Delettres auctions houses.

€122,720

Keith Haring (1958-1990), Totem of acrobats, 1987, leather enamel on métal, numbered 4/6, manufactured by the Daniel Templon gallery, 60 x 24 cm. Paris, - Drouot, 24 November 2010, Lombrail - Teucquam auction house.



€47,830

Roger Bissière (1886-1964), "Oiseau", 1950, oil on canvas, 38 x 49 cm. Paris - Drouot, 4 March 2011. Blanchet & Associés auction house.



€291,298

Jean-Claude Farhi (born in 1940), "La Bestiasse- Violently happy", 1994, steel, 7.5 x 12.3 x 3m. Paris - Drouot, 23 November 2010, Christophe Joron-Derem auction house Mr. Vidal.



€875,580

Hans Hartung (1904-1989), "T" (1947-14), oil on canvas, 1947, 97 x 130 cm. Versailles, 25 April 2010, Versailles Enchères auction house.

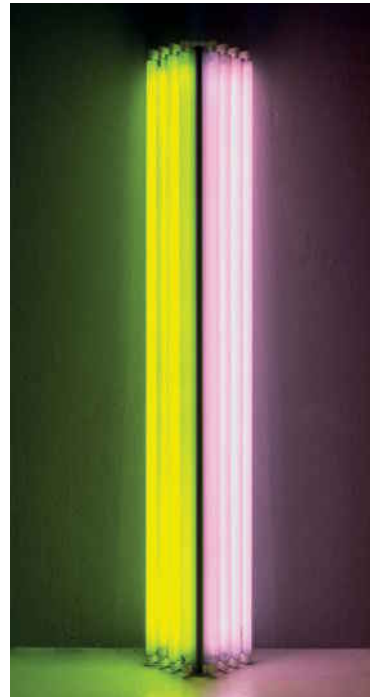


€162,300

Dan Flavin (1933-1996), Without a title (Fondly to Margo) 1986, néon pink and fluorescent yellow, release of five copies, h. 244cm. Paris, Hôtel Marcel-Dassault, 31 May 2010, Artcurial - Briest - Poulain - F. Tajan auction house.

€650,420

Sergio Camargo (1930-1990), relief in wood, Paris, 1967, 76 x 61 cm. Paris - Drouot, 27 June 2011. Claude Aguttes auction house. Mr Coissard.



DESIGN

Bouroullec brothers Flexible visions!

Two brothers with a single signature. Ronan and Erwan Bouroullec have amalgamated their talents and reinvented combinations. A journey to the heart of a flexible, nomadic art, to which the Centre Pompidou-Metz is devoting a major retrospective, starting on 7 October. Space is divisible, and even small. Starting from this observation, Ronan and Erwan Bouroullec invent modules, which they put together with magisterial skill and cause to grow and multiply. Modern-day magicians, the two men from Quimper, born in 1971 and 1976 respectively, draw on a wide variety of inspirations. For example, their "Closed Bed", a piece of Breton furniture par excellence, has a slight hint of the Japanese. Less than a bedroom but more than a bed, it comes in two versions: high and low.

Where can you see works by the Bouroullec brothers?

You can admire pieces by the two designers in the United States, Europe and the UK, including the Cloud module at the Art Institute of Chicago, their famous Hut in the Boijmans van Beuningen Museum in Rotterdam – a copy can also be seen in the Musée des Arts Décoratifs in Paris – and their celebrated Closed Bed, together with the Hole chair and shelving, at the Centre Pompidou, Musée National d'Art Moderne.

Semi-transparent sliding doors and shutters make it possible to vary the light and degree of privacy. Produced by the Galerie Kreo in 2000, the bed also becomes a transportable room. This flexibility is the common denominator in all their creations – whether their prototypes and the virtually hand-crafted objects exhibited in galleries, or their industrially-produced items. For instance, it involves developing various principles for textile screens, like their North Tiles with Kvadrat. In the late Nineties, the work by Ronan, rapidly joined by his brother Erwan, captured the attention of Giulio Cappellini, who produced the Disintegrated Kitchen – adjustable, and, of course, movable. Then followed a series of Combination Vases and seating, like Samourai in 2000; then the Hole collection, which as from 2002 (the date they were elected Designers of the Year at the Salon du Meuble) featured various versions of chairs, tables, consoles and so on. With the empty and the full, the sociable and the solitary, antagonisms combine elegantly under their pencils, each brother contributing a critical eye and objections. This fraternal conflict enables them to confront every question, fine-tune their designs to an extreme degree and respond to the wishes of manufacturers. With a range that includes small utilitarian objects, architectural



© Ronan et Erwan Bouroullec

Papyrus chair 2008 Polycarbonate in one piece edited by Kartell, Italy.

HD

Ronan and Erwan Bouroullec



© Ola Rindal.

Clouds 2008, Thermocompressed foam and fabric and double injected rubberband; 500*300*10 mm, edited by Kvadrat A/S.



© Paul Tahan and R & E Bouroullec.

projects and a store for Issey Miyake in Paris, the sky's the limit. The Bouroullec brothers have been collaborating since 2000 with Vitra, following a productive encounter with its Chairman, Rolf Fehlbaum. They thus spent two years poring over a flexible office concept, which resulted in Joyn. Everything is planned down to the last detail, as always with the Bouroullecs – who even include a place for the sugar for their coffee cups! Crystal-clear functions and a new approach ... An idea already on the agenda with Charlotte Perriand, to whom they pay tribute in this bookcase, which is simply child's play to assemble. And as ever, care is lavished on the double structure with particular attention to the texture... The materials – wood, plastic, glass, ceramics and textile – are chosen for their tactile and sound quality, their lightness and their propensity to adapt to the contingencies of production. For example, with the restaurant and store of the Musée d'Art

Moderne in Luxembourg, the brothers covered the structures with fabric scales assembled using an ingenious folding system. Creating spaces as cosy as a nest, open to nature and so easy to live with that you forget the constraints: that's a real tour de force. An achievement repeated by the Bouroullecs with the Floating House moored at Chatou in 2006: commissioned by the Centre National de l'Estampe et de l'Art Imprimé, intended for housing resident artists. A barge studio atelier as poetic as the new Vegetal chair designed for Vitra: a combination of uninhibitedness and "the outdoor spirit".

Anne Foster

TO SEE

The Centre Pompidou-Metz looks back over the career of the Breton designers, highlighting their projects of the last ten years. Opens on 7 October
www.centrepompidou-metz.fr



Floating house : interiors 2006 Studio for resident artists in the CNEAI - Centre National de l'estampe et de l'art imprimé. Conceived together with the architects Jean-Marie Finot and Denis Daversin, 23m, total surface: 110m, edited by CNEAI - Centre National de l'estampe et de l'art imprimé. Hameau Fournaise île des impressionnistes 78400 Chatou, France.

Visit the Bouroullec's website

www.bouroullec.com

W



© Paul Tahan and R & E Bouroullec.

THEME

Ronan and Erwan Bouroullec



€18,120

Charlotte library, polyester resin and fibre glass, poles in printed glass, Manufacturer Neotu, around 2000, 180 x 185 x 45 cm. Paris, 16 March 2009. Millon & Associés, Cornette de Saint Cyr auction houses.

€1,940

Ronan and Erwan Bouroullec (born 1971 and 1976), Pinton wool, 2001, 157 x 106.9 cm, Manufactuer Kréo. Limited edition 'grape' rug in quality Pinton Aubusson wool, in shades of green, numbered 80/100, manufacturer Kréo 2001, 157 x 107 cm. Brussels, 18 June, 2008. Pierre Bergé & Associés.



€833

Glide sofa, 2001 in black leather, 2001 Manufacturer Cappellini ed. Australie. Sidney, 13 March 2011. Shapiro Auctioneers.

€3,188

"Safe rest", lacquered steel, leather, 1999, 55.1 x 255 x 72.9 cm. Manufacturer Domeau and Pérès ed. Paris, 28 June 2011., Artcurial-Briest-Poulain – F.Tajan.



€39,000

Ronan and Erwan Bouroullec, "Triple Black Light"
2008, painted aluminium, painted fiberglass,
221 x 150.1 cm. Edition 6/8. London, 28 September
2010. Phillips de Pury & Company London.



DECIPHERING

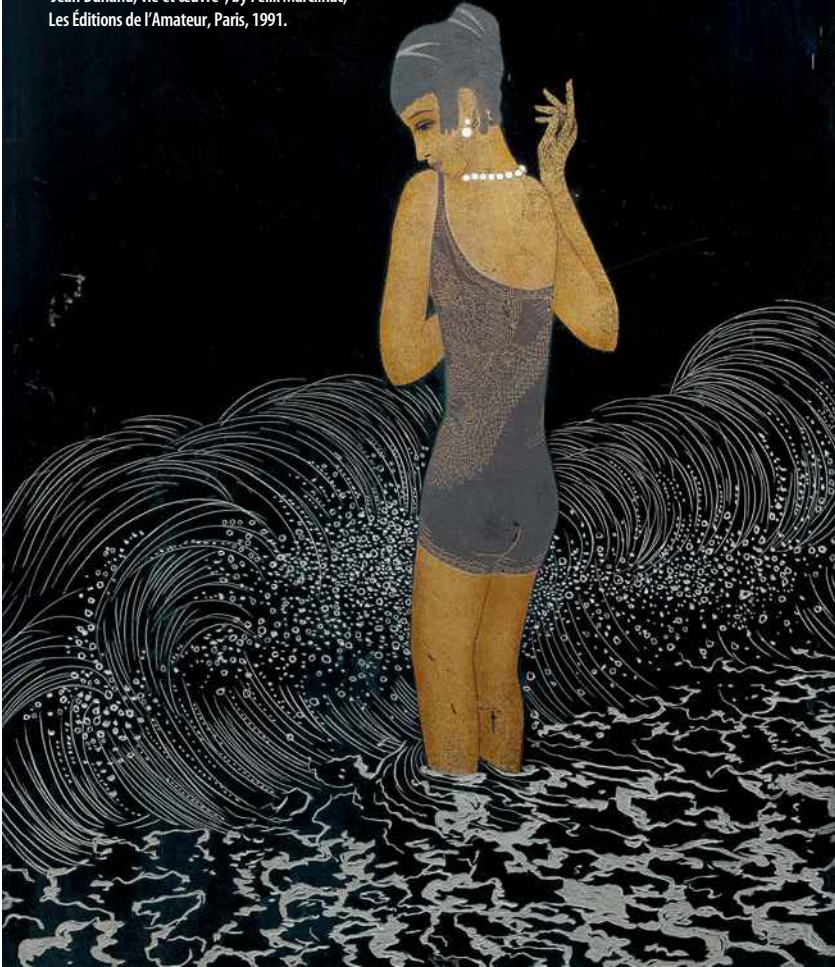
Dunand the lacquer magician

With decors featuring landscapes, animals, female figures and abstract motifs, objects in the form of screens, furniture, mural panels, portraits, vases in dinanderie, bindings and feminine finery, everything was grist to Dunand's mill. This incredibly versatile artist found fresh impetus throughout his career, constantly exploring new fields of creativity. He began his education by studying sculpture at the École des Arts Industriels in Geneva, before abandoning it in 1905 for the decorative arts. The works he then specialised in, dinanderie vases, were acclaimed the following year at the Milan International Exhibition with a gold medal paying tribute to their skilful production and inventive decoration. Dunand employed various metals, but was very much drawn to bronze, particularly when he adopted an Asian aesthetic. We can recall that at the beginning of the 20th century, the "Land of the Rising Sun" was opening out to the West, sweeping away centuries of isolation. In addition, Japan's participation in the Exposition Universelle in Paris in 1900 launched the vogue for Japonism in the French decorative arts. It was in this context, and wanting to restore ancient Nippon vases, that Dunand discovered the lacquer technique. He deciphered its mysteries with the help of Seizo Sugawara, a Japanese master who had settled in France. However, Dunand only began to integrate the methods learned in 1912 into his work after the First World War. Fresh decorative possibilities were now available to him. Lacquer adheres to materials as varied as wood, metal, stone, glass, leather and paper. It can harden naturally; it can also be fired in a kiln, where it darkens with the increase in temperature, changing

from a light amber to a dark brown. Various shades can also be obtained by churning. Colours, meanwhile, are obtained by adding vegetal pigment: a highly delicate operation. The end result is also far more resistant than traditional varnish, as Dunand proved through his experiments on the plywood propellers of aeroplanes, in 1917. Dinanderie was the first support he used for lacquer decoration, but he rapidly thought of extending the technique to furniture, as Eileen Gray had already done, giving lacquer a role similar to that of paint. He started off in 1921 with a panel based on a composition by the painter Henri de Waroquier, presented at the Salon des Artistes Décorateurs. The same year, screens, clean-lined items of furniture and decorative objects exhibited at the Georges Petit gallery were acclaimed by the public. Dunand became more bold, enriching his lacquer with eggshells to obtain whites that are not found in natural lacquer. This spectacular cracked mosaic, making play with the hues of its protective lacquer, lends itself marvellously to the contrasting geometric decors inspired by Cubism, increasingly present in the artist's work. Now internationally recognised, Dunand ran a factory of some sixty people and diversified his creations, whose wide range included monumental vases, accessories for automobiles, and decors for apartments. The luxuriousness, sophistication and unfailing imaginativeness of his work shone out particularly at the International Exposition of Modern Industrial and Decorative Arts of 1925, and at the catalogued exhibition dedicated to the artist by the La Renaissance gallery in 1929. The ultimate accolade came with the large-scale projects that crowned the artist's career: the decoration of the rooms in the Paris Colonial Exhibition of 1931,

READING

"Jean Dunand, vie et œuvre", by Félix Marilhac,
Les Éditions de l'Amateur, Paris, 1991.



€38,415 Jean Dunand (1877-1942), "Baigneuse" (Bather), engraved black lacquer on panel with gold leaf background signed 'Jean Dunand'; original frame in black laque arrachée, c.1929, 65.5 x 47 cm. Paris, Drouot-Richelieu, 29 June 2011. Beussant – Lefèvre auction house. Mr Maury.

when he returned to a certain sobriety, and the interior decoration of two liners, L'Atlantique and Le Normandie. For the latter, in 1935, Dunand invented panels whose designs with intaglio engraving lacquered in gold produced an astonishing impres-

sion of relief. This involved exhausting, highly technical work, as the lacquer needed to resist the sea air, and the sheer size of the rooms meant deploying a wealth of imaginative invention. A real tour de force, like the artist's career itself.

Sophie Reyssat



A refined, graphic aesthetic

◀ Lacquer comes from the latex of an Asian tree. It is harvested through an incision in the bark, then filtered, clarified and churned to make it ready for use. In the last operation, a skilful alchemy takes place when the wooden rod is replaced by an iron rod, and the wickerwork recipient by one in stoneware: the lacquer turns black. The dark colour combines marvellously with gilding, obtained by spraying on gold powder or applying gold leaf, here evoking the bronzing so fashionable in the Twenties.



▲ Nature was one of Dunand favourite themes, and his joyful expression of it is found in the large surfaces of his screens. The influence of Japonism is particularly evident in the composition of his landscapes and subjects. This beautifully defined tumbling wave has a distinct feel of Hokusai's. His animals, often exotic (like Japanese fish, leopards and snakes) are treated with a mixture of naturalism and stylisation, and frolic around in luxuriant, fanciful vegetation.



◀ Lacquer decors have no limits but the designer's imagination. Engraved by removing the upper layers to reveal the under layer, designs could also be created using coloured lacquers laid on in blocks, in gradation or in relief. Egg shell, mother-of-pearl shell or ivory can be inlaid using intaglio or champlevé processes. Dunand also dreamed up other methods: scraping, sanding, polishing and giving a matt finish to the material to create fresh effects on large surfaces.

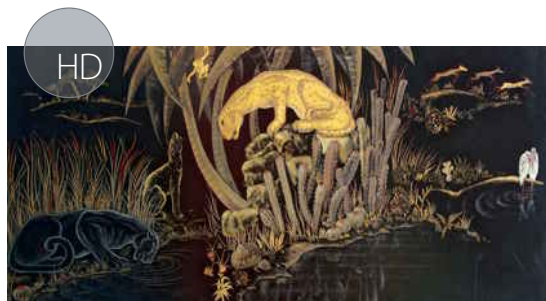


▲ A virtuoso exponent of the art of lacquering, Dunand was not content with simple decorative effects. He also created portraits in coloured lacquer, gold and eggshell, starting with one of his wife in 1924. He targeted elegant women, for whom he dreamed up various fashion accessories, jewellery with innovative lines and hats made of lacquered fabrics. In order to attract these ladies, he made portraits of their dressmakers, which he used as business cards... A case of marketing before its time!

◀ Said by 19th century hygienist doctors to be beneficial, sea bathing really became fashionable during the Roaring Twenties, when people were seeking relaxation far more than good health. Inspired by the "flapper" look, the female body became liberated. Out with the six-piece bathing costume and horse-drawn bathing machines that deposited bathers at the edge of the waves: in with the sporting body firmed up in beach clubs, which began to reveal itself in one-piece bathing suits in the form of a jerkin, borrowed from male fashion.

THEME

Jean Dunand master of lacquer



€139,400

Jean Dunand (1877-1942), 'Panthers drinking,' decorative panel in Chinese polychrome lacquer, emphasised by gold leaf on a black base, signed on the front at the bottom right, 75 x 153 cm. Enghien-Les-Bains, 24 June 2007, Gautier- Goxe - Belaisch auction, Hôtel des ventes d'Enghien.

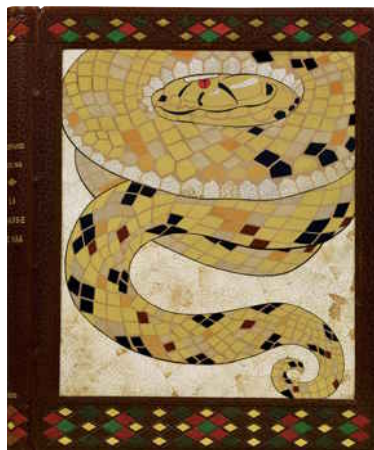


€69,395

Jean Dunand (1877-1942), "Conquest of the horse," decorative polychrome wooden panel with gold lacquer, circa 1935, 61.5 x 58 cm. Paris, Drouot-Richelieu, 10 March 2010, Claude Aguttes auction house, Mr. Plaisance.

€79,401

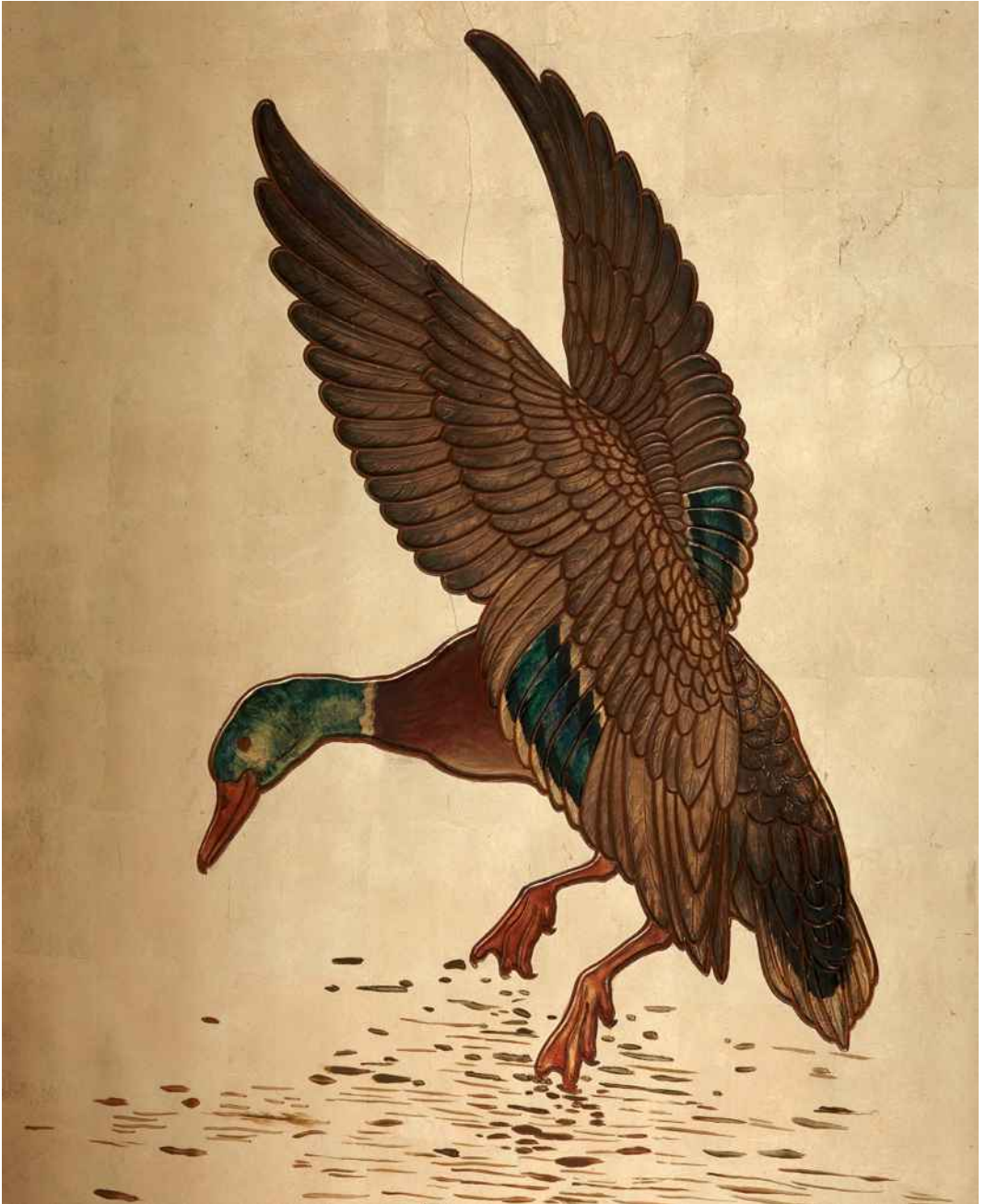
Rudyard Kipling (1865-1936), 'Kaa's Hunting,' illustrated with 124 compositions by Paul Jouve on wood by Camille Beltrand. Paris, Javal & Bourdeaux, 1930, exemplary of Japanese vellum numbered 18, grand in-4°, bound by Semet and Plumelle in tobacco brown leather incorporating a lacquer by Jean Dunand, inspired by a drawing by Jouve. Paris, Drouot-Montaigne, 10 December 2009, Pierre Bergé & Associés auction house. MM. Meaudre.



€372,300

Jean Dunand (1877-1942), folding screen with twelve wooden panels coated in silver and natural amber lacquer, 300 x 54 cm per panel. Hôtel Marcel-Dassault, 8 June 2010, Artcurial auction house - Briest - Poulain - F. Tajan auction house. M. Marclilhac.





NEWS IN BRIEF

© Philadelphia Museum of Art



Maori, their treasures have a soul

The Musée du quai Branly presents 250 pieces on the history of the Maori culture, never shown before outside of New Zealand. This exhibition highlights the links between ancient cultures and modern art forms, from sculpture to photographs. It is broken down into themes, such as 'ta moko' meaning 'tattooing art,' where visitors can see examples of the distinctive intricate spiral designs for which the Maori are famous in pieces such as "Tene Waitere, Tamoko panel", 1896 which shows carved tattooed faces. **From 4 October to 22 January 2012, Musée du quai Branly.**

www.quaibranly.fr

Cézanne and Paris

With the collaboration of the Petit Palais and the Musée des Beaux-Arts de la Ville de Paris, the Musée du Luxembourg seeks to explore in detail a broad array of 80 works from a modern artist who Picasso himself regarded as 'the father of us all.' The bold landscape painting entitled « Le Quartier du Four à Auvers-sur-Oise » (around 1873) bears the "mark of Cézanne". This lush country scenery, which captures the viewer with its striking greens and use of texture, is an exemplary work of an artist who was fascinated by the relationship between colour and form. Yet this exhibition aims to investigate Cézanne's relationship with the city in general and that of Paris in particular, which he visited regularly in his earlier career. It was in Paris where the artist produced many of his works and the temptations of the city can be linked to his preoccupation with the nude and increasingly avant-garde approach. Yet despite the influence that Paris had on Cézanne as a painter, it would seem that his heart always remained in Provence. He rarely painted the city's famous sites and preferred painting views from rooftops or the empty streets of Montmartre. Cézanne's obsession for colour and texture forever led him back to the countryside, where he adopted the warm golden colour palette for which he is so famous. **From 12 October to 26 February 2012, Musée du Luxembourg.**

Paul Cézanne "Le Quartier du Four à Auvers-sur-Oise", c. 1873, oil on canvas, 46.3 x 55.2cm. Philadelphia Museum of Art, Philadelphia, USA. The Samuel S. White 3rd and Vera White Collection, 1967. www.museeduluxembourg.fr



Marinus van Reymerswaele (Reymerswaele c.1490-Middelburg, documented up to 1567), *The Money-changer and his Wife*, 1540, oil on panel, 84 x 114 cm. Florence, Museo Nazionale del Bargello, Carrand Legacy, inv. 2058 C

ARTE VIDEO NIGHT

Save the date: on 23 October at 11:50 pm, you will discover 3 hours of rarely exhibited art video, and its "ambassadors". A temporary museum in your own living room... Don't worry, if you are not free, all you have to do is use the re-play function. www.artetv

Giacometti and the Etruscans

The iconic pole-like figures of "Femme de Venise" (Woman of Venice) and "Homme qui marche" (Man walking), which dominate this exhibition of the works of Alberto Giacometti, are immediately evocative of his primitive sculptural style. These emaciated depictions are inspired by the Etruscan civilisation, which Giacometti became fascinated with after stumbling across it in the archaeological department of the Louvre in 1955.

Until 8 January 2012, Pinacothèque de Paris.

www.pinacothèque.com

Money and Beauty

This exhibition "Money and Beauty. Bankers, Botticelli and the Bonfire of the Vanities", featuring works from some of the Renaissance's most prolific artists, such as Botticelli and Beato Angelico, aims to show, through painting, how the modern banking system developed alongside the Renaissance artistic movement. These links between high finance, economy and art that were such a popular subject for painters of the time, are used to explore and understand both the political and religious upheavals of the Middle-Ages.

Until 22 January 2012, Palazzo Strozzi.

www.palazzostrozzi.org



"Homme qui marche" (Man walking), 1960, Bronze, 183 x 26 x 95.5 cm, Collection Fondation Maeght, Saint-Paul de Venise.

© Succession Giacometti / ADAGP, Paris 2011, photo Claude Germain

INTERVIEW

Albrecht Dürer the great draughtsman

Nuremberg, January 1528. We travel to this city of thriving trade at the height of its glory to meet the German Renaissance master.

La Gazette Drouot: It seems you were the first artist to sign your works. Why was this?

Albrecht Dürer: Well, my father was a Hungarian silversmith who worked in Nuremberg. He was a good draughtsman and a model engraver. An outstanding one, even. But he was a craftsman, not an artist. In other words, he understood the "how", but never the "why". As for me, at the age of 23 I was already an artist with a spirit furthest removed from that of a craftsman. For me, my friend, an artist needs to penetrate the mysteries of the universe in order to create beauty, while a craftsman carries out instructions, like the loyal valet of an elegant lord. You can see my signature simply as the passion I felt for my own image. Moreover, nobody had ever painted so many self-portraits before I came along. Like anyone dissatisfied with himself, I always wanted to appear differently or better in them. But rest assured, I find myself a very pleasing business proposition!

You do seem to be more open and easier to get on with than many of your fellow countrymen.

It's good to step back in order to appreciate life: that's what I say to myself every day. Since 1494, the year I returned from my time as a journeyman in Basle, Colmar and Strasbourg, I feel I've spent my entire youth fleeing the plague! The first two times, I went to Italy, and that's where I discovered Mantegna and the beauties of Bologna, Florence and Rome. Without these travels I would never have achieved so much autonomy. Paradoxically, I think I have become even more independent

than many Italian artists precisely because I was on the fringe, without any modern tradition. The last time I fled from the Black Death was eight years ago, when I went to the Netherlands to find Charles V. He had recently succeeded Maximilian, of whom I was a protégé. I just wanted to make sure of my pension, because I had been in the Emperor's service since 1512, after all!

So your daily brushes with death encouraged you to think more about life?

The Europe we live in spends every moment of the day and night obsessing about imminent death. Look around you - everything is appalling: hunger, syphilis, peasant revolts - just to mention a few of the horrors. The death of my father in 1502 particularly affected me. Sunk in gloom, I was forced to go on living in this world of suffering, against which my own creative force was powerless. I didn't choose it; I just had to open my windows to the light to find inspiration for my first series of engravings on wood, aimed at a relatively wide, ordinary public, on the theme of the Apocalypse. Oh, I know what you're thinking, young man. You are seeing all that in a historical perspective, like a bridge spanning an entire century. But I see it as the end of an era, when the Renaissance dream of beauty was beginning to fade: a dream I had myself idealised in Venice. When all is said and done, my engravings are just as natural as the sound of my voice, don't you think?

And does the voice of God have a particular sound in your life?

I am a deeply religious person, and you should be aware that I have had absolutely no blasphemous intentions. Of course, to a certain extent I share the

HD



Albrecht Dürer (1471-1528), "Self-portrait", 1498, Oil Wooden Panel, 52 x 41 cm. Museo nacional del Prado.

© Museo nacional del Prado.



"La Course au galop ou le tournoi allemand" (The German tournament), B. APP 36, engraving, Musée des Beaux-Arts de la Ville de Paris, Petit Palais.

great theories of the Renaissance, which tend towards science and reason. But my religious feeling is relatively traditional. For example, I much admired Luther for moral and intellectual reasons, but I am truly incapable of breaking with the Catholic Church. And I'll tell you a secret: I believe in the Four Horsemen of the Apocalypse. When I neglect the soul for the body, ideal proportions are what matter to me. Very early on I studied nudes using live models, which was not perceived with approval, and was still practised very little in the 1500s. (With a twinkle in his eye...) Generally speaking, I consider preparatory work extremely important. That's why if you travel in Europe you will perhaps find dozens and dozens of drawings and watercolours I did in the past. Like Leonardo da Vinci, I was frequently interested in studying biological deformities, like Siamese twins. Like him, I also wrote a great deal. A treatise on fortifications for the King of Bohemia; another on the proportions of the human body – well, you must know all that already!

Like Leonardo, you like drawing and engraving nature.

I have to confess I have a particular liking for animals. In general, I do them in three stages: first I trace the contours with a brush, then I colour in the large areas, and lastly I add the detail of the fur or the coat. When

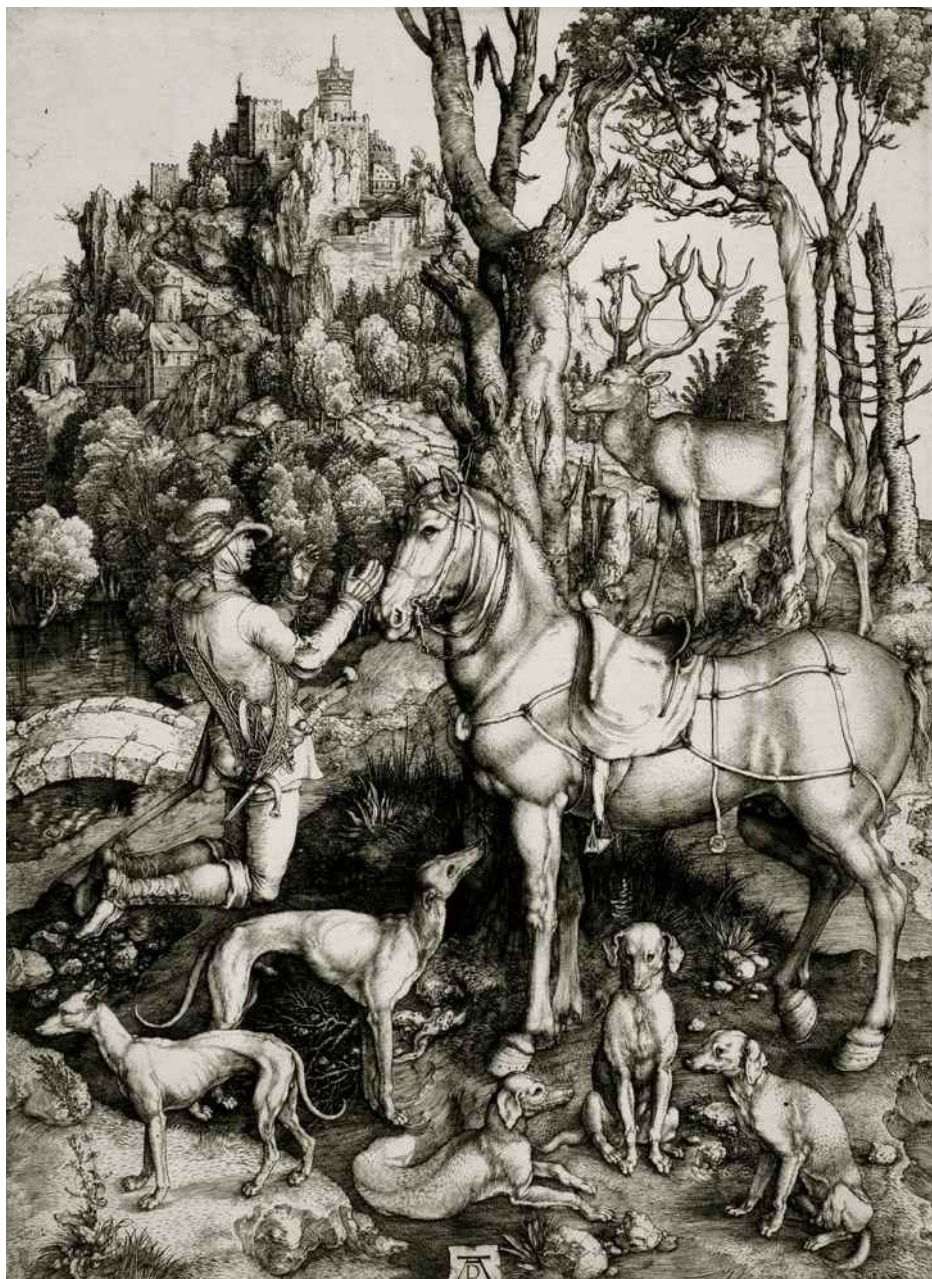
you look at the final result, you might think that I have painted every hair separately. That is what appeals to people, in fact, and what has made me so popular. But if you look more closely, you'll see that it's a simple optical and rather amusing illusion. Yes, I have many things in common with Leonardo. Like him, I believe that life in natural surroundings helps one to see the truth of things. I once stayed at sea for six days studying a dead whale, just as a scientist would do. Are you fond of classifying, ordering, sorting and compartmentalising? Then I give you permission to think in your heart of hearts that I am a kind of Leonardo of the North! But let's keep it between ourselves – I wouldn't want people to attribute such vanity to me...

All in all, like all great artists recognised in their own lifetimes, you have been adulated everywhere.

I discern a note of sarcasm in your remark. Well, you should know that I wasn't always universally popular. I remember Erasmus, for example, who came to see me several times so that I could do his portrait. In the end he wasn't satisfied with my work, which upset me considerably. Fortunately, I have also known great joy, like the altarpiece commissioned for me by the Frankfurt merchant Heller (the central section of this was destroyed by fire in 1729: Ed.); now that was a marvel! Even Cranach, who tries to outdo me in virtuosity in an endeavour to reach my level, is a source of pleasure. The stimulation of a challenge when faced with fine artists is a motivation like any other. To return to the voice of God, as you put it, it has always seemed to murmur in my ear: "the more accurate the appearance of your work, the more it will please". That explains my love of detail, even the tiniest. (Suddenly melancholic) As for the voices of the spirits and souls ravaged by the Black Death, they have always raised the same question ever since I was old enough to think as a free man: whose instrument am I, exactly?

Interview by Dimitri Joannidès

"Cranach et Dürer graveurs: rivalité et émulation" (Cranach and Dürer engravers: rivalry and competition), until 13 November, Petit Palais - Musée des Beaux-Arts de la Ville de Paris, Paris 8^e arrondissement. www.petitpalais.paris.fr



© Petit Palais/Roger-Viollet

"Saint Eustache" (Saint Eustachius), engraving, Musée des Beaux-Arts de la Ville de Paris, Petit Palais.

ACQUISITIONS

From auctions to museums



© The Cleveland Museum of Art

Wari bag at the Cleveland Museum

The Cleveland Museum of Art has just acquired this remarkable Wari bag to round off its already rich Art of the Americas department. The Ohio institution, one of the first museums to display works from Amerindian civilisations, possesses a significant group of objects from the Wari civilisation (present-day Peru), which peaked between 600 and 1000. The lama or alpaca hide bag depicts a young warrior's idealised face, a motif repeated in ceramics, another area in which Wari artists excelled. It is in an outstanding state of conservation. The museum acquired the piece on 13 May 2011 for €103,107 at a Sotheby's auction in New York. It comes from the former collection of Alan C. Lapiner, who wrote an authoritative book about the arts of Peru but was also a great collector; some of his pieces are now in the Smithsonian Museum. The Cleveland Museum of Art will feature this bag in its 2012-2013 exhibition "Wari: Realm of the Condor".

€103,107 Bag with human head, ancient Andean Wari people, Middle Horizon, 600-1000, hide pigment, human hair, coca leaf contents, 26 cm.

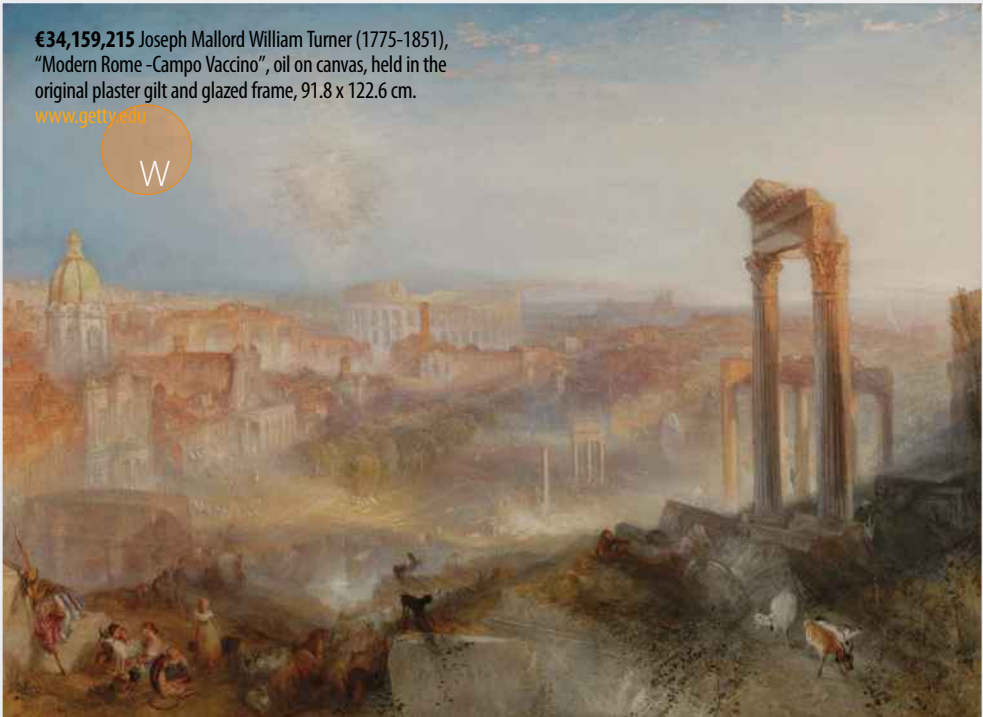
www.clevelandart.org



€34,159,215 Joseph Mallord William Turner (1775-1851),
 “Modern Rome - Campo Vaccino”, oil on canvas, held in the
 original plaster gilt and glazed frame, 91.8 x 122.6 cm.

www.getty.edu

W



@ The J. Paul Getty Museum, Los Angeles

Getty Museum acquired one of Turner's most beautiful works

On 7 July 2010 the Getty Museum modestly acquired one of William Turner's most beautiful works for the tidy sum of €34,159,215, the highest price ever paid for any of the famous artist's paintings at auction (source: Artnet), during a sale at Sotheby's London house. The picture's pedigree is perfect: the painter's friend and patron Hugh Monro of Novar acquired it during a show at London's Royal Academy in 1839, enriching one of the most famous collections of Turner's works. In 1878 Monro of Novar's heirs sold it at Christie's to the 5th Earl of Rosebery, who bought it to celebrate his marriage to Hannah Rothschild. The painting has not changed hands since, although it has been on loan to the renowned National Galleries of Scotland in Edinburgh since 1978 and travelled to famous shows at London's Tate Gallery (1974), Washington (2004), amongst others. Only superlatives can describe the work, which is extremely well documented, in a state of perfect conservation and possesses its original frame - a real joy for the museum's curators. Shown for the first time in 1839 in London, the painting is a romanticised vision of ancient and modern Rome, with effects of light that Turner alone was capable of achieving. From atop Capitoline Hill, it offers an unobstructed view of the city and its forum basking in late-afternoon light. As is often the case with Turner's works, a great admirer of Claude Lorrain, the painting had a matching piece, Ancient Rome, today in London's Tate Gallery. It joins one of his most important historical scenes, "Van Tromp, Going About to Please His Masters, Ships a Sea, Getting a Good Wetting", which the Getty acquired in 1993. With this purchase the museum can modestly take pride in owning a beautiful sample of Turner's work.



Etruscan sculpture for the Louvre

The Louvre acquired this ex-voto, which will soon grace its ground floor between the Cour du Sphinx and the Petite Galerie, during an auction at Cheverny (Rouillac auction house) last June. The world-famous museum deemed this exceedingly rare third- or second-century BCE Etruscan sculpture worthy of joining its collections: few, if any, sculptures of human figures this size depicting perfectly identifiable internal organs exist. The work, which Dr. Pierre Découflé acquired from the famous Charles Ratton, is believed to have come from the Canino site north of Rome, where a cult devoted to the worship of medical ex-votos once flourished. They were placed in temples as offerings to the gods to prevent illnesses or thank them for curing one. The Louvre pre-empted the sculpture at €247,840.

€247,840 Votive bust, Latium, probably Canino, 3rd-2nd century BCE. Orange terra cotta. H. 68 cm. Paris, musée du Louvre.

Metropolitan Museum of Art buys a preparatory study for the picture "The Revolt of Cairo" by Anne-Louis Girodet

The Metropolitan Museum of Art purchased this Anne-Louis Girodet drawing during a sale at the Gestas-Carrere auction house in Pau on 25 September 2010, where a bidding war pushed the price up to €415,138, a world record for this painter (source: Artnet). The pastel, which comes from a Pau estate, is a preparatory study for the famous picture "La Révolte du Caire" (The Revolt of Cairo) at the Palace of Versailles, painted 10 years after the events of 1798. The brainchild of Girodet's imagination, it powerfully depicts the savagery of man with a host of gruesome details. The charging hussar in the centre faces off against a Mamluk in a tangle of naked, wounded bodies dressed in dazzling outfits. "La Révolte du Caire" (The Revolt of Cairo) is rightly considered the birth certificate of Orientalism. The drawing rounds off the Met's collections, which already possess others works of Girodet's, including the portrait of "Madame Jacques-Louis Étienne Reizet".

Stéphanie Perris-Delmas

€415,138 Anne-Louis Girodet, known as Girodet-Trioson (1767-1824), study of a dragoon, black pencil and stump, pastel and white highlights on beige paper, 59.5 x 47 cm.
www.metmuseum.org





© The Metropolitan Museum of art, New York.

MUSEUM

Jung Asia and **the Red Book**

IN PARTNERSHIP WITH
arts asiatiques
MUSEE GUIMET

At the beginning of this autumn, the Musée Guimet is putting on an unusual exhibition, as it is dedicated to the psychiatrist C.G. Jung (1875-1961), who founded analytical psychology and was one of the most influential Swiss figures of the 20th century. The event has as its starting point a book that Jung considered the source of all his future work: the *Liber Novus* or Red Book. Hidden away in a bank vault since his death in 1961, this impressive work bound in red leather was partly written in medieval style calligraphy and has magnificent illustrations by Jung. The Musée Guimet is presenting the original copy for the first time in France. Jung started this book, on which he worked between 1914 and 1930, when he was going through a time of inner uncertainty, as he recounts in his autobiography. He decided to record his dreams and visions in what was to become a crucial work in the history of psychology. This was the most important period of his life. As well as the Red Book, the exhibition contains a collection of other pieces by Jung: preparatory notebooks, sketches, paintings and sculptures, which come from private collections, the Foundation of the Works of C.G. Jung in Zurich and the C.G. Jung Foundation for Analytical Psychology in New York. The second part of the exhibition evokes the fascination

Jung had for the religious movements of Asia, like many other European intellectuals in the first half of the 20th century: movements that exerted a considerable influence on his book. This is why works from India, Tibet, Central Asia, China and Japan belonging to the Musée Guimet collections are also on display.

Journey to India

The Red Book contains various references to India. The Jungian concept of Self should be seen in relation to the Indian Atman, and the captions of many images bear the names of Vedic or Brahmanic texts and names of Vedic origin. The reading of Vedic hymns in the collection of Sacred Books of the East, which he possessed, perhaps inspired a number of incantations in the Red Book. The notion of self-sacrifice is very much in the forefront of the book; in addition, the caption of an illustration representing fire evokes the Vedic rite of Agnihotra or "oblation to Fire". Agni, a major god in the Rig Veda, who represents sacrificial fire and the offering of the self, appears in one of the numerous wooden chariot carvings donated in 1929 by G. Jouveau-Dubreuil to the Musée Guimet. The goddess Kali, "the Dark One" – the terrible aspect of Motherhood in Hinduism, featured in the exhibition in two watercolours from India and Nepal – is mentioned many times in the Red Book. Jung associated her with Salome, an important Biblical figure in the literature and painting of that period. "Kali is Salome, and Salome is my soul," said Jung. He opposes the figure of Kali with that of the Buddha, the former representing for him the psyche's passion and ambivalence, the latter the transcending of these.

READING

"Le Livre Rouge" (The Red Book), C.G. Jung, edited and with an introduction and annotations by Sonu Shamdasani, Editions L'Iconoclaste/La Compagnie du Livre Rouge, 2011.

HD



Yamântaka and his wife Vetali, Tibet, 18th century, distemper on canvas. Donated by Mr Duchesne-Fournet, 1955, Musée Guimet, MA 1659.

© RMN (Musée Guimet, Paris)/Thierry Olivier



© RMN (Musée Guimet, Paris)/Thierry Ollivier

Bardo. Vision of the serene divinities. Eastern Tibet, 19th century
Distemper on canvas. Musée National des Arts Asiatiques-Guimet.

The Buddha is also cited in the book, and Jung was later to explain that he had started by approaching Buddhist teaching as a doctor, as each proposed a means of healing and liberation from suffering. This affinity between Buddhism and medicine is illustrated to perfection by the iconography of Bhaisajyaguru, the Buddha who is "Master of healing". The museum's Tibetan section possesses a very fine 14th century thangka of this Buddha. Ideas of degeneration and declining values, but also that of a new form of the divine, are omnipresent in the Red Book. A caption for the image of Philemon, an essential figure in the work, evokes in a celebrated excerpt from the Bhagavad-Gita the "descents" [avatara] to earth made through the ages by the protector god Vishnu, whose last avatar, Kalki, is due in the future. These avatars are illus-

trated at the Musée Guimet in an album produced in Orissa during the 19th century. Jung stayed in India in 1938. He maintained links with specialists on India, and several of his writings bear witness to his interest in Indian Hinduism and Buddhism, including in their tantric form, and in yoga, of which he practised several exercises to master the strong emotions aroused in him by his confrontation with the unconscious during the First World War. Various visions and images described by Jung in the Red Book evoke descriptions contained in the famous manuscript *Secret Visions of the Fifth Dalai Lama* (1617-1682), of which the Musée Guimet possesses the finest example, produced between 1674 and 1681 (A dozen illustrations from the manuscript are being exhibited especially). It also evokes the key place held in Tibetan Buddhism by visionary experiences, represented through specific iconographic themes. The deceased's visions of peaceful or wrathful deities – projections of his spirit – during the bardo or "intermediary stage" between two existences are an example of this. The exhibition features two paintings on this subject. Jung wrote a psychological commentary on the Bardo Thödol or Tibetan Book of the Dead, based, as he said, on the archetypal content of the subconscious, and stated that he owed it many discoveries and "absolutely essential ideas". The theme of several Tibetan works in the exhibition evoke some of Jung's inner experiences during his journey through the depths of the human psyche, in particular the confrontation with death and the descent into hell. Jung had a Tibetan mandala of Yamantaka, "he who destroys death", hanging in his study. This is presented in Paris with another Tibetan mandala that also belonged to Jung. Jung's interest in mandalas, which he saw as an "expression of the Self", is well-known; he himself made a number of them. One of the most celebrated, and also the oldest, is the mandala of the *Systema Munditotius* (1916), on loan to the Musée Guimet together with a series of mandalas in pencil. Jung considered Tibetan

Panel from processional chariot: Agni. Southern India (Tami Nādu),
7th/8th century. Wood. Donated by G. Jouveau-Dubreuil, 1929
Musée National des Arts Asiatiques-Guimet.



© RMN (Musée Guimet, Paris)/Benjamin Soligny/Raphaël Chippault

mandalas to be the finest, and in a letter from 1950, he praised the beauty of those in the Musée Guimet. In 1943, Jung published a commentary on the Contemplation Sutra of Amitabha, the Buddha for whom the Pure Land is a support for meditation. This text is illustrated in the exhibition by two major ancient paintings from Central Asia and Japan, and by a Chinese manuscript belonging to the museum's library collection. Jung also believed Japanese Zen to be one of the most important movements in Buddhism. In the preface he wrote for the book by D.T. Suzuki, "Introduction to Zen Buddhism", he comments on the Koan method: those "questions from the Master" inviting meditation, an example of which appears in one of the Musée Guimet's Japanese paintings by Hakuin (1685-1768). At the time, this artist was one of the great names in Zen thinking and pictorial art connected with it. A number of Taoist pieces are shown at the end of the exhibition, as Taoism was another subject that attracted Jung's interest. A major stage of his research came in 1928 when his friend Richard Wilhelm asked him to write a psychological commentary for a text he was translating: the Taoist treatise on inner alchemy known as *The Secret of the Golden Flower* (8th century). With this commentary, Jung also attempted to "create a bridge of inner spiritual comprehension between East and West". In 1949, he wrote a preface to the English edition of the *I Ching* or *Book of Transformations* (11th century BC) which he considered a "method for exploring the subconscious". We should also remember that his even broader interest in the world's various cultures and mythologies made Jung a kindred spirit of Émile Guimet, who originally founded a museum for the religions of the entire world.

Nathalie Bazin

Head of Nepalese/Tibetan Art, Musée Guimet

Exhibition Curator

"Le Livre Rouge de C.G. Jung. Récits d'un voyage intérieur",
Musée Guimet, 6, place d'Iéna, Paris 75006,
Tel.: +33 1 56 52 53 00. Until 7 November, every day except
Tuesdays from 10.00 to 18.00. www.guimet.fr



EXHIBITIONS

International Exhibitions on **Asian Art**



© The Metropolitan Museum of Art

Mahadevi, the Great Goddess, India (Rajasthan, Bikaner) Ca. 1725, opaque watercolor, ink, and silver on paper, The Metropolitan Museum of Art, Fletcher Fund, 1996.

The Goddess in Indian Painting

The great Indian goddess "Devi" reigns supreme over this exhibition dedicated to her manifestation in ancient Indian art. Being the "protector of children" and the 'affirmer of life, this goddess unsurprisingly had a great influence over Indian culture and art. This is obvious in pieces dating back to as early as the early Centuries B.C. where her image was carved in sculptures, and even in modern day art where she continues to shape Hindu practice. "Mother India: The Goddess in Indian Painting". Until 27 November 2011 at the Metropolitan Museum of Art (New York).

www.metmuseum.org

Chinese and Japanese art

"Seasons" is a series of exhibitions highlighting the importance of the seasons in Chinese and Japanese art culture. The two hundred or so pieces in the "Japanese Screens" exhibition demonstrate the development of Japanese tastes from the 15th to the 19th Centuries. Yet consistently popular were the traditional landscape designs, which intricately depict the seasonal changes. Such seasonal variance is also represented in the 'Tea' exhibition; ranging from pale porcelain pieces which were used in Summer, to Wintery heavy stoneware ceramics.

From 18 December 2011 to 4 March 2012 at The Smithsonian's Museums of Asian Art- (Washington). www.asia.si.edu

HD



Wayang wong mask, depicting Sugriwa, the monkey general. Horniman Museum.

Bali- Dancing for Gods

An explorative exhibition of the Balinese culture presented through a wide range of media from elaborate costumes to decorative masks. The exhibition also includes donated visual archives containing both photos and films, which provide an invaluable insight into the life and religion of the Balinese people through history.

Until 8 January 2012 at the The Horniman Museum (London). www.horniman.ac.uk

Jain Manuscripts

A collection of finely illustrated Jain manuscript pages dating back to the 15th and 19th centuries, including unique exhibits, that have never before been shown in public. Jainism is one of the major religions from India along with Hinduism and Buddhism; having been practiced since the 6th Century BC. 'Jain Manuscript and Paintings'.

Until 31 December 2012 at the Victoria & Albert Museum (London).

www.vam.ac.uk

Korean buncheong ceramics

Dedicated to a type of Korean ceramics known as 'Buncheong,' this sizeable exhibition features six Korean national treasures. The exhibit shows the progression of Buncheong through the centuries as it shifted from being pieces of everyday ceramic, to being art forms which reflected their creators' expressiveness and continue to inspire modern artists today.

"Poetry in clay: Korean Buncheong ceramics".

Until 8 January 2012 at the Asian Art Museum (San Francisco).

www.asianart.org

Master painters of India

This exhibition of over 220 pieces by 40 of India's most famous artists, seeks to create a chronology of Indian painting by linking innovations in technique to particular artists. It will also serve to dissipate the anonymity prevalent in this world of art with each artist of each exotic painting being identified, sometimes for the first time. "Wonder of the Age: Master Painters of India, 1100-1900".

Until 8 January 2012 at the Metropolitan Museum of Art (New York).

www.metmuseum.org



© Rubin Museum of Art

Gateway to Himalayan Art

Visitors of the Rubin Museum of Art can expect to leave this exhibition with a thoughtful insight into the principal concepts of Himalayan Art, from the deities and symbols that they feature, to the artistic techniques used to create them. Beautiful examples from India and Nepal, such as vibrantly pigmented materials, astonishingly date back as far as the 12th Century. Until 1 January 2012 at the Rubin Museum of Art (New York). www.rmanyc.org

Lama performing long-life ritual, Eastern Tibet, 17th century, Pigments on cloth.

Summary of The Forbidden City of the Louvre

This autumn the Louvre, the former residence of the Kings of France, will prepare itself to receive 130 pieces from the personal collections of the Emperors of China from the Palace Museum of the Forbidden City. This impressive collection, which spans 800 years from the beginning of the Yuan dynasty up to modern times, seeks to shed light on the relationship between China and France. The main purpose of the collection is to chronologize the interaction between the two countries during this period, for instance, through letters sent to the French King Philippe le Bel and Chinese books held in the collection of Louis XIV. Also displayed is an extensive gallery of portraits of the Chinese Emperors, such as that of a simply clothed Emperor Kangxi, who was the longest reigning Emperor in Chinese history. These portraits are accompanied by many pieces from the exceptionally splendid collection of Emperor Qianlong, which include large paintings of horses by prominent Western artists as well as one of his actual ceremonial thrones. Last of all is a room dedicated to a model-size replica of the Forbidden City itself, allowing visitors a glimpse of the exquisite architecture of a palace which served as the home to a staggering 24 Chinese Emperors.

Musée du Louvre, until 9 January 2012

www.louvre.fr

From Tibet to Indonesia

On offer to the public is a wide collection of art, from ceramics to textiles, originating from across the entire continent of Asia. The quality of the pieces on show highlights the artistic expression found in the diverse number of countries and cultures in Asia, from Tibet To Indonesia. "One Hundred Flowers".

Until 2 January 2012 at the Art Gallery of New South Wales (Sydney).



© 故宫博物院 / Palace Museum of the Forbidden City

"Portrait de Kangxi en tenue ordinaire" (Portrait of Emperor Kangxi, simply clothed), anonymous work, painted in the Palace workshops, Qing dynasty, Kangxi period (1662-1722), vertical roll rouleau vertical, ink and colours on silk.

EXHIBITIONS

Monet in Switzerland

This year, we have heard a great deal about Claude Monet – and sometimes we can have too much of a good thing. This "good thing" in fact goes back to his joint exhibition with Rodin at the Georges Petit gallery in 1889, which established their names. We can imagine Monet being showered with honours in Paris salons – but the artist deliberately chose to cut himself off in the countryside. He was free to go off on his own, leaving his family for three months at a time, for example, setting up his easel in the Midi region of France to "hunt down" natural elements. "Monet had "perfect sight", just as others have perfect pitch; he was self-taught. He swam in the fluidity of natural elements and the movements of light," says Daniel Marchesseau, the commissioner of the exhibition presented at the Pierre Gianadda Fondation in Martigny. The Fondation's walls are brightened up by

seventy paintings, including twenty-five lent by the Musée Marmottan-Monet in Paris, and forty-five from leading museums and private Swiss collections. Some of his works have not been seen for decades, or even ever. This exhibition was planned before the one at the Grand Palais and is a complement to it. It thus offers a completely different circuit. "Printemps à Argenteuil", "La Promenade d'Argenteuil" and "L'Ancienne Rue de la Chaussée", three pictures produced in 1872 now in private collections, remind us that after he settled in Argenteuil, Monet began to paint there, and continued to paint, turning out dozens of pictures, returning endlessly to the same themes and the same works. The artist would work on several pictures at once, so as to capture the variations of light more effectively. "He shut himself away completely, painting at nature's easel", says Daniel Marchesseau.

Close to nature

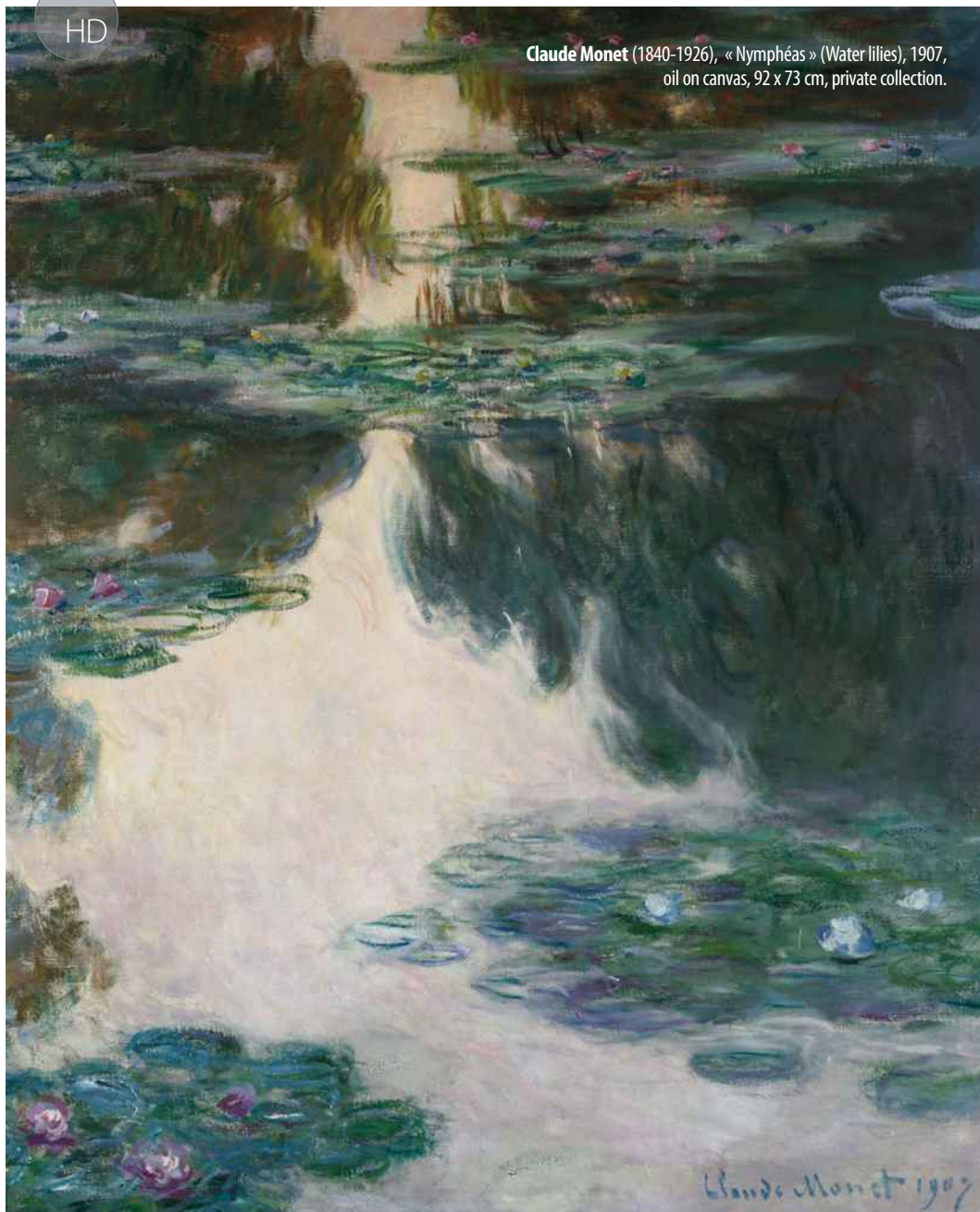
We can recall the painting of him by Édouard Manet, in "Monet peignant dans son bateau-atelier" (Claude Monet painting on his studio boat) (1874). The Musée Marmottan has lent "La Barque", which is obviously not that of the painter, but a simple little boat in water weeds that seem to float eternally. Monet, a simple man at home in the countryside, loved gardens but loved water even more. And we find water everywhere in his work. It fascinated him in itself, for its shimmering effects and for the various emotions it aroused in him. Apart from the "Nymphéas", most of which are now in the Marmottan, we can discover or rediscover his "Iris" paintings executed in 1914-1917 and now in a private collection. During the winter of 1881-1882, the Seine froze,



"Champs de coquelicots près de Vétheuil" (Poppies near Vétheuil), c. 1879, Oil on canvas, 71.5 x 91.5 cm, Fondation Collection E.G. Bührle, Zurich.

HD

Claude Monet (1840-1926), « Nymphéas » (Water lilies), 1907, oil on canvas, 92 x 73 cm, private collection.



"Route près de Giverny" (Road near Giverny), 1885,
oil in canvas, 65 x 81 cm, private collection.





© Musée Marmottan Monet, Paris, France/ Giraudon/The Bridgeman Art Library

"Promenade près d'Argenteuil" (Walk near Argenteuil), 1873, oil on canvas, 60 x 81 cm, Musée Marmottan Monet, Paris. Donated by Nelly Sergeant-Duhem.

and Monet painted this unusual scene incessantly from his studio boat. In "La Débâcle" (The Breakup of the Ice), now in the Kunstmuseum in Bern, the effects of the icicles already prefigure the water lilies. During that winter, the artist once more painted the "Inondation de la Seine à Vétheuil", a flood scene that might seem very topical in these rainy times, like the "Route près de Giverny", now in a private collection. Although painted in 1885, this picture shows a landscape that we might very well see today. Meanwhile, the "Promenade près d'Argenteuil" of 1873 evokes a tale by Maupassant. "Through his palette, he shows ideal moments of simple family pleasures," says Daniel Marchesseau in describing the "Champs de coquelicots près de Vétheuil" (Poppies near Vétheuil) (at the Foundation, E.G. Bührle collection in Zürich) of around 1879. Yet Monet was also open to

the progress of his times: after all, he was able to settle in the countryside thanks to the train. When passing through Paris in 1877, he stayed with his friend Gustave Caillebotte not far from Saint-Lazare railway station. The result was the "Le Pont de l'Europe" with a view of the railway lines from the quays. Monet had received an authorisation to cross them, and he kept this painting for himself. As Zola wrote, "In it, you can really hear the rumbling of the trains." In Martigny, we can also taste the joys of nature, rivers and their myriad hues.

Bertrand Galimard Flavigny

"Claude Monet au musée Marmottan et dans les collections suisses", Pierre Gianadda Fondation, Rue du Forum 59, 1920 Martigny, Switzerland, Tel.: (+41) 27 722 39 78, Until 20 November, every day from 9.00-19.00. www.gianadda.ch



