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New success for house sales "à la française": the Château de Plancy L'Abbaye. Trends-wise, Burgundies have shown constant popularity these last few months with prices to match. In Paris, the French section of the Marcel Brient collection received a warm welcome.



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Ni Hao Beijing! It's official: China now dominates the global art market scene. An update "in situ" on the various players in the market of the Chinese capital.





LUXURY 88

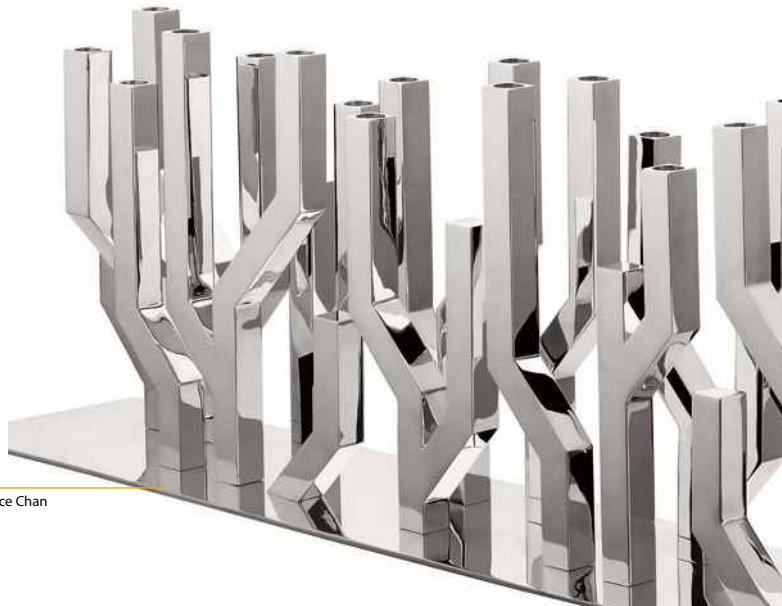
Founded in 1830, Christofle is the leading silversmith company in France. All that glitters is definitely silver - or nearly all!

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During the latest Biennale des Antiquaires, jeweller Wallace Chan made quite a splash in the Paris luxury world.

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From the Impressionists to Van Gogh and the Fauves and Kandinsky to Sam Francis, colour makes the Merzbacher collection a positive metaphor of joy.



EDITORIAL



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Stéphanie Perris-Delmas
EDITORIAL MANAGER

In this issue: not only key events in Paris, arty venues in the capital and its main autumn sales, but also the new art districts in Beijing, major fairs in Shanghai and exclusive interviews with Chinese artists like the jeweller Wallace Chan, the star of the latest Biennale des Antiquaires de Paris... Because everyone is talking about China, because not a day passes without the Middle Kingdom making the economic, political and even cultural headlines, because over the past few years the place of the world's second largest economy has become predominant in the art scene, forging ahead of both New York and London, and, finally, because Europe seems to have become the last Eldorado for China, La Gazette Drouot, now a grand old lady of 121, is opening out to Asia. Our magazine now publishes another international issue in Mandarin, entirely dedicated to art and the art market. *Bonne lecture!*

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An Exceptionally Large Snake Amulet, Dm. 10 cm. Weight 295g. Gold. Formerly Koffer Collection, Lucerne, Switzerland. Egypt, Roman Period, 1st century A.D. Starting bid CHF 25'000. Photo: Niklas Birgin



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Ancient Art
Auction 7
Basel
3 November



A still life painting in a dark, moody setting. In the foreground, a slice of an orange is cut in half, showing its bright orange interior and white pith. To the left, a dark, textured wooden block or piece of furniture is partially visible. The background is dark and indistinct, with some faint highlights suggesting a reflective surface. The overall composition is dramatic and focused on the textures and colors of the objects.

UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS

W

SWANN



Rembrandt van Rijn, *Christ Healing the Sick (The Hundred Guilder Print)* (detail), etching, engraving & drypoint, circa 1643-49. Estimate \$150,000 to \$200,000.

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UPCOMING

For distinguished **Egyptologists**

This shawabti, a funerary figurine that accompanied the deceased into the after-life to carry out farming tasks in their place, belonged to the Pharaoh from the 19th dynasty, who reigned from 1294 to 1279 BC:

Seti I. He was the first important sovereign of the Rameside period, and the father of the famous Ramses II. His tomb was discovered in the Valley of the Kings in 1817, and his mummy was found alongside other pharaohs in the royal cache at Deir el-Bahari. This Shawabti, in siliceous blue ceramic highlighted with details in black, comes from the collection of Charles Bouché (1928-2010), a Parisian antiquarian who specialised in militaria of the Empire period, and over sixty years built up an Egyptian archaeological collection of the first order – as proved by the fact that the six other extant examples of this shawabti belong to famous institutions like the Musée du Louvre, the Metropolitan Museum in New York and the British Museum in London. A total of two hundred items from the Bouché collection will be up for



Shawabti in blue faience with black highlights in the name of Seti I. Egypt, reign of Seti I, 1294-1279 BC. H. 22.9 cm. Estimate: €150,000/200,000.

USEFUL INFO

Where ?	Paris - Drouot
When ?	24 October
Who ?	Thierry de Maigret auction house
How much ?	€1/1.5 M

See the catalogue : www.gazette-drouot.com

sale; 140 of these are shawabtis, estimated between €2,000 and 30,000, all represented as mummies of Osiris carrying ploughing tools. Also worth noting: a bronze statuette of Horus as a child, Harpocrates, the form in which the god was worshipped in the Graeco-Roman world, shown emerging from a lotus (Late Period, €30,000/40,000) and a curious miniature funerary set in stucco and alabaster. This consists of two vats, one being anthropomorphic, and a ushabti (New Empire, €50,000/60,000). All witnesses of a mysterious and fascinating Egypt...

Claire Papon

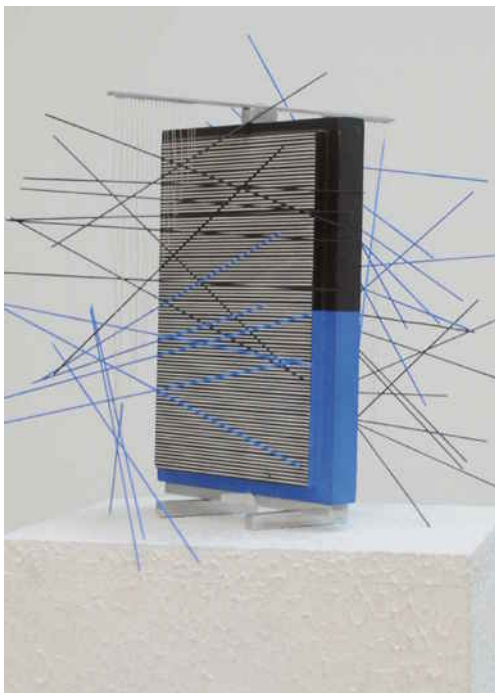
NEWS IN BRIEF



Louis Cretey: a visionary

Louis Cretey was contemporary with Noël Coypel and Charles de La Fosse, two major figures in French 17th century painting. And yet the work of this Lyon-born artist was light years away from the canons of Classicism, with his vigorous touch and violent subject matter. The painter, who shared his time between France and Italy, was recently rediscovered through the exhibition at the Lyon Musée des Beaux-arts presenting sixty-four of his paintings. A recognition reflected in the market by six-figure bids, like the "Christ moqué par les soldats" sold at Saint Étienne in 2011 (€176,400). This "Saint Jérôme et le lion", to be presented during the sales sessions of 7, 8 and 9 October in Lyon (Chenu, Bérard, Péron auction house), can be compared with a Saint Jerome in the Lyon Musée des Beaux-arts, painted in around 1683 with the same chiaroscuro style (€50,000/60,000).

Stéphanie Perris-Delmas



A life devoted to artists

At Drouot on 8 October, the auction houses Le Mouel and Rois are selling the collection of René Bleibtreu, the younger brother of Denise René, founder of the eponymous gallery, who launched artists in the kinetic and conceptual movements. A member of the Resistance during the war, René Bleibtreu worked nights as a proofreader for the "Journal officiel"; during the day, he assisted his sister at the gallery in Rue La Boétie. The gallery was a success, and could thus guarantee him a salary. René was in charge of mounting exhibitions, producing silkscreen prints and copies and compiling catalogues. Over forty years he developed friendships not only with numerous artists at the gallery, including Vasarely, Dewasne, Soto, Tomasello and Mortensen, but also with great names in abstract art like Sonia Delaunay, Josef Albers and Alexander Calder. René Bleibtreu died in April 2011, a year before his sister. His collection is made up of three hundred works: often gifts from artists, like this prototype by Jesús Rafael Soto, estimated at €4,000/5,000.

Anne Foster

Roger and Suzanne Jouve collection

On 3 and 4 November in Brest, the Thierry-Lannon auction house is dispersing the collection of Roger and Suzanne Jouve, art dealers of the second generation (Suzanne being the daughter of François and Clarisse Péruse, who officiated in Paris in the middle of the 20th century). The family collection contains 500 works providing a broad overview of regional schools from the late 19th century to the first half of the 20th. They include 45 paintings by Gagliardini bought directly from the artist (€300-4,000), 18 by Barye, 16 by Lanfant de Metz, 11 by Trouillebert and Stevens – and the list goes on, making up a collection estimated at €1 million. Flagship works include this painting by the Irish artist Roderic O'Connor of 1911, after his Brittany period in Pont-Aven. It shows a woman with a violin (€40,000/50,000), and carries the stamp of the sale in 1956. In this year, on 6 and 7 February, works from the O'Connor collection dispersed by the painter's widow were a resounding success at Drouot...

S. P.-D.



UPCOMING

Jacques Germain studio collection

In this photo taken in 1950 at the Galerie Pierre Loeb in Paris, we see several of the abstract painters who set the Paris scene alight with their lyrical flights after the war: the Canadian Jean Paul Riopelle, the Chinese painter Zao Wou-ki, sitting next to Georges Mathieu, with the only woman, Helena Vieira Da Silva, between Pierre Loeb and the painter Jacques Germain. The latter, little known to the general public, was one of the chief figures in abstract painting at that time, and the only French artist to study at the Bauhaus school. After being taught by Léger and Ozenfant at the Académie Moderne de Paris, he studied with Josef Albers in Germany. On returning to Paris, he devoted himself to painting, particularly abstract landscapes. In 1948, alongside Hartung, Mathieu and Soulages, he took part in "Black & White", one of the seminal exhibitions of informal art, at the Paris gallery Deux-Iles. Nearly 60 years on, his works can still be seen alongside those of the abstract masters at the flagship exhibition on Lyrical Abstraction at the Musée

USEFUL INFO

Where ?	Paris-Drouot
When ?	15 October
Who ?	Farrando-Lemoine auction house. Mr. Chanoit.
How much ?	€100,000

See the catalogue : www.gazette-drouot.com

du Luxembourg in Paris (2006). And yet in the market, his painting does not enjoy the same recognition, as witness the estimates proposed at the sale of his final studio collection – where around 400 drawings (€150-200 each), seventy monotypes, some fifty gouaches and a dozen paintings (€2,000 to 5,000) are up for grabs. S. P.-D.



At the Galerie Pierre Loeb, Paris (1950). Left to right: Jean-Paul Riopelle, Jacques Germain, Maria Helena da Silva, Pierre Loeb, Georges Mathieu and Zao Wou-ki.

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NEWS IN BRIEF



Trotting mare and foal by Bugatti

The theme of horses in Rembrandt Bugatti's work stems from the sculptor's visits to Paris. He also spent much time in Antwerp, famous for its zoo. In Paris, the artist lived not far from the horse market in the capital's 13th arrondissement. Later than "L'Entrée du marché aux chevaux" (*The market entrance for horses*), the group here (€200,000/300,000) dates from 1907, during Bugatti's expressive period, when the sculptor focused on dynamic subjects in movement. It comes from the large collection of a horse-lover, which is shortly being sold on 14 October in Senlis (Dominique Le Coënt - de Beaulieu auction house.) The plaster models of this trotting mare and foal are from the works donated by Jean-Marie Desbordes to the Musée d'Orsay in 1981. An example of the group featured in the famous collection of actor Alain Delon, which sold very successfully in London in 1990.

Stéphanie Perris-Delmas

UPCOMING

The private life of **the lovely Émilie**

Affectionately nicknamed "Pompon-Newton" by Voltaire, Émilie du Châtelet (her real name) was the daughter of the Baron de Breteuil, a close friend of Louis XIV. She married the Marquis Florent-Claude du Châtelet, Lieutenant General of the King's Army. A past mistress in Latin, Greek, German, music, dance and opera, the young woman then studied the sciences and mathematics alongside well-known scholars. Voltaire was the one who most influenced her life and scientific work. In 1734, the philosopher took refuge in her château at Cirey, in the Haute-Marne, when a *lettre de cachet* was issued for his arrest. The man was highly attracted to both the place and the Marquise, with whom he maintained an amorous and intellectual relationship until her death in 1749. Mademoiselle du Châtelet's magnum opus, "*L'Exposition abrégée du système du monde*", a rough draft of which is being offered in this sale, demonstrates her work on making Isaac Newton's "*Principia*" intelligible. It was

USEFUL INFO

Where ? Paris, 9, avenue Matignon

When ? 29 October

Who ? Christie's France

How much ? €1M



Notebooks and rough drafts written by Émilie du Châtelet of "*L'Exposition abrégée du système du monde*".
Estimate: €400,000/600,000.

only published for the first time in 1756. A portrait of Émilie after Marianne Loir (€4,000/6,000), some notebooks written in her hand, documents relating to the management of the Cirey estate and works from the library (including a set of 16 prints illustrating the conquests of Qianlong in central Asia, €50,000/70,000) accompany this precious manuscript, which contains crossings-out and annotations by the author. Newton once said: "I can calculate the movement of the stars but I cannot calculate the madness of men." It will be interesting to see the madness of the bidders... **Claire Papon**

UPCOMING

Royal gift for the Duc de Laval-Montmorency

Very unusually, this Sèvres service is fully documented. According to the factory's archives, it was commissioned in March 1824 and its final quotation indicated a sale price of 5,000 francs. It originally contained sixty plates, a figure increased in May to one hundred. When completed on 16 August, it included one hundred plates, four fruit bowls, two "vase B" ice cream buckets, sixteen compotiers à bourrelet (fruit bowls with raised edges), four sugar bowls, two baskets in the "Jasmin" and two in the "Berlin" styles. Gilbert Drouet, a painter of birds and flowers since 1785, monogrammed most of the plates, and a number of gilders were involved: Jean-Marie Vaubertrand for the four fruit bowls, Antoine-Gabriel Boullemier for the ice cream buckets and compotiers, François-Antoine Boullemier for the sugar bowls, Pierre-Louis Micaud for the "Jasmin" baskets and Marie-Jeanne Godin for the two "Berlin" versions. Once the dessert service was finished, Louis XVIII decided to give it to the Duc de Laval-Montmorency. It was delivered on the 31st, and the whole collection was paid for from "the



Sèvres. Dessert service in porcelain containing 129 pieces with botanical decoration by the painter Gilbert Drouet, after Pierre-Joseph Redouté's collections.

USEFUL INFO

Where ?	Paris - Drouot
When ?	8 October
Who ?	Pescheteau-Badin auction house. Ms. Fouchet.
How much ?	Estimate: €200,000/300,000

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house entertainment and ceremony funds". Anne-Adrien-Pierre de Montmorency-Laval, Duc de Laval, born in 1768, originally intended to follow a career in the church, but preferred to enter the service of Louis XVI. During the Revolution, this aristocrat immigrated to England and became a close friend of the Prince of Wales. In 1814, the loyal monarchist was one of the first to welcome Louis XVIII in Calais. The gift of this service was a pledge of friendship and recognition. And it is no ordinary dessert service. The botanical decoration was taken from two collections by Pierre-Joseph Redouté, "Les Liliacées" and "Les Roses". Each plate is painted with a different variety, inspired by the illustrations of the "Raphaël des fleurs" (*Raphael of flowers*). **Anne Foster**

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NEWS IN BRIEF



Donation of sultan Ahmet Ier

On 8 October, the Parisian auction house Ader is presenting this 17th century illuminated calligraphy manuscript at its sale of Far Eastern art. It consists of a vakfiye – a deed of donation – listing the revenues allocated to the conveniences of Egyptian Hajj pilgrims. The donor is none other than Ahmet I, the 14th Ottoman sultan, who notably built the famous Blue Mosque in Istanbul (€30,000/35,000). The famous collection of Nasser D. Khalili contains a vakifnameh carrying the tughra of Ahmet I, dated 1609.





Still Life by Van Streeck

Juriaen Van Streeck is not the best-known 17th century Dutch painter, but his works feature in several famous collections, like those of the Hermitage in St Petersburg and the Wallraf-Richartz-Museum in Cologne, which also possesses a "Still Life with Chinese vase" similar to the little painting here. Van Streeck made a speciality of the genre, associating tableware and food in carefully designed compositions. Here, in this still life with lemon, wine glass and knife (€80,000/120,000), the painter invites us to meditate on the meaning of life and its precarious nature... For the apparent simplicity of the objects conceals some rich symbolism – like the chestnut, which evokes the Holy Trinity with its two husks. Presented on 13 October in Orléans (Binoche & Maredsous auction house), this painting on oak panel has a considerable asset: its impressive sobriety.

Seshemnefer's mastaba

In Ancient Egypt, mastabas were tombs reserved for government dignitaries, placed not far from the Pharaoh's pyramid. Their walls, elaborately decorated in low relief, depicted a host of scenes. Here we see a string of the estates belonging to Seshemnefer, ensuring his existence in the after-life. This limestone fragment from the end of the Ancient Empire (€60,000/80,000) will be presented in a sale dedicated to Egyptian art on 10 October at Drouot Paris (Auction Art Rémy Le Fur & Associés).

Stéphanie Perris-Delmas



UPCOMING

A Chinese autumn

7 October

Furniture in huanghuali

For its first-ever sale in Hong Kong, the auction house China Guardian has prepared the ground meticulously. Rich collectors will be received in the Mandarin Oriental Hong Kong, where they will find some 300 Chinese paintings and calligraphies and around forty classical furniture items from the Ming and Qing dynasties – an absolute must in terms of Chinese furniture. Enthusiasts' appetite for Ming objects is only equalled by their financial clout: prices have been soaring over the past few years, especially with pieces made of huanghuali, which post million-plus bids. Huanghuali is a kind of Chinese rosewood from the tropical island of Hainan. Its rarity and quality make it a luxury material par excellence, as witness the fabulous Lu Ming Shi collection assembled by Philippe de Baker, exhibited in France in 2003 at the Musée Guimet in Paris. On 7 October, the finest pieces on offer are a rectangular table dating from the end of the Ming dynasty (HK\$7.8/12M) and a cabinet ornamented with dragons from the beginning of the Qing dynasty (HK\$2,8/4M, *illustrated*), both in huanghuali. With regards to paintings, we find another top quality line-up, including works by star artists including Qi Baishi, Li Keran, Xu Beihong and Wang Jian: names that regularly make the headlines in auctions. In May 2011, Guardian also registered a world record for a work by the artist Qi Bashi. This time, it is offering an album containing views of mountains and rivers dating from 1922 (HK\$16/26M). Meanwhile, the ink paintings of **Xie Zhiliu**, the Chinese artist to whom the Metropolitan Museum of New York dedicated an exhibition in 2010, also provide a chance to obtain the quintessence of Chinese painting, but at a more "affordable" price of HK\$380,000/580,000.





HD

7 October

By Zhao Shaoang

In Hong Kong on 7 October, the Ji Chai Auctioneers are staging a sale of nearly 300 lots: a session entirely dedicated to traditional Chinese painting. Flagship works include a calligraphy by a master in the genre, Yu Youren (1879-1964): an eight-character couplet estimated at HK\$20,000/35,000 and this work in ink on paper with colour highlights by Zhao Shaoang (1905-1998), who was born in Guangzhou (HK\$180,000-260,000). During the Fifties, this major figure in the second Lingnan school travelled to the major European capitals, where he exhibited his works. Well-known in the West, the work of this artist is now in major collections, like those of New York's Metropolitan Museum and Boston's Museum of Fine Arts.

7 October



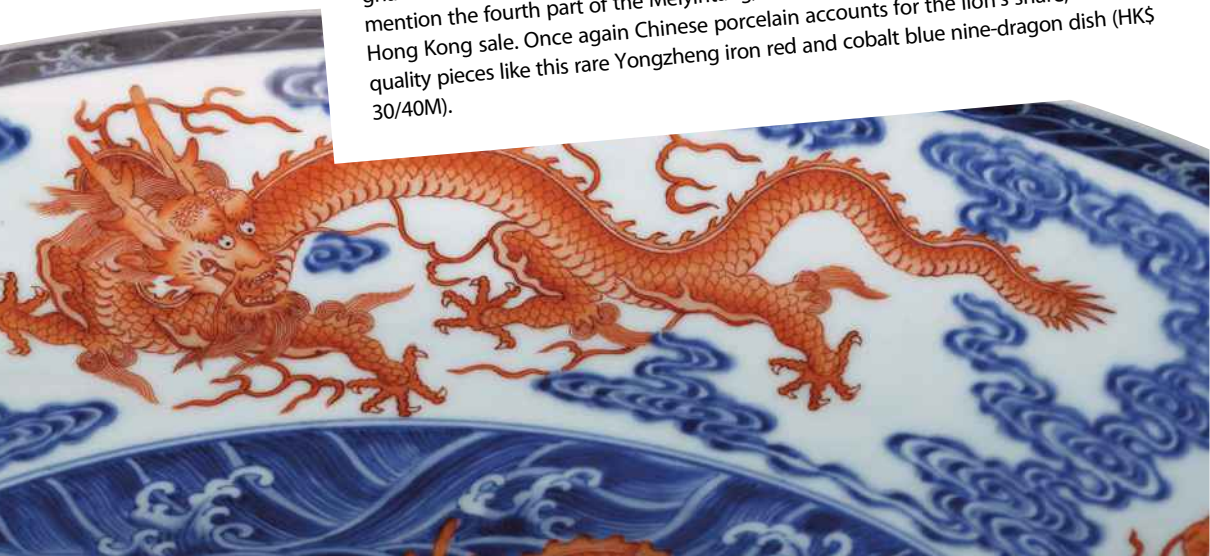
Tiananmen by Xiaogang

Zhang Xiaogang and Yue Minjun are two of the blue-chip artists of Chinese painting, the first through his "Bloodline" series, and the second through his laughing figures. It comes as no surprise that they are topping the bill in Sotheby's next contemporary Asian art sale in Hong Kong. Collectors will thus have a chance to acquire "Brothers" by Zhang Xiaogang (HK\$6/8M), or "Tiananmen no.1" (illustrated), already a veteran of the auction room, from the celebrated series begun in 1993. A mature work by Yue Minjun, to whom the Fondation Cartier in Paris is devoting an exhibition this autumn, is also up for sale: "Backyard garden" (HK\$8/12M). The lineup also includes Zeng Fanzhi, another star of the contemporary Chinese scene. He is represented by "Fire" (HK\$7/9M), a landscape from a private Asian collection.

9 October

A rare Yongzheng dish

With monochromes from the Jenmou Hu collection, Qing porcelains collected by Shanghai-born Alice Cheng, a group of portraits of the Qianlong emperor's officers, not to mention the fourth part of the Meiyintang, Sotheby's is decidedly thinking big for this Hong Kong sale. Once again Chinese porcelain accounts for the lion's share, with top quality pieces like this rare Yongzheng iron red and cobalt blue nine-dragon dish (HK\$ 30/40M).





30-31 October

Vase of the Western Zhou dynasty

The Zurich auction house, Koller, whose Asian art sales have long been red-letter days in collectors' diaries, is proposing some choice pieces in its autumn sale, like this vase from the beginning of the Western Zhou dynasty, i.e. between 1050 and 771 BC. This cooking pot (ding) is typical of the bronze tableware produced during this period, which is found in tombs, and often carries inscriptions indicating the owner's name (CHF40,000/60,000). A later model will be up for auction at CHF8,000/12,000. Other noteworthy objects from China include a "moon-light" glazed vase (CHF18,000/25,000) with the Qianlong emperor's stamp, and a stoneware magistrate's head from the Ming dynasty (CHF35,000/50,000). As usual, the sale embraces Tibetan and Nepalese works: from Tibet, there is a representation of a 14th/15th century Pancaraksha goddess in gilt copper estimated at CHF120,000/180,000, and from Nepal, a gilt copper Padmapani shown standing – one of the representations of Avalokiteshvara – at CHF60,000/80,000.

8 November

Imperial provenance

During the ten days of the famous Asian Art in London, collectors from all over the world are able to pick some choice items, as they please, like this Chinese perfume burner proposed by the auction house Bonhams. Apart from its monumental size, it stands out for its imperial provenance: that of the last Vietnamese emperor, known as Bảo Đại (1913-1997): a man dedicated to pleasure and luxury. The date of this perfume-burner (19th century) and the quality of its enamel decoration suggest that it was a present from the Qing court in China (£150,000 /250,000; *illustrated*). Expert eyes are also sure to linger on a marble statue of a disciple of Buddha, probably Ananda, from the European collection of the Frenchman Léonce Filatriau (£200,000/300,000), and two jades from the Summer Palace, salvaged by Captain Arthur Forbes-Robertson during the Sack of 1860 (£60,000/100,000 and £40,000/80,000). But the star item is probably a Yuan jar from a private European collection: a magnificent example of the blue and white porcelain produced by the Jinjdezhen workshops in the 14th century, which was mainly intended for export. Its estimate of £1M seems reasonable when you consider (and there is evidence to prove it) that these Yuan jars can easily fetch €3M – or very precisely, the €4,169,900 paid by the Anglo-American dealer Eskenazi for a model with zang shi lions in Paris in 2006 (Doutrebente auction house).





14-15 November

From the Qianlong period

Faced with the giants Christie's and Sotheby's, the provincial auction house Woolley & Wallis can hold its head high. Since the sale of its famous Yuan vase for £2.6M (hammer price) in July 2005 - a feat it repeated in 2009 with a Qianlong jade, knocked down for £3.4M - the Salisbury firm has been playing in the major league. It is now established as an Asian art specialist, hence its presence in London during Asian Art: a golden opportunity to present some of the top pieces in its coming sale on 14 and 15 November. Worth noting: two young figures painted by the Chinese artist Lin Fengmian, a safe investment in the Asian market (£60,000/80,000), and a pair of porcelain vases from the Qianlong period (£80,000-120,000).

24,25,28 November

Painted by Zao Wou-ki dated 1960

This autumn, Christie's is making its grand tour of Asia, staging a number of events in October, including exhibitions of contemporary Asian works, conferences and discussions on art and the market, followed the next month by a series of themed sales. For these various events featuring contemporary art, traditional paintings and ancient ceramics, the British auction house has assembled some choice pieces, like this painting by Zao Wou-ki from a French collection, which will be on offer at the sessions on 24, 25 and 27 November. Dated 1960, it reflects the artist's explorations during the Fifties, a decade in which Zao Wou-ki abandoned figurative art. Under the influence of his friends Hans Hartung and Henri Michaux, and the American works he saw when he travelled to the United States, the artist turned to abstract art, this painting being one of the most magnificent examples (HK\$22/28M). Also worth noting, on 28 November: the third sale of Chinese lacquers from the Lee family collection (the previous session in December 2009 had been an unqualified success), together with numerous ceramics, including a bowl from the Song dynasty (HK\$6/8M).



Stéphanie Perris-Delmas

NEWS IN BRIEF

Polar Sale

On 9 October in London, Christie's will hold a Travel, Science and Natural History auction that will include a Polar section commemorating the centenary of Captain Robert Falcon Scott's Terra Nova expedition. The auction will offer a selection of art, literature, photographs and artefacts relating to Captain Scott's adventures. Items available to purchase include the marching compass carried by Scott on several voyages (£15,000-20,000), and the camera that Tryggve Gran used to document events (£10,000-15,000). These and other lots evoke the poignancy of the journeys that Scott and his crew made leading up to his death on the Terra Nova expedition in 1912. Other not-to-be-missed items also figure alongside the Polar section of the sale, such as an original mercury thermometer invented by Daniel Gabriel Fahrenheit, (£70,000-100,000).

Joanna Laverock



Herbert George Ponting (1870-1935), Ponting, H.G. Crew of the Terra Nova the photographer's blind stamp "H.G. Ponting", titled and numbered "3" on the Fine Art Society label on the reverse carbon print unframed. Estimate: £1,000/1,500.



American counter-culture

San Francisco, the spawning ground of the Beat Generation, is the setting for the sale of an unpublished manuscript by Timothy Leary on 10 October at Bonhams. A psychologist who carried out research on LSD at Harvard, Leary promoted the use of drugs by the younger generation in order to achieve enlarged consciousness, and collaborated with writers like Allen Ginsberg and William S. Burroughs. After becoming a genuine guru, in 1970 he was sentenced to 20 years' prison for drugs possession. He managed to escape, but was captured in Afghanistan in 1973. While an inmate at the California Medical Facility, he drafted the 203 typewritten pages of "The Periodic Table of Energy", copiously annotated and illustrated with images, advertisements and press cuttings. A mixture of psychology, anthropology, sex, culture and occultism, this work is estimated between \$30,000 and 50,000.

Sylvain Alliod

UPCOMING

Ferrari, Peugeot...

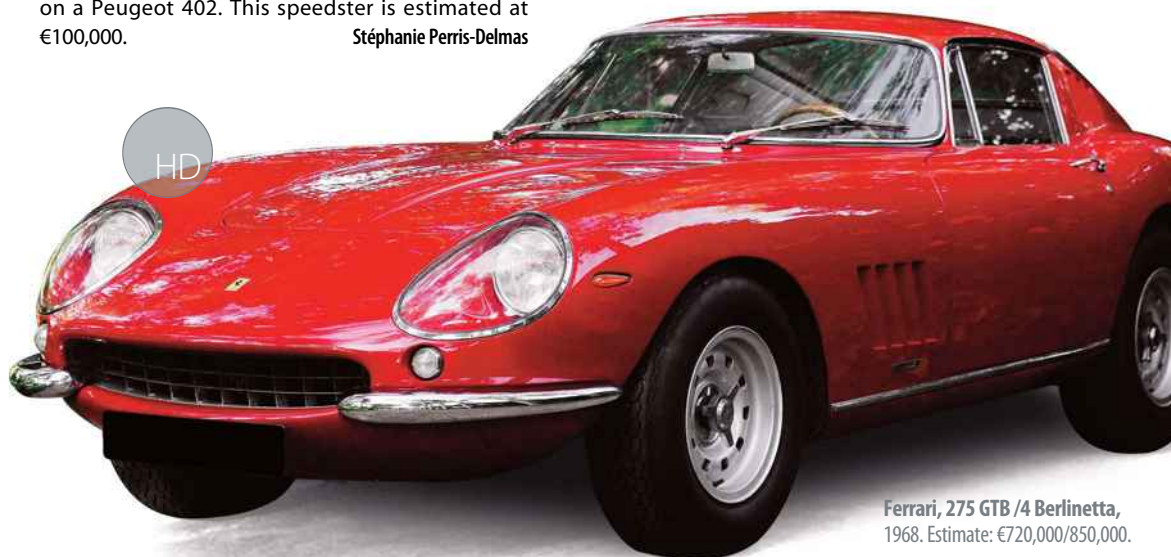
Quantity is not always synonymous with quality; the Paris auction house Pierre Bergé and Associates has chosen just under thirty classic cars for its sale in Brussels on 8 October. Under starter's orders are an early-20th century Peerless, a 1935 Rolls Royce, and a 1951 Simca...The auction favourite being a 1968 Ferrari, the legendary 275GTB/4 Berlinetta, which debuted at the Paris motor show and was a model dear to the driver and actor Steve McQueen. It was one of the final fifteen 275GTB/4s to be produced from a total of 350, according to the sales catalogue, which also provides a sizeable estimate of €720,000/850,000. On the day, its main rival will be a 1946 Peugeot 402 Escalpe, another car designed for the racing circuit by the driver François Escalpe and based on a Peugeot 402. This speedster is estimated at €100,000.

Stéphanie Perris-Delmas

USEFUL INFO

Where ?	Bruxelles - Cerde de Lorraine
When ?	8 October
Who ?	Pierre Bergé and Associates, Mr Marceau

See the catalogue : www.gazette-drouot.com



Ferrari, 275 GTB /4 Berlinetta, 1968. Estimate: €720,000/850,000.

UPCOMING

Man Ray Photography

HD



Man Ray (1890-1976),
"Black and White", positive, 1926,
gelatin silver print, 17.7 x 25.4 cm,
printed in 1950s.
Estimate: €150,000/200,000.

Barcelona, 30 October,
Soler y Llach auction house.



The sale in March 1995 of Man Ray's studio collection, from his widow Juliet Browner's estate, brought a group of previously-unseen works by the American artist onto the market (Sotheby's London). The event, closely followed by international collectors, was extremely successful, particularly in terms of the paintings. On 30 October, 17 years after this epic sale, the Spanish auction house Soler y Llach has taken an interest in Man Ray's photography thanks to the collection belonging to the Italian gallery owner Camillo d'Afflito. It comprises 143 lots, the majority of which also originated in the Juliet Browner collection, an American dancer whom the artist married in 1946. Relatively speaking, this Barce-

lona event offers a broad overview of the artist's production, bringing together shots from his most famous series, the portraits of his friends and artists Eluard, Tzara, Gris, Derain, etc. (from €5,000 to 15,000), souvenir photos of works by Duchamp (€3,000/4,000) and chess games (from €5,000 to 22,000), not forgetting the set of photographs dedicated to primitive art. The six photos from this last series, intended to illustrate Michel Leiris's study published in Cahiers d'Art in 1936, figure among the favourites (€100,000/150,000). In this "Black and White" print from the 1950s, taken in 1926 of Alice Prin, otherwise known as Kiki de Montparnasse, she embodies the very image of modernity, of which Man Ray was the prime promoter.

Stéphanie Perris-Delmas

UPCOMING

A new record for **Kandinsky**?

International auction houses are starting to rattle their sabres for the sessions of Impressionist and Modern sales in New York this autumn. For the evening of 7 November, Christie's has announced a major Kandinsky of 1909, sold by the Swiss Volkart Foundation, with an estimate between \$20 and 30M. The proceeds of the sale will go to the institution's charitable programmes. The painting, which has been on deposit since 1960 at the Kunstmuseum in Winterthur, has been loaned to a number of major exhibitions, including those at the Tate Modern, the Kunstmuseum of Basel and the Fondation Beyeler. This highly accomplished "Studie für improvisation 8", painted in 1909 at Murnau, belongs to the "Improvisations" series which marked an important stage in the work of Kandinsky, who was then writing his seminal treatise on abstract art, "On the Spiritual in Art". For Kandinsky, the "Improvisations" were pictorial interpretations of profoundly spiritual events. He goes far beyond the characteristics of the scene represented, retaining only the impression of its interior, unconscious, spontaneous nature. The painting,



Wassily Kandinsky (1866-1944), "Studie für improvisation 8", 1909, oil on cardboard laid down on canvas, 98 x 70 cm.

USEFUL INFO

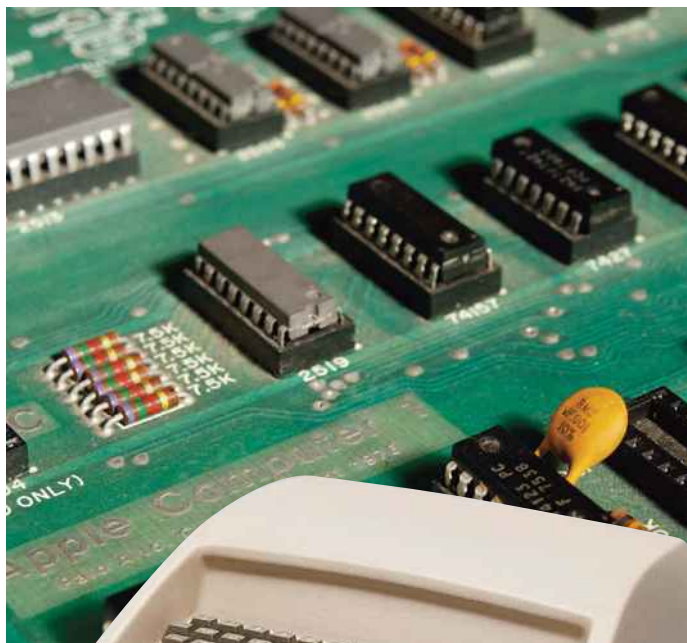
Where ?	New York
When ?	7 November
Who ?	Christie's New York
How much ?	\$20/30M

of museum quality, could well beat the artist's world record established in 1990, \$20.9M. Only two works in this series have recently appeared in the auction room. One of them, "Studie zu improvisation 3", fetched \$16.9M in 2008, at the very height of the financial storm. It was the second highest price recorded for the artist's work. So, we can expect great things... Sylvain Alliod

NEWS IN BRIEF

Get a bite of the apple!

On 9 October in South Kensington, at a time when Apple's market capitalisation is beating all records, Christie's is selling a computer marking the birth of the one of great industrial and cultural adventures of our times. It consists of an Apple-1 Personal Computer bearing the number 22, preserved by one of the company's employees, Joe Copson. Produced in 1976, the Apple-1 was dreamed up by Steve Wozniak, who built every example himself. He made a number of improvements to the computer on the advice of a friend of his – one Steve Jobs. The estimate for this genuine little time machine is £50,000 to 80,000.



Christie's and the Warhol Foundation join forces

The Warhol Foundation has chosen Christie's to disperse works belonging to it, ensuring long-term action. The auction house is to conduct dispersions for several years through various channels: live auctions, Internet auctions and private sales. To mark its 25th anniversary, the Foundation is planning to make some significant donations to a number of museums, continuing a policy that has led to nearly \$250 million in gifts to hundreds of institutions. The first auction is scheduled for 12 November, while Internet sales will be starting in February 2013.

Sylvain Alliod

UPCOMING

Eric Clapton sells one of his **Richters**

What do music and the art of Gerhard Richter have in common? The squeegee strokes punctuating the canvas like frequencies in a piece of electronic music? No need to be so complicated: the answer is Eric Clapton, who is not only a music star but also a great lover of contemporary painting. The artist possesses three works in the series "Abstraktes Bild (809)", no less; the fourth – in fact, the third in the series – is in the collections of the Tate and the National Galleries of Scotland. Eric Clapton not only has an instinct for music... These abstract paintings from the Nineties are some of the artist's masterpieces – the ones collectors fight for. In New York in May this year, Christie's sold "Abstraktes Bild (798-3)" from 1993 for \$21.8M: a world record. The musician also has a nose for choosing the right moment to sell. To celebrate the artist's 80th birthday, several events have been



Gerhard Richter, "Abstraktes Bild (809-4)", 1994, oil on canvas, 225x200 cm.

USEFUL INFO

Where ?	London
When ?	12 October
Who ?	Sotheby's London
How much ?	£9M-12M

celebrating the German painter's work this year at the Tate Modern, the Neue Nationalgalerie of Berlin and the Centre Pompidou. "Abstraktes Bild" is a marvellous illustration of the artist's search for a new, free abstraction that is not in the least spontaneous. The canvas, worked with a squeegee (the flagship tool of those years), is in fact built up in layers, yet again leaving nothing to chance.

Stéphanie Perris-Delmas

UPCOMING

The Iranian school

For this sale shortly being held in Dubai, the Paris auction house Millon has joined forces with the Opera Gallery Group, now long established in the region. The fruit of this collaboration is a decidedly eclectic sale bringing together several key names. These range from internationally recognisable modern art works by Van Dongen, Picasso, Dufy and Renoir – posting some sizeable estimates from €1 to 3M – to a selection of works by Eastern artists. 90% of the sale is dedicated to the latter. So it's quite natural that we should focus on these, and more particularly on Iranian artists, who are well represented through works by Mohammad Ehsai (€6,000/8,000), Golnaz Fat Hi (€15,000/20,000), Massoud Arabshahi (€30,000/35,000) and Khosrow Hassanzadeh. Born in 1963, this internationally acclaimed artist produces works inspired by pop art, which are rather like a personal diary: self-portraits, memories of the Iran/Iraq war, and portraits like "Terrorist Rayhan" (€20,000/25,000). Another inevitable figure

USEFUL INFO

Where ?	Dubai International Financial Centre
When ?	22 October
Who ?	Opera Gallery auction and Millon & Associés auction houses

See the catalogue : www.gazette-drouot.com



Farhad Moshiri, "9's on yellow", 2002 signed, oil, acrylic, gold leaf and glue on canvas, 240.5 x 179.5 cm.
Estimate: €112,000/160,000.

is Farhad Moshiri, one of the Perrotin Gallery's protégés, whose works can be found in the British Museum and the Virginia Museum of Fine Arts. Born in Shiraz in 1963, Moshiri studied at the Art Institute of California. His first works were large, rich-textured paintings of jars and pots covered with calligraphy. Here we see a painting from 2002, "9's on yellow", covered with signs on a gold background: a work that reflects the pre-eminence of the Islamic heritage.

Stéphanie Perris-Delmas



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Commanders Badge,
Gold and Enamels, ca. 1810.



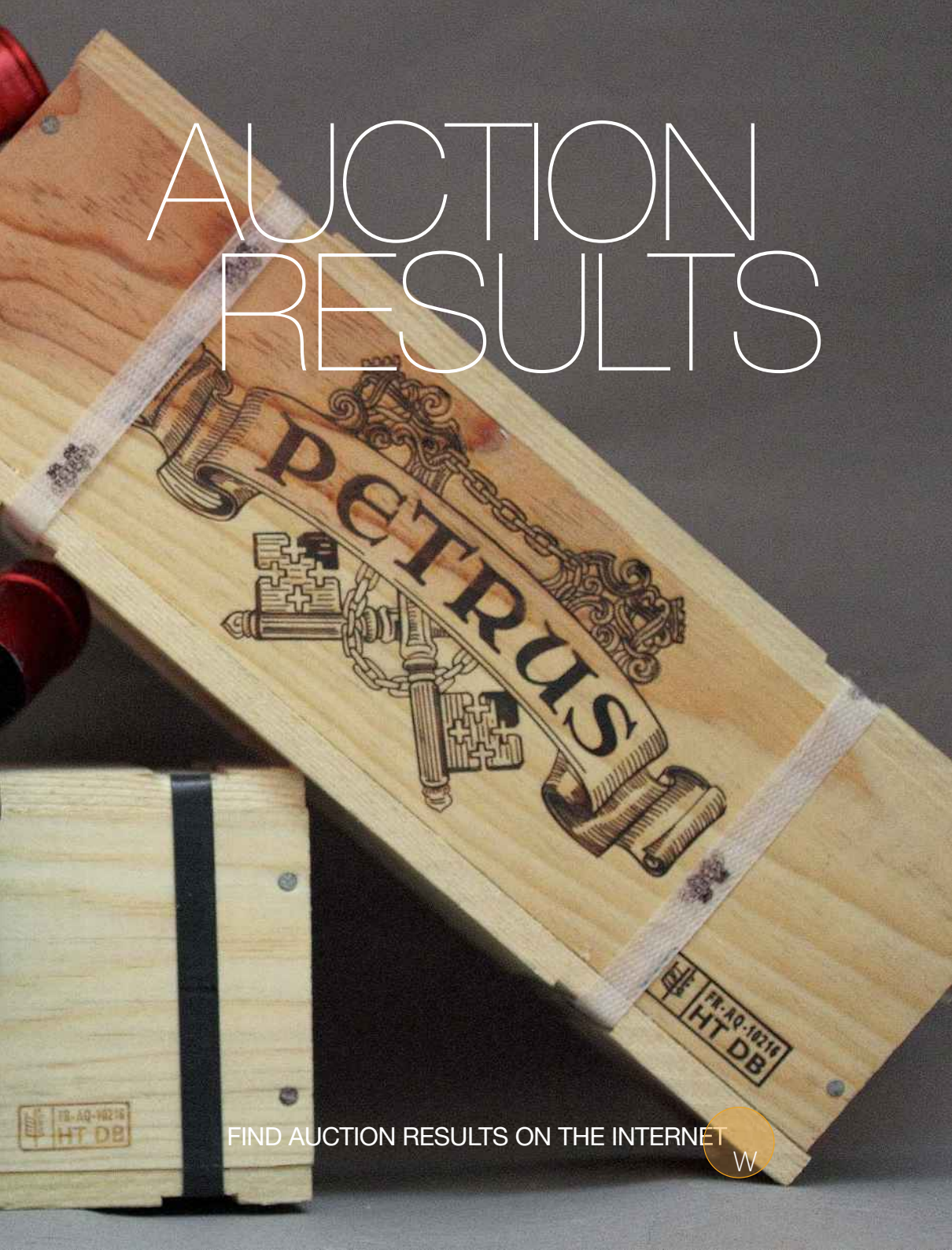
Austrian Empire
(Grand Priority of Bohemia
and Austria): Order of
Malta, Grand Priors Badge
in Diamonds, ca. 1880.

Kingdom of Westphalia:
Dignitary's Breast Star of the Order
of the Westphalian Crown, ca. 1810.



1B

AUCTION RESULTS



FIND AUCTION RESULTS ON THE INTERNET

W

RESULTS

The golden tints of a classic programme

The variegated results of this sale as a whole totalled €2.8M in 55 lots. There were eight six-figure bids. Classical furniture made some splendid scores, starting with the highest bid in the sale, €275,000, inspired by a Thomas Hache wardrobe produced between 1690 and 1695 in Chambéry. This is in veneering and burr walnut with blue scagliola marble and light-coloured wood; on each of the two doors the fine marquetry delineates three jigsawed reserves containing a vase with leafy foliage, renommées, draperies and flowery garlands. A commode of c.1745-1750 by Jacques Dubois in blue and gold European lacquer went for €262,500. This has a veined marble top, and opens with two drawers without crosspieces, decorated with a bird on a branch. At €181,250, the revival of the Neoclassical period was represented by a pair of high tables made by Etienne Levasseur between 1770 and 1780, in ebony, darkened wood, pewter, brass, tortoiseshell and gilt bronze (H. 126 cm).

USEFUL INFO

Where ?	Paris - Hôtel Le Bristol
When ?	15 September
Who ?	Kohn Marc-Arthur auction house. Ms Gabard, Mssrs. Millet, Renard, Tourment.
How much ?	€2,892,875



€262,500
Pair of vases in
porcelain,
China, 18th century ;
Mounts, Paris, Louis
XVI period, H. 40 cm.

Levasseur's perfect mastery of Boulle marquetry is explained by his probable apprenticeship in the workshop of one of the celebrated cabinetmaker's three sons. Objets d'arts and furnishings performed well. €262,500 went to a pair of 18th century Chinese vases with Louis XIV "lion" mounts, remarkable for their high quality chasing (*illustrated*). A late 15th century Ming celadon vase with a relief decoration of dragons and clouds and a rich Louis XV gilt bronze mount (H. 49 cm) fetched €200,000. **Sylvain Alliod**

RESULTS

Château de **Plancy L'Abbaye**

Buyers turned up in force at the dispersion of the furnishings of the Château de Plancy l'Abbaye – private, professional and institutional collectors alike. Expected to raise between €300,000 and 400,000, the estate of the Marquis Eric de Bonardi du Menil finally totalled over a million euros. The bidders included a large number of foreigners – and indeed, a Swedish buyer carried off the portrait of a ravishing young woman with blue ribbons, painted in the 18th century by a compatriot, Alexander Röslin, for €126,000. This result registered a French record for the artist, who has given us some divine portraits of women, first and foremost his wife, the pastellist Marie Suzanne Giroust, whom he met in Paris. Röslin, whom Diderot nicknamed the "fine embroiderer", excelled in the rendering of fabrics, the effects of material and the care he lavished on the psychological reading of his subjects. Another welcome surprise in the sale came with the €102,000 fetched by a group in Carrara



€126,000 Alexander Röslin (1718 – 1793), "Portrait d'une jeune femme au chapeau fleuri et aux rubans bleus", 1783, canvas, 73 x 59 cm.

USEFUL INFO

Where ?	Troyes
When ?	22 September
Who ?	Thierry Pomez, Jean François & Philippe Boisseau auction house
How much ?	€1,3M

marble by Anton Werres, estimated at €25,000. The work, dated "Rome 1866", was borne off by a foreign dealer. Also noteworthy was the significant participation of French institutions. The Musée Cognacq-Jay pre-empted a painting by Alexander Röslin - "Portrait de Charles-Marin de la Haye, fermier général" – for €24,000, while the Château de Fontainebleau paid €25,200 for a set of dessert cutlery in vermeil with the arms of King Jérôme Bonaparte: the work of Martin-Guillaume Biennais.

Stéphanie Perris-Delmas

NEWS IN BRIEF



Année 1906

If you took a stroll through the alleyways of the latest Paris Biennale des Antiquaires, glittering with the prominent presence of top jewellers, you will have been able to admire the jewellery of René Lalique. But that wasn't the only place... for not far from there, at the Palais d'Iena, the Bergé & Associés auction house staged a sale of artists' jewellery on 20 September, which included a pendant by Lalique from 1906. This is adorned with "Two figurines and branches" in white moulded pressed engraved glass in gold, diamonds, glass and citrines. Cautiously estimated at €20,000/25,000, it finally went for €138,746, confirming the excellent standing of the artist, whose works attract steady bidding in every category.

Success for the Marcel Brient collection

The French section of the Marcel Brient collection met with unqualified success – €5,120,975 – confirming the keen eye of this talent spotter, several of whose works have already been sold with great success by Sotheby's across the Channel. The 78 lots up for sale on 24 September in Paris featured French works from the second half of the 20th century, i.e. the young Brient's first loves from nearly forty years ago. The "failures" in this session could be counted on the fingers of one hand only: Daniel Spoeri, Henri Michaux, Gérard Garouste, Jean-Michel Alberola and Gérard Garouste.

The grand winner of the Paris sale was Simon Hantaï, with a study of 1969 going for a splendid €720,750, after a high estimate of €350,000. Marcel Brient acquired this from the Jean Fournier gallery in 2001. As we know, the art dealer and collector Jean Fournier championed abstract painting, passionately defending the work of his friend Simon Hantaï and that of North American artists. It was also in his gallery that Brient acquired the diptych by Joan Mitchell, "Saint-Martin-la-Garenne n° VI", in 1987. This was knocked down for €432,750: well above its high estimate. **Stéphanie Perris-Delmas**



RESULTS

Burgundy outclasses Bordeaux

The word is out: the wine market has become very selective. Even the Chinese, frenzied buyers for a while, are being pickier about what they choose. The result is that for the last year professionals have been seeing a drop in prices, in particular with Bordeaux, and even more particularly Lafite Rothschild, a wine that Chinese enthusiasts have really fallen out of love with. On 15 June this year in Paris, the Lombrail & Teuquum auction house sold twelve 1997 vintage bottles for €6,500. "A year ago, they would have gone for about double that," says the sale expert, Claude Maratier. This disenchantment has in no way affected the Petrus, considered a must, which still sells very well – like this vintage 1961 bottle sold in Paris by Le Brech & Associés for €7,320. Considered a recent

trend by some, a natural phenomenon by others, Burgundies are constantly on the up. Like the Japanese before them, the now more selective Chinese are taking an interest in small producers, especially from the Côte d'Or, the most perfect example being the Romanée Conti estate, with an annual production of no more than 6,000 bottles. Hence some soaring prices, e.g. €27,478 on 30 May 2012 for two 1990 bottles (Tajan auction house). The purchase by ultra-rich businessman Louis Ng Chi Sing of the Château de Gevrey Chambertin bears witness to the new passion of the Chinese for Burgundies. But this high proportion of Asian buyers should never make us forget the ever-active presence of historical buyers: the British and the French, who, in more limited numbers, focus on the very best.

Stéphanie Perris-Delmas



€12,500 Six assorted bottles from the Romanée Conti estate: 1 Romanée Conti, 1 La Tache, 1 Richebourg, 1 Grands Echezeaux, 1 Echezeaux. 1996. Paris, 31 March 2012, Le Brech & Associés auction house.

€27,478 Two bottles of Romanée Conti, 1990 cb. Paris, 30 May 2012, Tajan auction house.





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RESULTS

Yayoi Kusama ahead of Lynda Benglis

This sale marked the start of the autumn season for contemporary art across the Atlantic. Not one of the 245 works presented claimed to contribute significantly to the history of art (or that of the market), making the results achieved all the more satisfying, with lots sold at 72% and 85% by number and value. A sign of the market's confidence, trade and private collectors from both America and Europe competed for the best on offer. Now returning to private collections in the "Old World" are Yayoi Kusama's "Red Nets No. 19" (\$1,02M: double the pre-sale estimate) and "Knossos", a sculpture in gilded plaster by Lynda Benglis (\$158,500: triple the estimate), while a European gallery carried off "Portrait de Peddrick Scheffer", a mixed media work by Julian Schnabel. Those remaining in the hands of American collectors include "Double Bass", a large painting by Jack Hamilton Bush from 1976 (\$194,500), and "White makes four", a work from 10 years earlier by Helen



\$1,02M Yayoi Kusama (b. 1929), "Red Nets, No. 19", signed, titled and dated, 1960 oil on canvas, 76.2 x 60.9 cm.

USEFUL INFO

Where ?	New York
When ?	19 September
Who ?	Christie's New York
How much ?	\$8.43M

Frankenthaler (\$254,500, just above the low estimate). Despite the above, American dealers were admittedly extremely active, alone garnering nearly half the most expensive lots. Thus various galleries fought hard to gain the prize of "Spider home", a bronze in three parts by Louise Bourgeois (\$566,500 for this proof, one of an edition of nine). The positive results of this sale augur well for the big sales scheduled in November and December.

Xavier Narbaitz

NEWS IN BRIEF



Provenance: Giacometti

The third and youngest Giacometti brother, Bruno, an architect whose work was known to fewer people than his elders', was the guardian of the temple and initiator of the Alberto Giacometti foundation created in Switzerland in 1965. Christie's sold his personal belongings and furniture in Zurich on 24 September, with the proceeds going to Dr. Beat Richner's foundation dedicated to healthcare for Cambodian children. With fierce bidding from buyers all over the world, the whole collection garnered CHF5,408,760. CHF132,000 went to Alberto Giacometti's suitcase, CHF120,000 to Giovanni's artist's stool, bought by a private collector, and CHF576,000 to a "Greek" table in bronze by Diego.

Stéphanie Perris-Delmas



2011.11.21

Wang Meng



MAGAZINE

EVENT

Beijing and the empire . . . of a billion

Watch out: it's a burning issue! The report written by independent economist Clare McAndrew, published during the last TEFAF at Maasticht has rung the knell of Western domination in the art market. We had already suspected it for some time: China and its big cities, like Beijing, Shanghai and Hong Kong, are dynamic territories where everything is decided in terms of auctions of confirmed or emerging, local or international artists. Beijing, that ancient city of national heritage and politics, and now a gigantic worksite, is literally exploding. "In Beijing, auction houses like Beijing Poly International Auction Co Ltd. and China Guardian Auction Co. Ltd. (*see inset*) play a very prominent role, together with galleries and museums. Art fairs like Art Beijing and CIGE (China International Gallery Exhibition) are still very local," explains Meg Maggio, director of the Pékin Fine Arts Gallery and consultant with Poly International. "Poly opened its first branch in New York during

Asian Art Week in March. This house is really aiming to become a major player." The predominance of auction companies is closely followed by the set-up of major galleries in certain Asian districts, like the well-known and still trendy 798 district – home to the Italian gallery Continua since 2003, the highly specialised American Pace Gallery and two French establishments, the Hadrien de Monteferrand Gallery and Paris Beijing Photo – and the Chao Yang neighbourhood, where Pékin Fine Arts has set up shop. "We really fell in love with the Chinese cultural capital. At the time, the 798 district was very avant-gardist. But it's just a showcase, because very little is sold here, and trade fairs are not very well-organised," says Federica Beltrame, director of Continua Beijing. "Beijing is also the leading centre for contemporary art in Asia, and the top city for artists. Like Berlin, it is very creative, and possesses one of the greatest fine arts academies in the country," says Meg Maggio. Not surprising, then, that many of them set up in Beijing, whether or not they are Chinese, or make regular visits, like the Belgian Wim Delvoye, who has a studio there. The place also owes its pole position to its collectors, who do not seek only to conquer an identity as aesthetes. "Their reasons are more complex. These highly cultivated collectors have emerged from fifty years of Maoist torpor, and are now buying up their heritage or turning to contemporary artists – hence the emergence of a new call," say general heritage curators Jean-Pierre Desroches and Henri-Claude Cousseau.



© Pekin Fine Art

Pekin Fine Arts. Entrance. Cao Changdi. Wang Jin Mao Pillow stainless steel sculpture.



Pekin Fine Arts, Beijing. Huangzhi yang solo exhibit.

© Pekin Fine Art

They've said it! Through the unshamed vitality of its capital, the Middle Empire has become the empire of the billions of yuans that change hands during sales of exceptional pieces, with major operators present. How long will it last? All will be revealed in the promising future... According to the 2011 report of the Conseil des ventes volontaires (*the French auction market authority*), the global result of sales in the "art and objects for collection" sector – including costs – rose from €21.1 billion in 2010 to €26.1 billion in 2011: a rise of 17.5% in one year. One of the reasons is the confirmation of China as the leading international country with a total sales result of €11.5 billion in 2011, i.e. an annual increase of 51.5%. Of the world's top twenty auction houses, eleven are Chinese, with in third place the leader in the national market, Beijing Poly International Auction Co. Ltd., and in fourth place China Guardian Co. Ltd. In 2011, Poly recorded an increase of

29.2% compared with 2010, with a result of €1.36 billion for only six sales – an average of €227 million per sale! The same goes for China Guardian Auction Co. Ltd., which posted €1.25 billion – growth of 47.7% in 2011 – through six sales. Finally, Beijing always comes top of the world ranking of cities in terms of art and collectible object auctions, with 81 national companies present, through 231 prestige sales and eight standard sales, with a total sale result of €6.408 billion. Can you do any better than that?

Continua Beijing www.galleriacontinua.com

The Pace Gallery www.thepacegallery.com

Paris Beijing Photo www.galerieparisbeijing.com

Galerie Hadrien de Montferrand www.hdemontferrand.com

Pekin Fine Arts www.pekinfinearts.com

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© Photo: Li Xin

Brushes, Li Xin's studio, Beijing, 2012.

Li Xin, The song of the river

With ink, paper, colours and slow gestures, the world of Li Xin reveals spiritual works mid-way between the traditional and the modern. We talk to him in his studio in Beijing. Within his world runs a river: the Yellow River of a childhood spent in the region of

Shaanxi, whose reflections, silt, moods, mystery and silence are captured by the artist in his ink drawings on rice paper and his oil paintings on canvas. Born in 1973, and a graduate in 1986 of the Beijing central academy of decorative arts in painting, Li Xin nourishes profound connections between natural elements and takes inspiration from unbounded

landscapes with sheer cliffs, ancient valleys and ageless mountains, all conducive to contemplation. "I use to draw everywhere – on the ground, on rocks – and I painted my first oil at the age of 14," he says. At the Beijing fine arts academy he rejected the system: "I wanted more freedom." When his teacher and friend died, it was a terrible shock. He hid his "heavy artist's baggage" in a corner of his memory (although keeping the key), stopped painting for five years, and started up a company. But ink and colour ran through his veins, so he took up his brushes again and left for Paris, where he arrived in 2002. There he rented a studio "surrounded by water, trees and houses on the Ile Sainte-Catherine, at the gates of the Marne". "Water has true magic, and I try to understand its different aspects of beauty and violence", says the painter. His thinking resonates constantly through his compositions, conceived as huge monochrome areas interrupted by passages of chaotic colour, on the surface in the paintings, or with ink absorbed by the creased rice paper. This poet of aquatic elements, nature and all its turmoil creates paintings in a many-faceted relationship with space; his drawings bring out the energy of the material, from top to bottom, like a calm river bed stirred up from time to time by waves, while his oils emanate vertical and horizontal forces making play with the relief effect of the thicker sedimentary material. His colours echo the world of earth, air and the body. His taupe, cement, pearl and anthracite greys are all variations on the ancient dust of the Shaanxi soil, this "dusty grey", these "37 degrees of grey, not entirely warm, not entirely cold." But in his repertory, there is never the lassitude of a single shade. Deep traditional Chinese reds – "also a kind of grey" – and also blues and greens (grey again!), whose calmness is interrupted by lines or penetrating drops of yellow ink, make up a delicate palette expressed with brushes of every possible size. In his studio in one of Beijing's new art districts, the latter are exhibited like works of art. In this carefully designed place conducive to meditation, where rolls of canvas imported from France slumber alongside piles of paper, fine goat's hair brushes wait on a support; other larger ones are arranged delicately in a pyramid on a tray. A low



© Photo Li Xin

Li Xin (born in 1973), "EC A-23", Indian ink on yuan paper, 97 x 90 cm, 2007, Li Xin collection.

table holds a teapot and a number of books on Chinese calligraphy; the painter, now working between Paris and Beijing, has also taken inspiration from reading ancient texts and anthologies concerning this skill "somewhere between art and philosophy". "Calligraphy is the mirror of the calligrapher; you can even see in it the politics of the time." It is also an education in gesture, whose slow, descending line he seems to repeat endlessly. Paintings "of the spirit and the heart", where you can almost feel the breath of the wind; creations with irregular geography but constant serenity, his works combine the precision of the hand with the memory of a buried place, and with the contemporary inspiration of floating landscapes that he films through the window of an aeroplane. They carry an indescribable music within them: that of the "Zen spirit of water", and at the same time they contain cracks: those of the waves in his soul.

READING

"Li Xin", Editions Pacifica, Paris, 2008.

Yishu 8: the memory and future of Sino-French exchanges

In 2012, the Yishu 8 arts centre took over a venue symbolic of the cultural relations between France and China since 1920 in Beijing, and is now consolidating the dialogue between the two countries. One fine morning in April, the door opens onto a courtyard drenched in sunlight, leading to a majestic entrance emblematic of the spirit of the site. A short way from the Forbidden City and the national museum of Chinese

fine arts, Yishu 8 – pronounced "*ishuba*" – created in 2009 by Christine Cayol, a philosopher and business woman working in communication, has found a new setting at the gates of the imperial city. Previously, an initial venue resulting from the friendship between the founder and an art-loving entrepreneur, Xue Yunda, it was built over the old shower rooms of the electrical cable factory Cable 8, in the Shang 8 district. Yishu 8 rapidly imposed its style within Beijing's artistic and business community, and exhibitions and conference/debates were regularly laid on there. Politicians



Front of Yishu 8, Beijing, 2012.

and people from the world of literature and culture would stop off to chat tranquilly with each other. But in 2011, the "first version" of Yishu 8 was threatened by the construction of tower blocks in a capital undergoing a profound transformation. So it had to find a new place if it wanted to survive. A year later, Yishu 8 was reborn within the first Franco-Chinese university in Beijing. The 1,200 m² building is very revealing of the good relations between the two cultures. "Its dialogue-friendly architecture makes this a unique place in Beijing," says Christine Cayol. A corridor with a thousand mirrors, making

play on the effects of a Baccarat chandelier, was laid out – like the whole interior of the building – by French designer Caroline Odinet. She has carefully preserved the "memory" aspect while boldly creating a series of welcoming, colourful rooms revelatory of their purpose. This design prefigured the enterprise's inventive character full of exchanges, and fitted naturally into its historical context. On each side of the entrance corridor, the "gold and silver" room for relaxation, reading and communication, "like a family home," faces the "red room", a drawing/dining room. At the end of the



© Courtesy of Yishu 8

passage, the university's former lecture hall, a large room with painted beams dating from the Twenties, opens onto 400 m² of space designed for events. Ideal for big occasions, this was the setting for the opening exhibition entitled "1912-2012: a century of dialogue", overseen until 5 May this year by general heritage curator Jean-Paul Desroches. "When you arrive anywhere in China, you always venerate the ancestors of the place," he tells us. "So it was natural to hold an event that paid tribute to this historical building symbolising relations between our two peoples, and the people who built it." For this, Jean-Paul Desroches, together with various specialists who included Philippe Koutouzis, director of the Feast Project in Hong Kong, carried out research based on the numerous documents and Art Deco posters of the time. Chinese artists like the young Xie Lei and the academic Fan Zeng, considered "the greatest living master of Chinese painting", created works especially for the inaugural exhibition. Highlights of the latter included works lent for the occasion: two large paintings from the Sixties by the artist Chu Teh-chun – genuine "outpourings full of searing intensity and expectation," according to the curator, a specialist in the artist's work. This large-scale event is a taste of those to come, devoted to world-class French and Chinese visual artists. Apart from the "family" and memory aspects of this centre, it is also a "laboratory of creation and experiment, a place for discovering and transmitting". On the first floor, the symbolically pure "white" gallery is given over to young talents. And there are two artists' workshops facing each other, because one of the fundamental values of Yishu 8 is to welcome emerging French talent and create links. In this respect, an eponymous award was launched in 2011 by a committee of specialists, whose Chairman of the Board is none other than the former director of the École Nationale des Beaux-arts in Paris, Henri-Claude Cousseau. Three months of residence at Yishu 8 have already enabled Lionel Sabatté, Cécile Granier de Cassagnac and Patrick Neu to soak up inspiration from the Beijing atmosphere. At present, Claire Tabouret is working there, while awaiting the arrival of two other award winners in turn, Clément Bagot and Antoine Roegiers. "I found the philosophy of the project very appealing, as well as the idea of a structure strongly imbued with

Beijing, bringing together figures from the world of culture and economics in a local and international context," says H.C. Cousseau. Indeed, the successful reconciliation of these two spheres in order to carry out ambitious designs is one of the singular features of Yishu 8, which was co-founded by the Edmond de Rothschild group with support from the Hermès group, and benefits from numerous partners. As well as the artistic leadership of Msrs. Cousseau and Desroches, these include Yves de Chaisemartin, the former CEO of Altran Technologies, journalist and writer Patrick de Carolis, Gilles Fuchs, Chairman of the ADIAF (Association for the International Distribution of French art), Catherine Pégard, President of the Château and estate of Versailles, and Jean-Pierre Raffarin, France's former Prime Minister and vice president of the Senate. At Yishu 8, music also reigns supreme, with concerts and master classes directed by French counter-tenor Sébastien Fournier. Between singing, the visual arts and discovery of the other through multi-disciplinary dialogues, this "emotional enterprise" is decidedly thinking big. The ambition in the medium-term, says H.C. Cousseau, is to involve Chinese artists who are in residence in both Beijing and France. "I'd like the system to be reciprocal," he says. The lady of the house goes still further: "We are not excluding development in cities like Shanghai and Xian, but we need to consolidate the Beijing base and foster more actions in Paris." The project would thus come full circle, a little like the history of this magical site, which had an outpost in France between 1921 and 1950 in the Franco-Chinese institute at Lyon, the first Chinese university outside China. This "arts academy" will certainly keep tongues wagging, and some will disapprove, considering that the relationship between art economics and politics is misplaced. But why take umbrage? Cultural cooperation has always existed. Let us hope, rather, that its governance continues to propose wide-ranging programmes and support relevant creation outside the sacrosanct world of the "politically correct". And that looks pretty certain!

Virginie Chuimer-Layen

Catalogue of the exhibition "1912-2012: France/China: a century of dialogue", Beijing, March 2012.

Cai Yuanpei, 2012, oil on canvas,
200 x 160 cm.



NEWS

The FIAC a decidedly French international fair

For a number of years now, despite a tough economy, we have been witnessing a revival of interest in "poor" France. Paris, for a while somewhat neglected and even dismissed as a has-been, is regaining a place in the international art market, even though the shadow of the recession continues to loom. Every year, the FIAC tots up its assets in terms of galleries from France, America, Britain, Germany and so on, ramming the point home that it really is an international fair. It's true. We know that dealers are now aware that there is a genuine market in Paris. This means they are ready to make an investment here as much as in Basel, even if (and maybe because) it is not on the scale of Switzerland. In fact, the FIAC is a kind of mini-Art Basel because most of the participants from within and outside France were at Basel in June. But, countering any sense of "cut and paste", the FIAC has a substantial asset: an exceptional setting in the form of Paris. And it never palls. Setting up the fair in the Grand Palais was a positive move. Even if the number and size of stands had to be reduced, it no longer suffers from fragmentation between established and emerging galleries. This year, for the first time, it will include an additional area in the Grand Palais, the Salon d'honneur; an impressive 1,200 m² space under a glass roof. The fair has grown to full size while preserving a "human" dimension much appreciated by the public, according to artistic director Jennifer Flay. The FIAC is a far cry indeed from the 300 exhibitors you get in Basel, and does not have Switzerland's gigantic spaces: its total exhibition space of 9,000 m² cannot begin to rival Art Unlimited alone, which deploys outside works in an area of 17,000 m². The fair's international character

should also be seen in perspective. Despite a large number of Americans (30 galleries), the fair remains very European, since 130 of the 180 galleries come from the Old World, and 60 from France. In contrast, there are few or no representatives from the rest of the world. Jennifer Flay regrets this, explaining that echoes from the Chinese and Indian markets bear witness to a "reduced" audience in the West. As for the Russians, the director considers that in a tough context, this aspect hinges on more favourable conditions, especially for galleries. But she is still sanguine, telling us that a group of "top-level" Indian collectors are making the trip, as are enthusiasts from China, Taiwan and the Philippines. In addition, as well as several Brazilian galleries, there will be visitors from South America. So there are grounds for hope, even if some gallery owners cannot hide their anxiety, telling us that they will have to "lie low" to weather the anticipated storm. This year the FIAC confirms its balance between modern and contemporary. The presence of major galleries should thus help to (re)create some strong visual points of reference. But the fair has really grasped how to play its trump card: Paris. Like last year, two outstanding green spaces, the Tuileries and the Jardin des Plantes, will be filled with creations especially produced for the occasion. In the Tuileries, visitors will find works by Mircea Cantor, Carlos Cruz-Diez, Marc Quinn, Mark Handforth and Pascale Marthine Tayou not far from Jean Maneval's revolutionary Maison Bulle, designed in 1964. The Jardin des Plantes and spaces in the museum (the Evolution Gallery, glasshouses and menageries) will be hosting installations and performances: On Kawara is presenting his pertinent "Reading One Million Years", Yto

Olaf Breuning, "Smoke Bombs" 2,
2011, Mounted c-print on 6-mm sintra,
framed.



Barrada is working on a specific project of replica/real fossils, while Lucy and Jorge Orta will be issuing passports for the whole world. Another venue is the Place Vendôme, with a gigantic sculpture by Jaume Plensa six metres high. During our interview, Jennifer Flay told us that the Mayor of Paris has now authorised the installation of Jeremy Deller's "Sacrilege", seen at Glasgow and the London Olympic Games. This vast 50-m diameter inflatable structure will be occupying the esplanade of Les Invalides and is sure to be a huge hit with kids, who love playing among its megalithic balloons. The fair also gains from an amazing cultural environment, with large-scale exhibitions programmed in all the institutions. Between the Louvre, the Palais de Tokyo, Beaubourg, the Musée d'Art Moderne de la Ville de Paris and various foundations, there will be something for everyone. The spot-

light is also on the huge network represented by Paris galleries, with the night opening on 18 October when 80 galleries are participating (some of which did not "pass the FIAC entrance exam") in the Champs-Élysées, Saint-Germain, Marais and eastern Paris. A designer circuit is also planned, undoubtedly to compensate for the sector's total absence at the fair, "due to lack of space". Meanwhile, other galleries like Gagosian and Thaddaeus Ropac have decided to extend their scope, using the occasion to open some huge alternative spaces in north and east Paris where artists can express themselves in majesty. A decided gamble on the future, you might say.

Molly Mine

FIAC, Grand Palais, Avenue Winston-Churchill. Paris 75008.
18 to 21 October. www.fiac.com

W



Wang Du, "Mode d'Arabe", 2007, bronze Baronian-Francey.

© Represented by Albert Baronian

No break between FIAC and the others

Tomorrow, we can really imagine the reconciliation between the two rival sisters, the FIAC and Art Élysées (www.artelysees.fr). On the strength of its seventy exhibitors, Art Élysées has succeeded in setting the right tone. This fair, set up outside the Grand Palais, boasts a warm atmosphere full of genuine professional complicity. Relatively detached from the ultra-contemporary, its lines of galleries offer a fascinating range that deserves more attention and support from the "officials" (those of the FNAC, for instance). Worth looking at: a pavilion devoted to design, with a dozen participants. One small fair definitely on the up is Cutlog (www.cutlog.org). With forty galleries, this young, dynamic fair is hosting its second artist film festival. Support from the TV channel Arte and Pictet (which gave it two awards) has certainly helped to raise its standing. For its seventh edition, Slick has once more changed venue, and is now in the Marais, with forty high quality galleries and ten special projects (www.slickartfair.com). Nature abhors a vacuum, so Chic Art Fair has been replaced by D Fair (12), which will be devoting the lion's share to design and the publication of multiples (www.sace-events.com). Last but not least, Caroline Smulders is doing it again at the Palais d'Iéna. Last year, the impact of the artists joining forces there was striking. This time, the exhibition curator is laying on a hard-hitting sculpture operation featuring around thirty high-profile artists. This opens at the "Nuit blanche" (all night opening) on 6 October, with a sculpture by Antony Gormley deployed over 1, 000 m², staging the explosion of the body. From 13 to 24 October, the venue will be devoted to the "Unlimited Bodies", (www.unlimited-bodies.com) of leading contemporary sculptors Markus Lüpertz, Stephan Balkenhol, Lucy & Jorge Orta, Tony Oursler, Damien Deroubaix, Jean-Pierre Raynaud, Julien Salaud, John Isaacs and Marnie Weber. Highly recommended!

M. M.



Photo Claudio Abate, Roma

Markus Lüpertz, "Athene", 2010, painted bronze. 210 x 55 x 45 cm. Courtesy of Galerie Suzanne, Tarasiève, Paris & Michael Werner Gallery.

REVIEW

China at the **Biennale of Paris**

Seated Luohan, China,
Song Dynasty, Xth-XIIIth
century, white marble,
h.62cm.



The first participation of the jeweller Wallace Chan (see page 66) at the Biennale des Antiquaires in Paris focused attention on traditional galleries dealing in ancient Chinese art, which exhibit carefully selected works every two years. Two Paris galleries, Jacques Barrère and Christian Deydier, and one from Brussels, Gisèle Croës, were bold enough to exhibit some archaeological items that did not necessarily hold great appeal for the public, more accustomed to seeing objects from the Qing dynasty, or pieces in porcelain and hardstones. The theme chosen by Jacques and Antoine Barrère was Chinese Buddhist sculpture. Several works came from the Longmen site in the Dragon Gorge, like a Bodhisattva sculpture in black limestone made during the Northern Wei dynasties (6th century), and a limestone Bodhisattva head from the Tang dynasty (10th century). Other archaeological sites have brought to light, sculptures in a different style, like the statue of the standing Buddha from the Qingzhou site, dating from the Northern Qi period (6th century). This features pure lines reflecting the influence of the Gupta School. Buddhism arrived in China via the Silk Route; later, the Indian influence gave way to a Chinese style typical of the Song dynasty. Buddhist statuary continued to flourish during the Ming and Qing dynasties, and the gallery presented some fine specimens. With Christian Deydier, statuary was in terracotta, with one elegant lady from the Tang court glazed in "three colours". Seated on a stool, she is wearing a dress with a low neckline, left untreated like the face, themselves covered in white slip to evoke the young beauty's pale skin. The oldest piece was a ritual "hu" vase in bronze with a black patina, dating from the late Spring and Autumn period or early Warring States



Central Asia, 7th to 8th centuries. Jacket in samite, probably one of the textiles known as "wucai niao" (five-coloured silk with bird decoration) mentioned in the Dunhuang manuscripts. H. 68 cm. Galerie Christian Deydier

period (6th to 5th century BC). Its decoration, in several registers, features hunting and war themes; the first and last scenes also show women gathering mulberry leaves. Raising silkworms, which feed solely on these leaves, was one of women's chief responsibilities. The production of this shimmering material, a monopoly jealously guarded by the Empire, nourished a highly prosperous trade across central Asia right through to the courts of the Near East and the West. This situation lasted until the 5th century, when two monks from Mount Athos smuggled out some silkworm eggs in their hollow bamboo canes. The silk industry took six centuries to get a foothold in France. The Deydier gallery presented a collection of silks from Sogdiana, a kingdom on the border of China peopled by caravan merchants, who traded with the Empire in exchange for rolls of silk. A decoration of birds facing each other on a samite jacket

reflects the influence of Sassanid art. The Gisèle Croës gallery proposed a more varied exhibition with a mix of materials (ranging from bronze to gold) and periods. Nothing was wasted in Chinese art, as the dynasties took up older motifs and forms which they juxtaposed to fine effect with new creations. An early 20th century scholar's rock could well have adorned the cabinet of a scholar from the time of Confucius.

Anne Foster

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Gold cup and plate, Liao Dynasty (916-1125), h. 8,2 cm.

PROFILE

Wallace Chan a new concept of jewellery

During the latest Biennale des Antiquaires, from 14 to 23 September, jeweller Wallace Chan made quite a splash in the Paris luxury world. The Chinese artist talked to us at his stand, surrounded by his creations, like this Eyes of Infinity.

La Gazette: Owing to this Biennial, you have become one of the most prominent figures in Paris. Does that surprise you?

Wallace Chan: As someone from China, to be invited to an exhibition like this and be able to share my ideas with the French public is a real pleasure. All the more so as it's my first exhibition in France.

Did you create any jewellery especially for this event?

Yes: for this Biennial, I created the "scorpion necklace". These creatures go back about 450 million years. The scorpion has kept the same form since the dawn of time, as though its evolution has been arrested – and it's often called "the living fossil". For millions of years, it has successfully adapted to a hostile environment, and during severe droughts, when the ground is all broken up, the scorpion can go on growing. Maybe it will be one of the last creatures alive on earth! That really inspired me, and I decided to create this piece using a semi-precious stone called alexandrite cats eye, the biggest in the world, as a symbol of the Eastern and Western worlds, and make an allegory of their union. I spent a great deal of time working on this necklace.

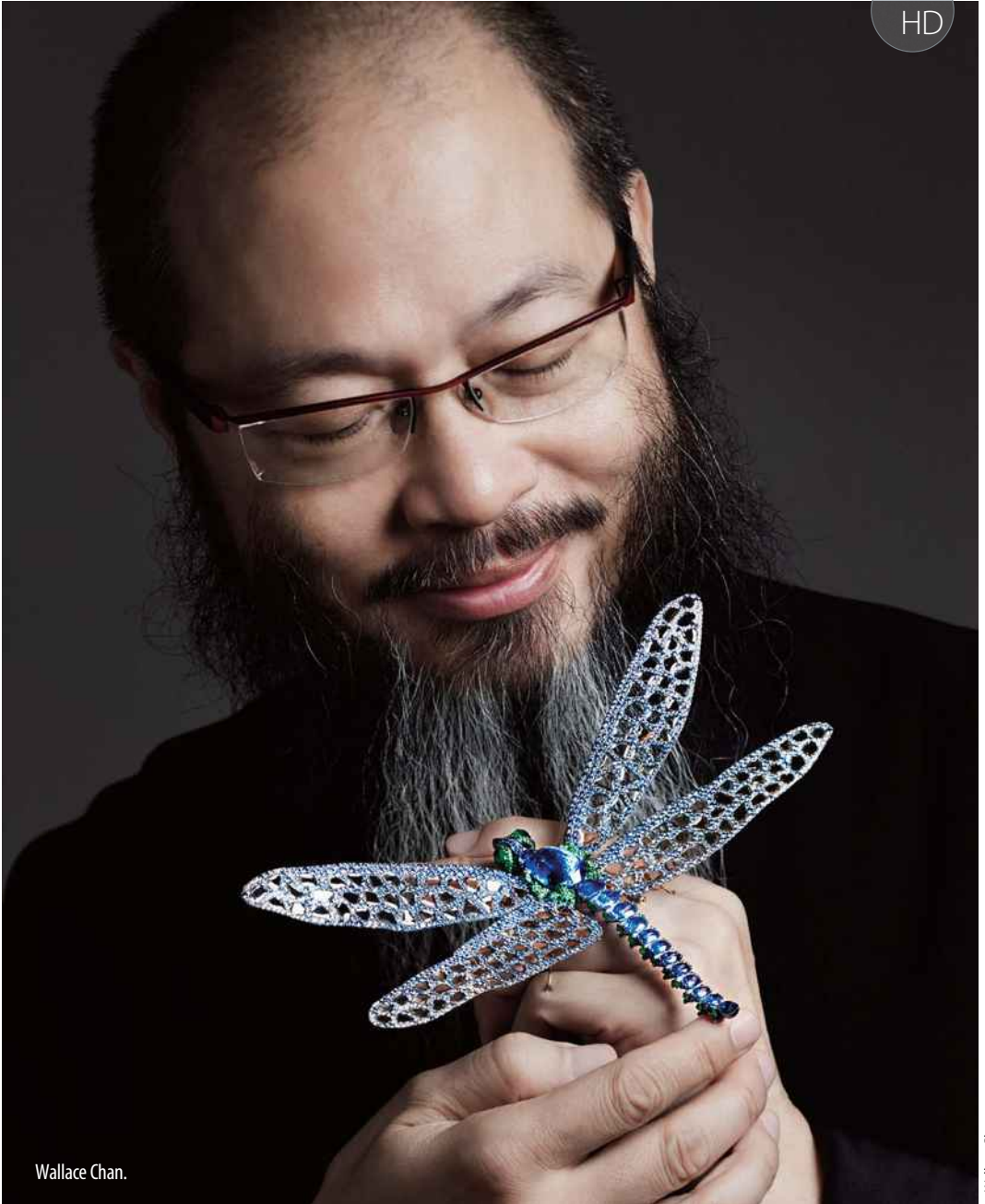
That explains the title you gave it: "Eyes of infinity".

I used the two colours that for me represent the Chinese and French cultures: red for the East, and green for the West. In fact, whatever the colour, wisdom – in the Taoist sense – consists in uniting not only these colours but also the two civilisations. You need to start from the concrete to arrive at the concept. For example, the cat's eye stone imitates the retraction of the pupil at night. Likewise, when a man reaches the very depths of despair, he needs to let his spirit open out to the world. Red, a warm colour, is a dynamic and positive sign, while green, a cool shade, suggests calm. The two complement each other, each providing their own virtue to form a harmonious whole without extremes. Then you can hope to attain wisdom... The jewellery world can express this spiritual world. That's the role of the artist.

To achieve this poetic effect, did you make a detailed study of nature?

I think creation ought to go beyond reality. It is part of History, and if by chance a piece turns out to be truly remarkable, it will play an educational role for future generations. Everything has a life. A flower is alive. When it is a bud, you know that it will open out, and when it is almost faded, that it will die soon. You share the "feelings of the flower". A piece of jewellery is alive, but it has a longer life... several thousand years longer. Stones deserve to be treated with loving care. The artist reverently accepts this gift of nature and endeavours to show its true beauty. You need to understand stone, and help it lead its life. This is why I

HD



Wallace Chan.

© Wallace Chan

have studied its transparencies and various cutting techniques, and why I take great care to choose stones that will live in harmony.

You talk like a subtle scholar. Does classical literature inspire you?

I believe that all artists ought to have a high level of literary knowledge. However, I am a long way from finishing my education! Every day, before my stones,

I improve my techniques a little like a Buddhist in his quest for enlightenment. Every day, I pray in front of my precious stones, and like a child, I absorb knowledge.

Did you start your career as a sculptor?

Yes, but I carved jadeite, crystal and ivory. Most of my sculptures were monochrome. But I wanted colour, and it was very hard to find large pieces. On the advice

Eyes of Infinity, Cat's-Eye Alexandrite
"The Wallace" 45.51ct, Ruby, demanteoid
garnet, yellow Sapphire, diamond, fancy
colored diamond, fancy colored diamond.



of my colleagues, I turned to jewellery design, where I could use smaller stones. After studying various techniques for a long time, and improving considerably, I achieved a satisfactory level. For example, I am fascinated by stone cutting, inlays and the study of traditional Chinese methods. But I am thirsty for knowledge, and seek to reach ever higher levels. The combination of stones is at the heart of my spiritual quest, in keeping with oriental methods. Before, I used gold for

my mounts, but it made for jewellery that was too heavy, because my designs are large. So then I turned to titanium, which is lighter and more resistant – and is used for artificial hearts, incidentally.

Your name is also associated with a cutting technique: the "Wallace Cut".

[Mr. Chan asked his assistant to find an example of the Wallace Cut: in an aquamarine, a face appeared as though by magic.]

With other innovations like the use of titanium, I invented a new method (for which I have filed a patent) for cutting jadeite. I made a particular study of veins and inclusions, together with the various shade of colour in this stone. The cut enables me to obtain transparencies and variations in shade and light. Thanks to these innovations, I have been able to reduce the number of claws needed to hold a stone, for example.

You love all stones, precious and semi-precious alike.

For me, the essential thing is to show off their beauty: a stone's monetary value is not what is important. That would be too simplistic!

You are also part of a long line of the art of jewellery, from Antiquity to the present day. Are you aware of this heritage?

The Ancients have influenced me a great deal – not only Western and Eastern techniques but also Chinese traditions, like Ming furniture, or the blue and white porcelain of the Qing dynasty. Ancient methods should never be abandoned. However, we live in the modern age and so it's a matter of adapting ancient and modern, as with the Wallace Cut. The face, in intaglio on one side, is seen in three dimensions on the other. Two sides; two combinations of techniques... This leads us towards the future, and enables us to envisage and accept it. While I use Western techniques, the actual concept for my pieces comes from China. Religion makes us wise, whatever religion it may be, and encourages us to seek a certain perfection.

Interview by Anne Foster, assisted by Yichun Feng

www.wallace-chan.com

W



ART FAIR

The booming of art fairs "made in Shanghai"

Whether they feature jewellery, contemporary art or antiquities, art fairs in Shanghai are developing strong potential on the international scene. A highly promising business... Whoever said that Hong Kong was the art market's sole major event in Asia? It's true that yet again, the island is topping auction sales this year, and Art HK 2012 was a success, but no-one can ignore the cultural dynamism of the great finance centre in Pacific Asia represented by Shanghai. And the new art season there in 2012-2013 promises great things. The SH Contemporary fair finished in splendid style (with over 35,000 visitors thronging to the Shanghai Exhibition Centre), the Shanghai Biennial will be opening its doors until March 2013, as is the new SFJAF: the Shanghai Fine Jewellery and Art Fair. La Gazette talked on the spot to Maximin Berko and Massimo Torrigiani, the respective directors of the SFJAF and SH Contemporary, whose accounts bear witness to the vitality of the Chinese market. First point: Shanghai seems to be the ideal place 'for building artistic bridges between East and West,' according to Berko, and even 'for turning the axis of geo-cultural relations upside-down', to quote Torrigiani. 'The third SFJAF is taking place from 3 to 11 November 2012. Shanghai's history and position give it total legitimacy as a venue,' says Berko. The city, an international port for centuries, is two hours away from Beijing, Hong Kong, and Japan by plane, and one and a half from Korea. In short, all the key markets are close at hand. 'The last SH Contemporary event, held from 7 to 9 September this year, reflected a Chinese market bubbling with energy', says Torrigiani. But how have these two young, high-spirited European mana-

gers managed to make the city a top-ranking artistic meeting point in Asia? By proposing two events with a global scope and considerable appeal for collectors from both the West and the Far East. 'I come from a family of antique dealers [the Belgian Berko family: Ed.] who regularly attended the main international fine arts events, and I have always thought that a fair of this kind was a must here, where everything needed to be started from scratch. So over six years ago, my partner Niccolò Filippo Mori and I decided to create a fair focused on archaeology, jewellery, antiquities, modern and contemporary art to start up a dialogue between Western and Chinese galleries and open out the new market to them. In 2007 and 2010, we firmly established our credentials with the Chinese players and local authorities. This year, at the Shanghai Exhibition Centre, we are offering projects with highly sophisticated staging on several floors.' More than forty Chinese and Western exhibitors especially chosen by a selection committee will be present, including the Édouard Malingue Gallery from Hong Kong, Makassar France, Pearl Lam Fine Arts from Hong Kong and Shanghai, together with the jewellers David Morris from London and Lorenz Bäumer from Paris. The organisation, keen to make dealers and buyers feel at home in the fair, makes sure to cosset its exhibitors by providing them with first-class conveniences, administrative facilities and the like. The city will also be duly celebrating the sixtieth anniversary of the Shanghai Museum, which specialises in ancient Chinese art, with two exhi-

Zhong Biao, "Fading Season", 2011, Charcoal and Acrylic on Canvas, 280 x 200 cm. Shine Art Space.

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© Courtesy of SH Contemporary

bitions: "Blue-and-white Porcelain of the Yuan Dynasty" and "Masterpieces of Chinese Tang, Song and Yuan Paintings from America", which will open at the same time, and is expecting a number of curators. In honour of the museum, the SFJAF, in collaboration with the China Culture Exchange Foundation attached to the

Chinese Ministry of Culture, will be laying on a gala dinner. Lastly, as the icing on the cake, a museum in the province of Jiangsu will be invited to present its collection of ancient art as part of the fair. The management is thus pushing the boat out in view of outdoing all the top European fine arts fairs... 'I have been at the



SH Contemporary, view of interior, 2012.

© Courtesy of SH Contemporary

head of SH Contemporary since 2010. In 2007, when the first fair took place, the aim was to introduce contemporary Western art to China. This year, as in 2011, the idea was to put the spotlight on contemporary local art and impress upon everyone that so-called "international" art also includes Asian art. Of the hundred or so exhibitors, 40% came from China, 30% from Asia Pacific and the remaining 30% from the US, Africa and Europe', says Torigiani. By reducing its prices for the spaces, he succeeded in attracting both up-and-coming galleries and well-known exhibitors (including Continua San Gimignano/Le Moulin/Beijing, Massimo de Carlo from Milan, Beijing Art Now from the Chinese capital and the Flagstaff Gallery from Auckland). This highly open-minded fair, 'a mirror of creative movements in China and Asia', presented "the Art Show", where a number of sections were dedicated to new dealers and photography, with a prize awarded to the latter. It also included the "SH Contemporary Projects" space organised by the curator network ArtHub Asia, consisting of Davide Quadrio, Defne Ayas, co-director and head of the Witte de With, Rotterdam's contemporary art centre, together with Qiu Zhijie, artist and curator of the 9th Shanghai Biennial. "The Art Show" showcased the work of well-known Chinese visual artists and a number of emerging and established international artists, also proposing a room dedicated to the new media and video (the "Video Room"), an exhibition entitled "Now Ink" devoted to works in ink and contemporary calligraphy, and the "Hot Spots" section highlighting projects like the promotion of Indian sculpture. Torigiani, whose fair is supported by the Italian group BolognaFiere, likes building bridges, as always: 'Indian sculpture is a major art form, but is still relatively unknown. And then the Asian system is too closed: Japan, China and India always turn to the US and Europe – but you never see China dialoguing with India or Japan! So we have boldly brought them together, and as a result, we are creating a process that has no need of Western bodies to be credible or international.' To this end he is collaborating with the Indian Creative Foundation, currently developing a sculpture park in India, by commissioning four works from four Indian sculptors within the fair. The goal of the latter is definitely to become a creative, visionary, independent



Portrait of Massimo Torigiani, SH Contemporary, 2012.

© Courtesy of SH Contemporary

crossroads and one of the biggest get-togethers of the day in China. So everything is being done to make Shanghai a key player in the Asian market through these two high-profile events. And if you mention Hong Kong's dominant position to Berko, he replies with weary composure: 'So why does Pansy Ho, one of the most powerful women in the world and the richest in Hong Kong, come to Shanghai for the opening of the SFJAF, when she never goes to any fairs in Hong Kong?' As in Europe and the USA, buyers go where the important pieces are. Thanks to the strategy and efficiency of these managers, these fairs seem set on an upward path that is sure to be a talking-point over the next few years in Asia.

Virginie Chuimer-Layen

Shanghai Fine Jewellery and Art Fair (SFJAF), 3 to 11 November 2012, Shanghai Exhibition Centre, www.sjfaf.com
SH Contemporary: every year in September at the Shanghai Exhibition Centre, www.shcontemporary.info



NEWS IN BRIEF

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© Courtesy of Gagosian Gallery

The 10th Frieze art fair

Frieze London needs no introduction, having established itself in ten years as one of the world's greatest contemporary art fairs. The 2011 event, considered one of the most famous, attracted 60,000 visitors and made some solid sales, including Gerhard Richter's "Strip (CR921-1)", sold by Marian Goodman for £1.5M. The 10th fair, taking place from 11 to 14 October at Regent's Park, will be more international than ever with 170 exhibitors from thirty-four countries, including the Tomio Koyama Gallery from Tokyo, the Long March Space from Beijing, the Luisa Strina Gallery from Sao Paulo and the Regina Gallery from Moscow. As we know, the fair is always divided into three sections, among with "Focus" open to new galleries, and is launching a new concept called Frieze Masters, based on a historical perspective of art through the ages. Worth seeking out: at David Zwirner, a work by Dan Flavin from 1971; at the Helly Nahmad Gallery, a 1927 painting by Joan Miró, "Le Cheval de cirque", and at the ever-present Gagosian, this work by Franz West (*illustrated*). The Austrian sculptor, who died this summer at the age of 65, was awarded a Golden Lion at the 2011 Venice Biennial for his life's work.

Stéphanie Perris-Delmas

Frieze London 11–14 October, Regent's Park,
London, UK. www.friezelondon.com

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The Basel Ancient Art Fair

In the jungle of major art fairs, a prominent place is occupied by the Basel Ancient Art Fair (known to the initiated as BAAF), not to be confused with its older version in Brussels. Like its elder sibling, it focuses entirely on ancient civilisations. So at Riehen between 2 and 7 November, people will be talking nothing but archaeology and Greek, Roman and Egyptian classical antiquity. Nine years on the fair has become a key event, but has preserved its human dimension with its eighteen specialists, all members of the International Association of Dealers in Ancient Art. This year, its treasures include a head of Venus presented by the David Ghezlbash gallery from Paris, and a black-figure amphora connected with the Princeton Group being shown at the stand of the Basel-based gallery Jean-David Cahn AG, formerly in the collection of William Henry Fox Talbot (1800-1877). The fair should once again be attracting an audience of connoisseurs. Last year, a number of museums, like the Antiken-Museum of Basel, took an extremely active interest...

Reithalle Wenkenhof, Riehen, 2 to 7 November.

www.baaf.ch

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The Salon

This November, New York will play host to the latest fair produced by Sanford L. Smith & Associates: The Salon: Art + Design/NY. Held at the Park Avenue Armory, the fair will run from 8 to 12 November in association with the Syndicat National des Antiquaires, the largest organisation of art dealers in France. According to Sandy Smith, it is the participation of this body, in partnership with American dealers, which will ensure a high level of quality and a fresh insight into the European and American art markets. The fair will include exhibitions from 52 leading international dealers presenting works from a variety of disciplines including sculpture, design, photography and modern painting, ranging from 1890 to the present day. The event is clearly widely anticipated, with 30 dealers committing to the event within the first week of its announcement alone. There will be a private viewing on 7 November in aid of Kips Bay Boys and Girls Club, a charitable organisation that raises money to help disadvantaged children in New York.

Joanna Laverock

Park Avenue Armory, New York,

www.thesalonny.com

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INTERVIEW

A Cultural **Revolution**

The leader on the auction market with 11.5 billion euros in 2011, an annual increase of 51.5%*, China has brought about significant change in the art trade. To fully grasp the extent of this new Cultural Revolution, it is worth noting that of the world's current top 20 auction houses, 11 of them are Chinese. The city of Beijing alone now has more than 80 sales companies. Philippe Delalande, Asian art expert, provides us with an overview of an expanding market.

La Gazette Drouot: What a quirk of history! From revolution to speculation, it's what we might call the Great Leap Forward....

Philippe Delalande: The rise of the market for Chinese art objects began in 2005, in a very gradual fashion. At that time, the majority of buyers were still from Taiwan or

Hong Kong, with very few bidders from mainland China. This continued to be the case until 2007. Two years later, this position was completely reversed and since then, the number of mainland buyers has continued to grow.

France features prominently in the market for Chinese art, primarily for historical reasons....

France and England are traditionally the two sources for Asian art, with a more significant tradition in France, due to certain fashions under Louis XIV and Louis XV in particular. I'm also thinking of the Jesuits or, later, Josephine, whose Château at Fontainebleau bears witness to her particular fondness for objects from the Far East. We should also bear in mind that the marked appeal of porcelain exported from China began in the 17th century, only to continue in the 18th century with the East India Company.

Perhaps we can also mention the influence of Émile Guimet who launched the craze for Asian art in the late 19th century...

Of course... Also, at the start of the following century, France was the country with the largest concentration of dealers in Asian art: Samuel Bing, Auguste Sichel, the Langweils, Héliot, Loo ... art dealers who brought a phenomenal number of objects back from China.

What is the profile of Chinese buyers?

New private museums are very active, headed by industrialists whose recently-established fortunes have not yet allowed them to structure their collections fully. There is no stable profile as of yet amongst these art enthusiasts who for now would appear to combine taste and investment, aesthetics and business.



Philippe Delalande,
expert in Asian art.

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€300,395
China, 17th - 18th
century. Rhinoceros-
horn libation cup carved
with the 'Hundred Boys'
motif, weight 442 g,
12.4 x 17.9 x 10.2 cm.
Paris -Drouot, 23 May
2012, Aguttes auction
house. Mr. L'Herrou.



There has been much talk of a reconquering the national heritage, as if it were a sort of revenge for the sacking of the Summer Palace....

This is an undeniable fact: in 1860, British and French forces invaded Beijing. Looting did of course take place

and a large number of objects were also sold by the eunuchs of the Forbidden City when the Empire was on the verge of collapse. Many works left China this way. Chinese collectors are now reclaiming their cultural heritage and, at the same time, they are opening themselves up to Western culture, a phenomenon that we have already witnessed in Taiwan with Impressionist art. For example, mainland China is very interested in Art Deco, 18th-century French furniture and European Old Master paintings....

Demand remains very high for objects originating from the imperial period, seals or scrolls bearing the insignia of the Emperor Qianlong in particular....

The investment here really is a cultural one, even if some buyers are clearly motivated by speculation.

It has been said that sometimes buyers struggle to honour their bids....

In any event it can be a long process.... It is important to bear in mind that in China, foreign currency exchange regulations only allow \$50,000 to be withdrawn per week. Obviously, this can be tricky with bids into the millions!

As well as ceramics, such as the famous "blue and white", and jades of course, what other objects are likely to see their list prices rise?

From the 1930s to 1950s, the fashion was for green and pink sets, for Blanc de Chine, all kinds of export porcelain. That was the end of "European taste". The demand for quality now sought after by important connoisseurs is in objects described as being of "Chinese taste". Jade is still at the top, the supreme material in China, the list price of which, depending on the colour ranging from an 18th-century white jade to a late celadon, can vary from 1 to 10,000, or even more.

And Tang ceramics?

In the 1970s and early 1980s, it was the Japanese who were buying Tang terracottas. At that time pieces were not allowed to leave China. And then, from 1986 onwards, following excavations, archaeological finds began to be exported. From then on prices fell, at a time when the health of the Japanese economy

also began to falter, and the market collapsed. It picked up again with archaic bronzes, thanks to an extremely active Chinese clientèle, with prices at a very high level. Cloisonnés experienced a peak in 2007 with the Juan José Amézaga Collection, and then, faced with that level of success, the dramatic introduction of cloisonnés flooded the market and it is still slightly difficult.

We also hear talk of rhinoceros horns, for reasons that have little to do with art history!

These are very beautiful historic objects, sculpted in the 17th and 18th centuries, often bearing the signature of the artist, something that is very unusual in China apart from paintings and some stoneware. They are rare pieces that were collected by the Medici. It is a market that is very exposed to theft unfortunately, and limited by a European directive related to the circulation or movement of the pieces.

In Asia, India is an emerging country and the eleventh most powerful economy in the world according to the IMF. However, it is still struggling to distinguish itself on the art market.

India is interested in contemporary Indian painting, in the works of Sayed Haider Raza, for example, but neglects statuary art. Apart from the Chola bronzes it is a weak, almost non-existent, market.

In the long term, do you believe in the Paris-Beijing axis?

With such an enormous Chinese population and the level of economic development, the market for Chinese art objects cannot be defined in a sound bite. It is true that until last year the market was slightly absurd. It is now becoming more selective. Clearly we have seen significantly high prices, but this has been justified by the high quality objects on sale. Moreover, prices are continuing to rise, while weaker objects have been lagging behind for a year now.

Interviewed by Gilles-François Picard and Stéphanie Perris-Delmas

According to the 2011 Annual Report of the Conseil des Ventes Volontaires, published by La Documentation Française, 2012.

www.ladocumentationfrancaise.fr



€7,806,960 China, Qianlong period (1736-1795).
Zhigongtu, imperial album on silk, illustrated with
34 double pages, 39 x 34.2 cm. Paris-Drouot, 12 June 2012.
Christophe Joron-Derem auction house. Mme Papillon
d'Alton, MM. Ansas, Delalande.

MEETING

The Merzbacher collection an ode to colour

Art can save. For Werner Merzbacher, art was "redemption" for the life of a man born into one of history's tragedies. Both Jewish and German, he was a survivor, because in 1938, shortly after the "Night of Broken Glass", his parents entrusted him to the family of a Swiss doctor. 'They saved me from the terrible fate of my mother and father, who perished in the Shoah,' he says. After the war, he began another life, emigrating to the United States, where he invested in the fur trade. In 1951, he married Gabrielle Mayer, with whom he had three children. A decade later, the family returned to Switzerland, where Gabrielle Mayer

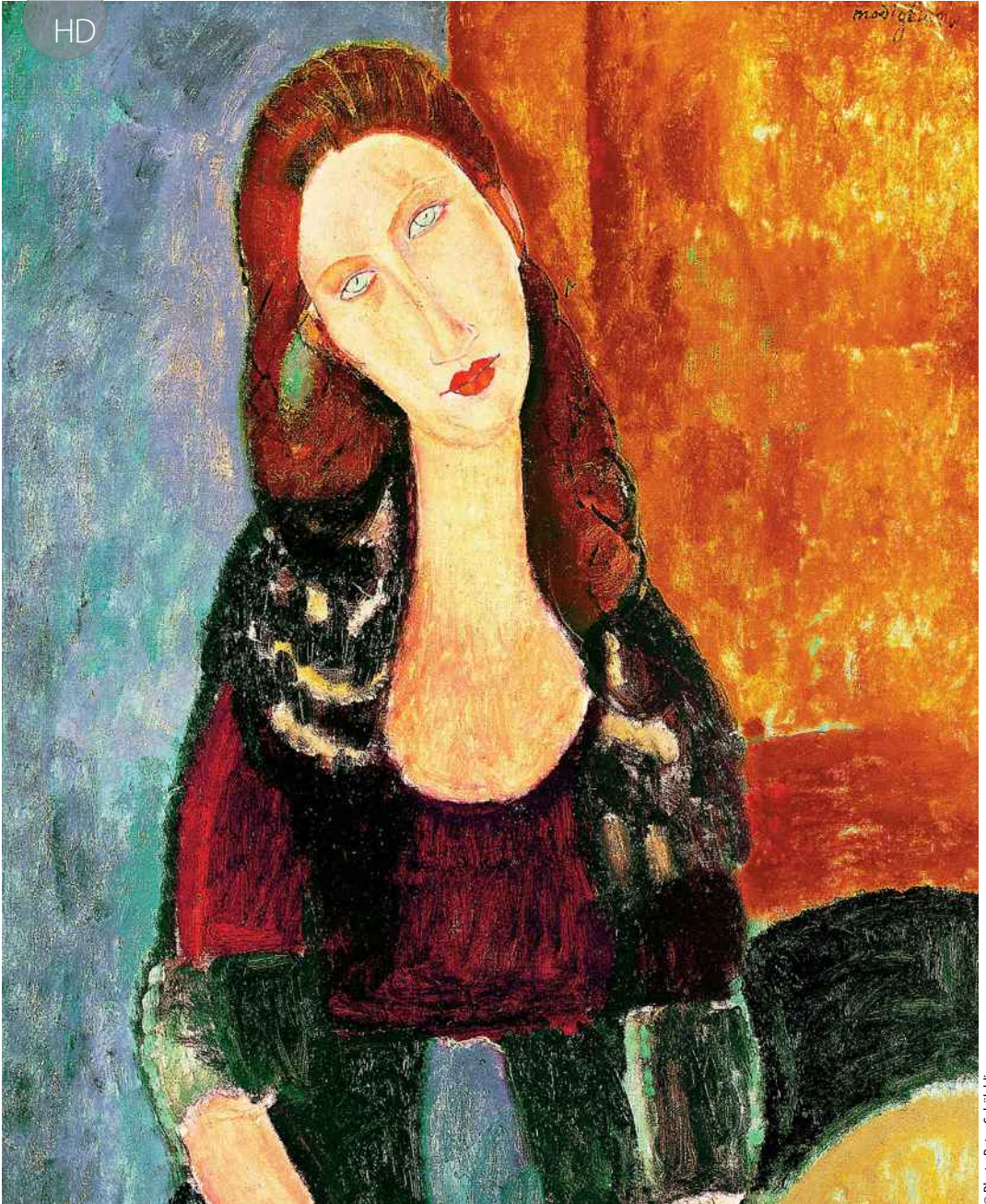
had been born. Her grandfather Bernhard Mayer had a house there where he kept a number of paintings "acquired rather than collected", as he used modestly to say. But in fact, he possessed several masterpieces, including Van Gogh's "Portrait de Joseph Roulin" (1889) now in the MoMA in New York and "Intérieur à Collioure" ("*La Sieste*") from Matisse's Fauve years. Werner owed his conversion to art to this astounding grandfather, whom he never knew, whose collection resonated with his passion and friendship for painters. It was a "formative influence", as Werner Merzbacher puts it. The next stage arose from the loyal friendship between the Merzbachers and New York gallery owners Leonard and Ingrid Hutton, who had introduced Kandinsky, Kirchner and Franz Marc to the United States. The collectors were drawn to the light of Impressionists like Monet and Sisley, and even more inspired by the Fauves Matisse, Derain, Friesz and Braque, and the German Expressionists Kirchner, Schmidt-Rottluff, Heckel, Münter, Kokoschka and Marc. Chromatic lyricism also led them to Sam Francis. The other part of their collection reflects the humanism of Toulouse-Lautrec, and the social realism of contemporary Mexican and Italian painters. "The finest collections always come from what is deep within you." The flamboyance and energy emanating from the Martigny exhibition are only equalled by those of the dynamic, indefatigable collector himself. You would think that the young Fauves had made their paintings a fountain of youth for those who collected them...



Werner and Gabrielle Merzbacher.

Amedeo Modigliani (1884-1920), "Jeanne Hébuterne sitting", oil on canvas, 92 x 60 cm, 1918.

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© Photo Peter Schälchli

La Gazette Drouot: What influence did your grandfather have on you?

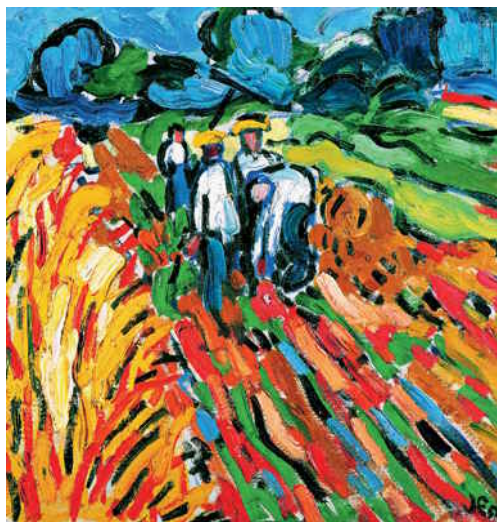
Gabrielle Merzbacher: My grandfather, who was born in Germany in 1890, was the person who meant most to me during my childhood and adolescence, though not so much as a collector, which was an aspect I couldn't really appreciate as a child. My husband, who didn't know him, was very impressed by his collection, although it was a small one, at least in terms of quantity. His example has constantly guided him, always with the same high standards.

What memories do you have of your family?

G.M.: I spent my childhood in New York, and during the first years of my studies, art and especially music were essential to me. My father had studied the piano. We often visited museums and galleries, although my most unforgettable memories were concerts at the Tannhäuser house.

Was it important for him to meet the artists?

G.M.: My grandfather sought contact with not only artists, whom he sometimes supported, but also with writers and persecuted political exiles. He was a self-



Maurice de Vlaminck (1876-1958), "Les Ramasseurs de pommes de terre" ("Potato pickers"), oil on canvas, 46 x 55 cm. c.1905-1907.

educated man who was always open to the new: new knowledge, new people, new discoveries. The house he had built in 1909 in Ascona, Switzerland, was also home to a large number of artists, including Jawlensky and Arthur Segal.

Which of your grandfather's paintings have you kept?

G. M.: "La Nature morte au crâne et au chandelier" by Cézanne and the "Portrait de Joseph Roulin" by Van Gogh are no longer in our possession. However, Picasso's "Le Couple" ("*Les Misérables*") of 1904, Matisse's "L'Intérieur à Collioure" ("*La Sieste*"), Van Gogh's "Pelouse ensoleillée, jardin public de la place Lamartine" of 1888, Renoir's "Le Portrait d'une jeune femme" and Jawlensky's "La Fille au tablier gris" maintain a very speaking dialogue with the paintings we acquired subsequently.

What of yourselves has gone into your choices?

G. M.: Under my grandfather's influence, we bought Impressionists before discovering the Fauves, German Expressionists and Kandinsky. The colour gradually became the guiding theme of our collection. Like many new collectors, we became interested in works that reflected social criticism; I'm thinking of the Italian painter Giuseppe Gambino, the Mexican Romeo Tabuena, whom we know personally, and the American painter Cy Twombly, who on the other hand does not feature in our collection.

Where do you buy your pictures?

Werner Merzbacher: Mainly in auctions. When we were in New York, we would go to the Hutton Gallery, where we would regularly fall in love with masterpieces that were often not for sale. But finally, one day, Leonard and Ingrid Hutton agreed to sell us Schmidt-Rottluff's "Blooming Trees", which I'd seen at an exhibition in Zurich. This marked the aesthetic orientation that took us to Kandinsky, German Expressionists like Kirchner, Erich Heckel, Emil Nolde and Max Beckmann, the Futurists Severini and Boccioni, and finally the Russian avant-garde with Natalia Goncharova, Alexandra Exter, Ljubov Popova, Olga Rosanova, Larionov and Malevich.



© Photo Peter Schälchli

Vincent Van Gogh (1853-1890), "Pelouse ensoleillée, jardin public de la place Lamartine" ("Sunny lawn in a public park"), oil on canvas, 61 x 74 cm. 1888.

Do you still buy?

G. M.: If it depended on me, we would have stopped many years ago. But despite my protests, my husband goes on buying all the same, particularly minor works or young artists he wants to support.

Could you pick one work you particularly like?

G. M.: "Jeanne Hébuterne sitting" by Modigliani, which I wouldn't part with for anything. It emanates a soul that you find in no other portrait by the artist. The model seems almost to suggest the child she carries within her. I'm deeply touched by the story of this girl of 17, who, pregnant, committed suicide the day after Modigliani died.

How has the art market developed over the past few decades?

W. M.: Impressionism has lost a great deal of ground. As for artists, there are far more of them, although their posterity is by no means certain. On the other hand, there are fewer works now in private hands. Lastly, and above all, auction houses have become phenomenally important. Prices are incredibly high, and art has once more become an investment, and thus the object of speculation, which is not necessarily a good thing for it. **Interview by Geneviève Nevejan**

"Van Gogh, Matisse, Picasso, Kandinsky... Collection Merzbacher. Le mythe de la couleur", Fondation Pierre Gianadda, Martigny - Until 25 November. www.gianadda.ch

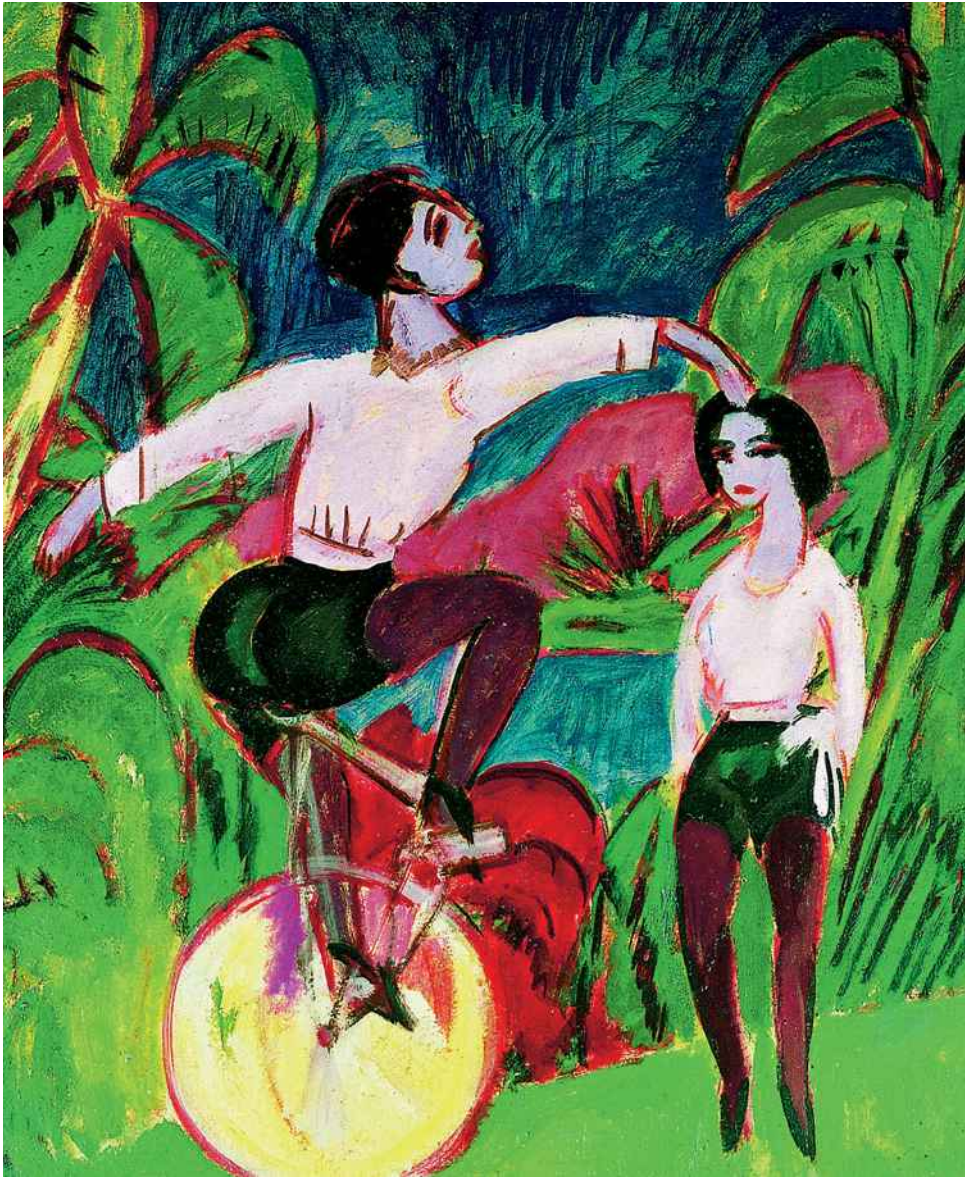
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For a long time, the Merzbacher collection was a well-kept secret. The Fondation Pierre Gianadda is the first private foundation to host it.

With over a hundred works by around fifty artists, including the most important painters of the 19th and 20th centuries, this exhibition provides comprehensive documentation of how this aspect of modern art developed. It seems superfluous to say that colour is the watchword here. The explosion caused by the works of those who came to be called the "Fauves" in fact only lasted five short years, and for these artists it was a stage in their personal pictorial quest. Maurice de Vlaminck (1876-1958), who shared a studio in Chatou with André Derain (1880-1954), gave free rein to his rebellion: "I wanted to burn the École des Beaux-arts with my cobalts and vermilion and I wanted to express my feelings without thinking about what had been painted before." Meanwhile, the artist had discovered Van Gogh (1853-1890) at Bernheim. He was overwhelmed by the other Flemish artist, whose paintings truly reflected a personality. The similarity with Van Gogh, not to mention his influence, is obvious in "Les Ramasseurs de pommes de terre", which Vlaminck painted between 1905 and 1907. This was probably what led Werner and Gabrielle Merzbacher over sixty years to collect works marked by "the authority of colour", as put by Jean-Louis Prat, the curator of the exhibition devoted to their collection: "The accentuation of forms gives an exalted reading of landscapes and the subjects they contain. Everything seems to be carried away in an endless spiral by the intensity and intoxication of

colour," he continues. The juxtaposition of these dynamic, sometimes violent paintings certainly makes you blink. Seeing Monet's "Val de Falaise en hiver" (1885) alongside Van Gogh's "Pelouse ensoleillée. Jardin public de la place Lamartine" (1888) brings out this familiarity in the chromatic impetus found with "Dorfkirche" (1915) by Lyonel Feininger (1871-1956), "Dorf St Prex" (1916) by Alexei von Jawlensky (1864-1941) and again with "Landschaft Sertigtal" (1924) by Ernst Ludwig Kirchner (1880-1938). The works by Kandinsky in his Fauve period are even more arresting. This transition period lasting from 1908 to 1911 – during which he literally threw colour onto the canvas, still retaining details of landscapes, people and houses before they dissolved –, is considered a foretaste of abstract art. "Lanzenreiter in Landschaft" (1908) and above all "Murnau-Dorfstrasse" (from the same year) are still immersed in natural, "totally Fauvist" representations. Omnipresent colour, then, was a driving force in all the movements that succeeded each other in the early 20th century. This was the happy circumstance, or rather the understanding, behind the Merzbachers' sure taste. During this period they were able to buy the very finest Fauve and Expressionist works. "For them, acquiring paintings was a way of being surrounded by works they loved, while helping artists who were also their friends," says Jean-Louis Prat. The personal story of Werner Merzbacher, a survivor of Nazi Germany, accounts for the ode to the joy of living we find in his pictures.

Bertrand Galimard Flavigny



© Photo Peter Schälichl

Ernst Ludwig Kirchner (1880-1938), "The Unicycle rider", oil on canvas, 80 x 90 cm, 1911.

The spectacular staircase in the Musée Gustave-Moreau was added by the painter to provide a link to the exhibition floors. Architect: Albert Lafon, 1895.



© RMN/Franck Raux

EXPLORING

The Museum of the **Sphinx**

In Paris's 9th arrondissement, the charm and mystery of the Musée Gustave Moreau, admired by Marcel Proust and André Breton, remains intact. You could say that Gustave Moreau's last work, which he left to posterity after carefully creating it, is this museum – because you can hardly say that you get a comprehensive glimpse of the artist's private life. At first, it seems as though you do. But in reality (if the word has any meaning with this painter), while visitors certainly find the family home where he lived from 1852 until his death, it is in a "revised and corrected" version constructed while he was alive. He did this after the death of his father, his mother and his faithful companion, Alexandrine Dureux, whom he never married. Moreau wanted to turn it into a museum, but it only opened five years after he died. You enter on the first floor (the living apartment), passing some impressive works on the way, like Oedipus and Sphinx, and go through to a reception study, where you imagine an endless stream of visitors. The artist altered it at the very end of his life, arranging it himself with his father's collection of antiques and paintings of Italian landscapes and monuments (painted by him with a talent that was already evident), but he actually entertained very little in it. It was restored in 2003. Lit almost entirely by period lighting, the living apartment is dark, overcrowded and teeming with paintings and drawings hung practically edge to edge, like 19th century exhibitions, while curios and objects abound. The dim lighting unfortunately makes it difficult to appreciate the works, but it is undoubtedly deliberate, to preserve the ambiance intended by the artist. The bedroom with its Empire furniture contains a

small bed. A chessboard and two armchairs face the artist's portrait by Gustave Ricard. Another room contains dishes decorated with reptiles and other animals by followers of Bernard Palissy (16th/17th century). From this floor you take the staircase and then, by a miracle, the suffocating atmosphere suddenly gives way to a light-filled hall full of pictures, evoking the artist's studio. You then experience another sensation: this time of being overwhelmed, for Moreau's work is so monumental that it transcends the viewer. Here we find a host of revisited maidens, as accentuated by the current exhibition dedicated to Helen of Troy on her ramparts, with various versions and sketches, showing her as not a temptress but a victim. A dramatic, crazy-looking staircase takes you to the other rooms. Marcel Proust and André Breton had good reason to admire the place. The curtains conceal a huge collection of drawings, sketches and watercolours, all of inestimable value in appreciating the master's work: a counterpoint to the masterly, majestic paintings that fill the hall. Here we have a collection of 14,000 works by the artist: the contents of his studio, of which the museum is the living recipient. Before you leave, you are arrested, spellbound, by the powerful mystery emanating from Jupiter and Semele, and the Dead poet carried by a centaur. This is a whole world, which collapses, crumbles and fades under the brush of an artist who seems not to create but to undo, as in the very depths of a dream.

Alexandre Crochet

Musée Gustave-Moreau, 14, rue de la Rochefoucauld, Paris
9th arrondissement, www.musee-moreau.fr



LUXURY

Christofle all shining silver... nearly

The top companies have a particular feel to them: an emotion linked to passing time, the respectability they represent, and the glorious times of yesteryear, today and most certainly tomorrow. There is also a sense that this heritage belongs to us in some way, and speaks to our national pride. It is a real privilege to enter the hushed saloons of Christofle and the

backyards of its glittering exhibition rooms. This moment shared with Anne Gros, who manages the museum and the archives, was also a very special interlude. So let's enter the store on the Rue Royale in Paris, and go back over one hundred and eighty years of history in a guided tour of an industry that symbolises top-end tableware, and proudly displays its association with the grand tradition of craftsmanship.

Looking back over the past century

Christofle is the leading silversmith company in France, and was founded in 1830. Its spectacular success dates from 1842, the year when its founder Charles Christofle bought the patents for the silver and gold electroplating process, a technique used by his nephew Henri Bouilhet to introduce silvered metal. Christofle, now a silversmith, continued to rise, shored up by an ever-rejuvenated creativity and the fine-tuning of completely new techniques. The use of galvanoplasty resulted in some masterpieces of sculpture in the round: the statues crowning the roof of the Opéra Garnier, and the one at Notre-Dame de la Garde. Inaugurated in 1870, this is the largest statue ever produced using this process in the world. Louis-Philippe, Napoleon III and



€349,455 Christofle, design by Émile Reiber (1826-1893).

Pair of vases in patinated bronze and cast iron with a silver and gold patinated appliqué decoration, with a lightly beaten background, and a pattern of animals, flowers and fruit in various alloys applied on a copper background; h. 97 cm, diam. 50 cm. Paris - Drouot, 3 December 2007. Rieunier & Associés auction house. Mr. Rieunier.

HD

Planer at work in the Yainville workshops.



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General view of the silverwork section of "Christofle. Fantaisies d'art" in the Musée des Années 1930 at Boulogne-Billancourt.

numerous heads of state and crowned head placed prestigious commissions with the firm. Success was assured and continued unabated, reaching its peak between 1890 and 1914. No fewer than twelve hundred employees worked in the workshops in 1900, and when Christofle put out a new range of cutlery, it would contain up to eighty pieces! A nightmare for housewives under 50 ... Nowadays, when what is called in technical jargon a "matching set" has forty-one pieces, that's the absolute maximum. The Art Deco period was a particularly flourishing time for the store, because with all the know-how acquired since the 19th century, Christofle, as Anne Gros tells us, had achieved a "technical mastery inherited from the long combat led by manufacturers on behalf of the crafts." Furthermore, as Henri Bouilhet was one of the founders of the Union Centrale des Arts Décoratifs, the company was well-placed in terms of the modern world. This was the golden hour of hotel commissions, international exhibitions, an unashamedly lavish lifestyle, the participa-

tion of leading contemporary artists, and above all, the heyday of the liner. In only two years, the company was able to deliver 45,000 pieces for the Normandie. A number of these works are now on show at the Musée des Années 1930 in Boulogne-Billancourt.

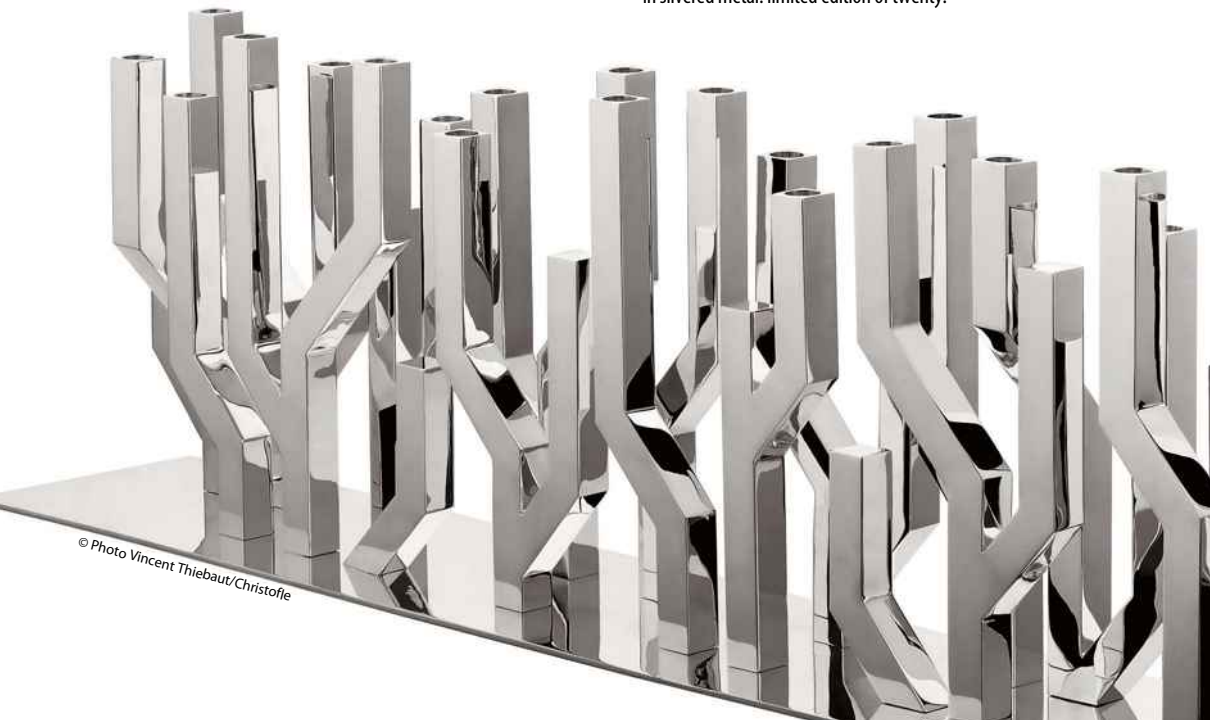
While it is true that that cutlery canteens represent the lion's share of production and sales today, they are not alone in the design workshops. Christofle is not only the great specialist in high-end tableware, but is also a contemporary luxury brand whose special territory is silver. The company has successfully resolved the knotty equation of offering pieces with a unique design, enabling it to stay in the vanguard, while producing them en masse. The lifestyle trade needs to live in the real world, not just the conceptual one, and form has to go hand in hand with functionality. So, to return to cutlery... The two flagship models are "Chinon", which has been produced since the company first started up, and "Marly", created in 1897,

one of its best-sellers. The workshops bring out a new cutlery model every year, and one of the latest knives designed is in steel. "L'Âme", as it is called (a play on the French for *blade*, *lame*, and the *soul*, *l'âme*), was designed by Eugeni Quittlet, one of Philippe Starck's collaborators. But Christofle also responds to an increasingly demanding and inquiring global taste: in 2005, it turned to jewellery and decorative pieces. It's a question of regenerating a French and European market that has reached maturity. A unique piece produced by an artist reflects current demand, whatever its price. This is why the company has always had a cohort of designers at its beck and call, both established and up-and-coming. Carrier-Belleuse was one of the first, and many others have designed models since, including Gio Ponti with his "Flèche" candelabra, one of the brand's icons. When you look at the results, you can tell that Christofle is an inspiration to them, from Man Ray and Jean Cocteau to Andrée Puttman, Ora-ïto, Martin Szekely and very recently Pinel & Pinel. Its storage chest

is a unique piece reminiscent of splendid transatlantic liner trips. But we can't leave the premises without saying something about the people working in the fine silverware workshops at Yainville, Normandy, often behind the scenes, for over a hundred and thirty years. Eighty are employed there today, representing all aspects of the silversmith trade. At Christofle, even the tools are made by the company! Looking at all the turners, planers, assemblers, chasers and polishers, you can sense great pride in Anne Gros: that of participating in the continued life of a "grand old lady" of an industry that hasn't aged a jot, and which contributed to the democratisation of silver work through the technical means introduced in the 19th century. A modern industry, too, which readily invests and takes risks to appeal to an ever-increasing international clientele (exports account for 60% of its turnover). This can certainly be seen with the new space in New York on Madison Avenue, due to open this autumn.

Anne Doridou-Heim

Ora-ïto, "Arborescence", 2012, centrepiece with twenty-one lights in silvered metal: limited edition of twenty.



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UP COMING

On 10 December, Drouot will be the setting for a key sale dedicated to modern and contemporary Impressionist art staged by the Parisian auction house Gros & Deletrez. Major works include "Voyage légendaire" by Paul Delvaux, estimated at €1.5/2.5M.



EXHIBITION

The Fondation Cartier, which promotes contemporary art in Paris, is to host the work of Chinese artist Yue Minjun: his first major exhibition in Europe. Some fifty paintings and several sculptures from the artist's garden in Beijing, together with a large number of drawings, bring to light a style that makes play with the grotesque, the ironic and social commentary.



INTERVIEW

Li Fang is one of the twenty artists selected by the Fondation Colas, which celebrated its twentieth anniversary in Paris during September. We took the opportunity to meet the artist, who talked to us about her work.



MEETING

Magnus Renfrew, the Director of Art Basel in Hong Kong, looks back over the early beginnings of one of the biggest fairs in the world, and Hong Kong's place in the art scene.

