Gazette Drouot

INTERNATIONAL

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OLD MASTERS



Lucas CRANACH the Elder (1472-1553), "The Nymph of the Spring", Oil on panel, signed with the folded wings flying serpent, $48,5x74,2\ cm$





Giacomo GUARDI (1764-1835), "Venice, Saint Marc place", "Venice, Rialto bridge", Pair of panels, 18x30,5 cm

Expert Cabinet Turquin - 33 (0)1 47 03 48 78

UPCOMING SALE November 7 - 3pm

DROUOT RICHELIEU - Room 5

Catalog upon request or online

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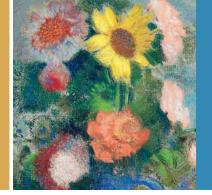
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ART MARKET - MAGAZINE

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EDITORIAL



Stéphanie Perris-Delmas EDITORIAI MANAGER

At the start of this new autumn season, let's forget about the economic crisis, the ups and downs of the stock market and political upheavals! It is true, of course, that the art market always reflects what is going on in the world, and these summer sales show that buyers have been selective, focusing their choices on safe investments like diamonds and big names. Does an overcautious collector forecast a hard winter? Let's stay optimistic though, especially since the autumn is looking distinctly rosy with sales of the Fabius Brothers collection, the Fould-Springer collection from Royaumont Abbey and the enchanting museum of fairground art assembled by Fabienne and François Marchal – not to mention the Vieira Da Silvas in the Jorge de Brito collection, and headline pieces like a rare painting by Lucas Cranach, estimated at €3/4M. The professionals will be offering choice merchandise to a demanding clientele; the connoisseurs won't be able to knock it. And to those incorrigible pessimists, we would just say that "By time and toil we sever what strength and rage could never"!

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Reports from inside the sales







Masterpieces of fairground art: the fabulous collection of Fabienne and François Marchal, sold by the Cornette de Saint-Cyr auction house.

Sale in Paris, Drouot-Montaigne, on 28 and 29 September; exhibition from 7 to 18 September. Exhibition at Porte de Versailles, Hall 5 from 23 to 26 September.





€235,448 Guillotine said to belong to "les Armées de la République", wood, iron, steel and copper, 300 x 175 x 230 cm. Paris - Drouot-Richelieu - Room 4, 15 June. Delorme, Collin du Bocage auction house. Mr. Dufestel.

NEWS IN BRIEF

Contemporary glass

"Le verre à Venise, 3 artistes, 3 visions" is his baby. We owe this impressive exhibition at the Paris Musée des Arts Décoratifs to Barry Friedman, like many others organised in his New York gallery, then at Chelsea, now seen as landmarks. A major figure in the art world, and a connoisseur and promoter of 20th century decorative arts, Barry Friedman began focusing his interest on contemporary glass in the Nineties, collecting works by

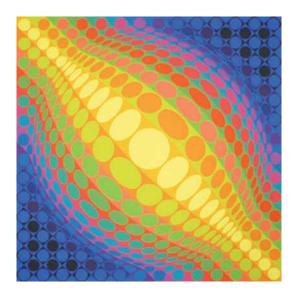
Vaclav Cigler, Richard Meitner, Yoichi Ohira, Cristiano Bianchin, Frantisek Vizner (photo) and William Morris. Nearly 167 pieces from his collection will be offered for sale at Drouot-Montaigne on 3 October by Camard. This dispersion should be a red-letter day in the history of the speciality. www.gazette-drouot.com



The joys of the 18th century!

For its first sale of the autumn, to be staged at Drouot on 21 September, the young Paris auction house Europ Auction is presenting 300 lots devoted to 18th century furniture and objets d'art. Various great names in cabinet-making will be represented, including Weisweiler, with a Louis XVI drop-leaf table estimated at between €180,000 and 200,000, and Doirat. We can admire the art of the latter, a splendid representative of the French Regency style and the initiator of innovations in the reign of Louis XV, with this rosewood and purple wood veneered chest of drawers with a trellis decoration, estimated at €80,000/100,000. As often with works by the Parisian cabinetmaker, the gilt bronze ornamentation, here in the form of male and female masks and keyholes decorated with sphinxes, is rich and elegant. Working from the Étienne Doirat workshop under the sign of "La Croix-Rouge" in the Grande Rue du Faubourg Saint-Antoine then, following further success, the Rue Saint-Honoré, he turned out a variety of refined furniture: classics now found in the leading museums of the French capital. Connoisseurs will be delighted.

Street art is inseparable from contemporary art, as the auction house Aguttes intends to prove in Lyon on 27 September. Making the most of the 11th Biennial, it is staging a sale of graffiti in the former Gare des Brotteaux railway station, now converted into an auction house. The event will resemble a performance, as graffiti artists are being invited to create works on fences and cars, which will then be auctioned off. Alongside the creations of rising young talents, there will also be top names in Street art including Jef Aerosol (picture €6,000/7000), Blek le Rat, Speedy Graphito and Bando. Estimates range from €300 to €40,000, notably for "Growing Grins" by Ron English.



VINTAGES VASARELY

It is now 40 years since the Fondation Vasarely in Aix-en-Provence was state-approved! On 28 September, to celebrate the event in due style, it is organising an auction under the hammer of Maître Damien Leclere of 100 works by the father of Op art, mainly screen prints (estimated at between €600 and €800). The proceeds should help raise funds to renovate the building dreamed up by Vasarely himself. Happy birthday!



Fould-Springer collection

The collection of Baron and Baronne Fould-Springer is to be sold in its home setting, the abbey palace of Royaumont, near Chantilly, with its remarkable Neoclassical architecture by Louis Le Masson. Faithful to the tradition of house sales, Christie's will be orchestrating the auction on 19, 20 and 21 September during the European Heritage Days. The Fould-Springer family sale is dedicated to Neoclassicism, a showcase of grand French style.



COLLECTION BARRY FRIEDMAN



AUCTION IN PARIS
DROUOT MONTAIGNE
OCTOBER 3 2011 - 14H30

EXHIBITIONS:

SATURDAY, OCTOBER | FROM | I AM - 6 PM SUNDAY, OCTOBER 2 FROM | I AM - 6 PM

In collaboration with Clara SCREMINI CONTACT FOR AUCTION: JEAN-MARCEL CAMARD TÉL. +33 (0) | 42 46 35 74

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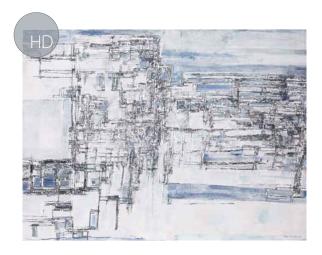
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NEWS IN BRIEF



On 27 September, reviving the golden era of railway travel, Christie's is organising a sale in Paris of souvenir objects, paintings, posters and furniture from the Compagnie Internationale des Wagons-Lits.

Jorge De Brito

We owe to this businessman and former president of the Lisbon Benfica sports club one of the finest collections of Portuguese art built up during the second half of the 20th century. Some of these works were transferred to the Calouste Gulbenkian Foundation Modern Art Centre in 1980. Jorge De Brito, a banker, played a decisive role in the recognition of Portuguese painting by bringing together works by the Modernist artists Amadeo de Souza-Cardoso, Almada Negreiros and Eduardo Viana, and contemporary artists like Jùlio Pomar and particularly Vieira Da Silva, of whom he was a considerable connoisseur. Nineteen paintings by the Abstract artist also feature in the sales, including this « Matin » (Morning) of 1967, estimated at €500.000/700.000. The hundred or so lots include works by Amedeo Modigliani and Sonia and Robert Delaunay, whose links with the Portuguese artists were well-known. The collection, offered for sale on 20 October in Paris by the Tajan auction house, looks set to exceed its estimate of €8-10M.

A FINE HERITAGE

Sixty-one works by the Italian artist Giorgio de Chirico have now joined the collections of the Paris Musée d'Art Moderne, thanks to the legacy left by the artist's wife, Isabella, who died in 1990. After twenty years of litigation between the Municipality of Paris and the De Chirico Foundation in Rome, the French capital's museum has now acquired one of the world's finest collections of this major artist's work.

Giorgio de Chirico, «Tête d'animal mystérieux » (Head of a mysterious animal), 1975, oil on canvas, 50 x 60 cm, Fondazione Giorgio e Isa de Chirico, Rome.

© Fondazione Giorgio e Isa de Chirico, Rome/Giuseppe Schiavinotto





In the Fabius family, a passion for art has been passed down from father to son. Élie, the founder of this dynasty of antique dealers, was one of the foremost art dealers in the first half of the 20th century. The torch was taken up first by his sons and then by his grandson, who died in 2006: François Fabius, the brother of the politician. In June 2011, the former Prime Minister of the Mitterrand government, caught up by the irresistible family attraction, became a shareholder of the Piasa auction house. This, together with Sotheby's, will be presiding over the destiny of the Galerie Fabius Frères collection to be dispersed on 26 and 27 October in Paris at the Galerie Charpentier. The world-famous auction house is recognised for the extremely high quality of its works and their impeccable provenances, mainly from the 19th century, the house's standard bearer since its creation. There will be some 400 lots up for auction, for an estimated total of between €9 and 14M, 19th century sculpture is splendidly represented with works by Antoine-Louis Barye and Jean-Baptiste Carpeaux, whose marble group "Daphnis et Chloé" is one of the collection's masterpieces (€1-1.5M). Museums are sure to be there in force, headed by the Musée d'Orsay...

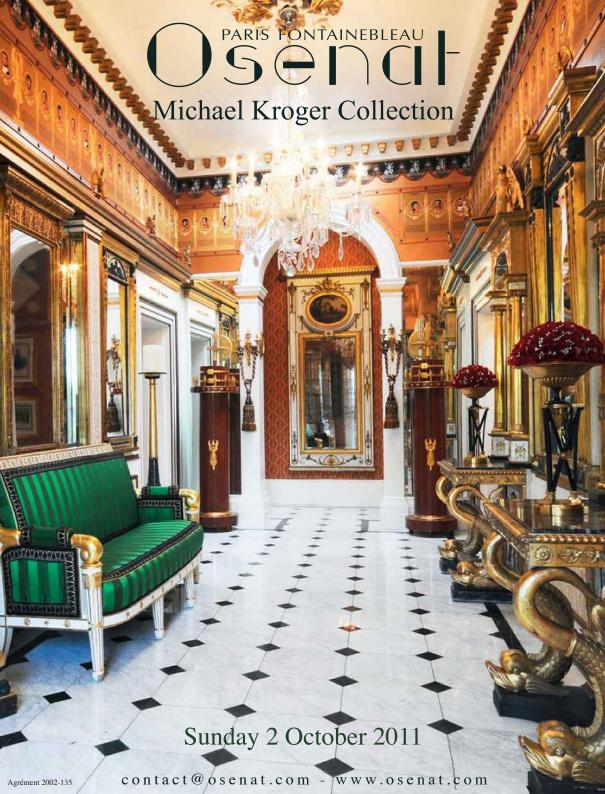
€40M

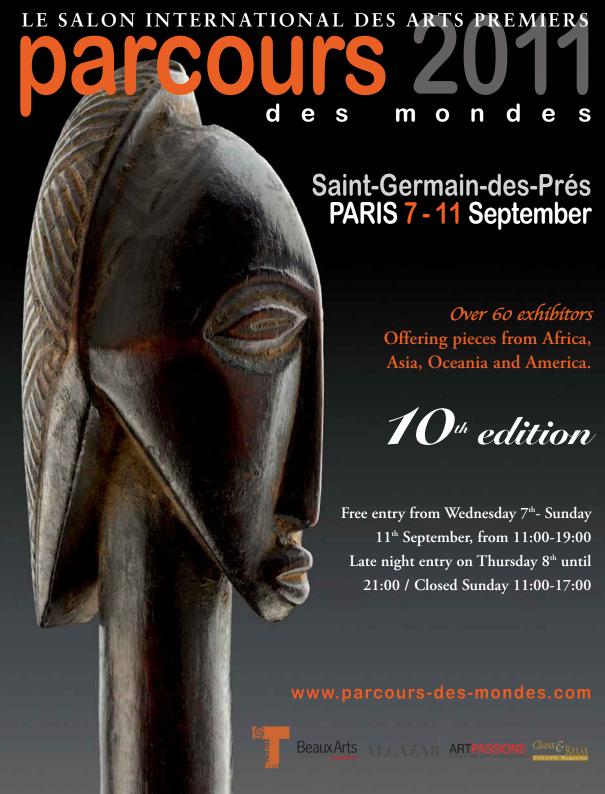
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Over 40 million dollars: that is the estimate for the Lily & Edmond J. Safra collections to be sold in New York between 18 and 21 October by Sotheby's. This is the second sale.

On 4 November in Paris,

the Pierre Bergé auction house will be dispersing the first part of the **Jean-Pierre Morin collection**, devoted to travel. Apart from the library of a major player in the Publicis venture, the saga, which involves two other sales, will feature various souvenirs and objets d'art brought back from his travels around the world.











Camille Bürgi, expert

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Tuesday 20 September from 11 am to 6 pm Wednesday 21 September from 11 am to 2.30 pm

For further information, please contact auctioneer Nathalie Vermot (+33 (0) 1 42 46 43 93 - n.vermot@europauction.fr) or expert Camille Bürgi (+33 (0) 1 48 24 22 53 - camille.burgi@orange.fr)





Cranach the painter who loved women

ith his scantily-clad bodies open to the gaze, small breasts and milky skin, Lucas Cranach the Elder's disturbing eroticism is as powerful as ever after nearly five centuries! It is a real privilege to admire this languid beauty. She should cost her future buyer the tidy sum of €4 million – its high estimate. This small picture by the greatest painter of the German Renaissance, with Dürer, is the star of a fine sale of Old Masters scheduled for early November in Paris. Coincidentally, €4 M was also the sum collected by the French State this year - through corporate sponsorship and donations from private citizens - to acquire the artist's masterpiece "The Three Graces": three delicious nudes now to be seen in the Louvre. Cranach always found material for representing the nude, the central theme of his work, in the Antique repertory. Here the master of Wittenberg once more depicts the nymph of the fountain, which he painted a number of times during



Where ?	Paris - Drouot-Richelieu
When?	7 November
Who?	Audap & Mirabaud auction house. Mrs Mauduit
How much?	€3-4M



Lucas Cranach the Elder (1472-1553), "Nymph at the fountain", c. 1537, wood-backed panel, 57 x 78 cm.

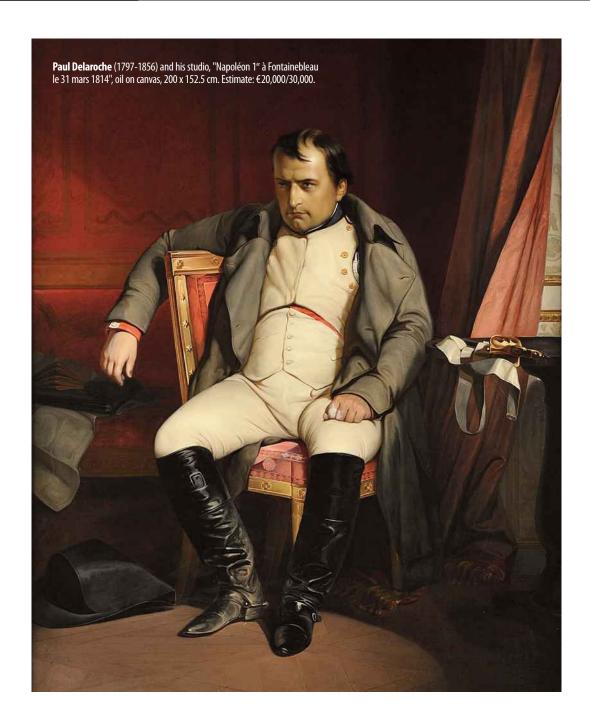
his career. During the Cranach exhibition at the Musée de Luxembourg in Paris last winter, visitors could admire the National Gallery of Washington's version, also one of the late versions, i.e. painted after 1530. They stand out particularly for their motifs of partridges, quivers and arrows, evoking the theme of hunting and thus the divine Diana. An ambiguous, sensual and erotic but also moralising image. The motto Fontis nympha sacri somnum ne rumpe quiesco forbids the viewer to wake this sleeping beauty, but her barely-veiled nudity does everything to encourage lingering looks. With her head resting on her arm, the nymph displays her charms openly. Here Cranach takes inspiration from Italian models, particularly those of Giorgione, and was the first painter north of the Alps to feature female nudes in a landscape. We know of eleven versions of this subject



by him. This one is similar to the painting in the Musée des Beaux-Arts et d'Archéologie in Besançon, which also features the bush on the left. On the trunk of the tree, this time on the right, the painter's arms can be made out: a snake crowned with unfurled bats' wings. Here they are folded, making the date after 1537, when Cranach's elder son died. Meanwhile, the

provenance of this nymph, listed in Friedländer, remains relatively secret. We know that it came from the former Rudolf Oppenheim collection. It was then acquired on the German market in 1932 and since then has never left an illustrious Parisian collection. We can say no more... Stéphanie Perris-Delmas

www.museeduluxembourg.fr



Michael Kroger Collection

n influential politician and brilliant businessman, the Australian Michael Kroger has a real passion for Napoleon: a passion that led to the creation of an impressive collection. When you cross the threshold of his private mansion in Melbourne, you enter a period room dedicated to the First Empire. With paintings, furniture and objets d'art, everything here is evocative of the reign of the Petit Caporal. It is as virile, flashy and panegyric as you could wish. Kroger, also the leader of the Australian Liberal Party, is a natural-born fighter. What the seasoned collector is unable to win though salvos in the auction room, he obtains by making identical copies of the objects of his desire, no matter what it costs. On 2 October this year, the Kroger collection is making a pilgrimage to tempt collectors, not far from the Mecca of the Empire, the Château de Fontainebleau. The star lots of this collection include a large format version of the famous "Napoléon Ier à Fontainebleau le 31 mars 1814" (Napoleon I at Fontainebleau on 31 March 1814), painted by Paul Delaroche and his studio in 1840, after the Empe-

USEFUL INFO

Where ?	Fontainebleau
When ?	2 October
Who?	Osenat auction house
How much?	€300,000/400,000



Watercolour of a design for the flag of the 2nd artillery regiment, 1804 model, Antoine Charles Horace Vernet. Estimate: €25,000/35,000.

ror's ashes were returned to France. The Musée de l'Armée at the Invalides owns a version, as does the Museum of Leipzig and, it is said, the Queen of England... Here, the creator of the huge decoration for the semicircular amphitheatre at the Ecole des Beaux-Arts in Paris mingles genres: psychological portrait and historical account. The Emperor is shown shortly before his abdication wearing his Guard's Mounted Grenadiers' uniform. The image became famous and contributed to the Napoleonic myth. Another star lot is this "unique" design for the flag of the 2nd artillery regiment, signed in ink "approuvé par Carles Vernet". It comes from the former collection of Brocard-Picot, the Emperor's embroiderer. You have a genuine relic before you!

Stéphanie Perris-Delmas

AGUTTES Neuilly Drouot Lyon

GRAFITTI STREET ART

Tuesday, September 27th at 7 pm - Lyon-Brotteaux



RON ENGLISH, Growing Grins Spray paint and stencil on wood - 178 x 147 cm



KNAR, Sans titre (2011) Spray paint on canvas - 130 x 89 cm



BANDO (2011), Junior Mixed media on canvas - 100 x 160 cm

SPÉCIALIST:

David MAQUIS-ART david@maquis-art.com Tél.: 01 34 18 86 83

CONSULTANT:

Maurice GRINBAUM mgrinbaum@free.fr Tél.: 06 09 92 22 22



BLEK LE RAT, Danseuse n°2 Spray paint and stencil on wood - 150 x 150 cm



SPEEDY GRAPHITO, Street art for ever (2010) Acrylic paint on canvas - 100 x 100 cm



SEEN, Super Dupont (2007) Spray paint and stencil on canvas - 200 x 200 cm



NOE TWO, Bad Girl (2011) Mixed media on canvas - 100 x 100 cm

Exhibitions - Lyon Brotteaux :

Wednesday 21 to Saturday 24 September – 11am to 6pm - Sunday 25 September - 2pm to 6pm Monday 26 September – 11am to 10pm - Tuesday 27 September – 11am to 4 pm

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Marchal's collection of fairground art

t all started with love at first sight. People say that passion always starts out like this, but while some affairs have no future, others are for life. Fabienne and François Marchal have nostalgic memories of that old carousel horse outside a second-hand stall window. That was nearly forty years ago.... Since then, the couple have built up an extraordinary fairground collection - and better still, they have helped to rehabilitate an art too often considered merely "common". We also owe to them a reference book on the subject: "L'art forain. Les animaux de manège" (Fairground art: carousel animals), published by Les Editions de l'Amateur. Since this famous discovery, they have learned all there is to know about a heritage often known only through the folklore. They have no problem identifying a horse made by Bayol, the remarkable sculptor from Anjou, or those of the German sculptor Friedrich Heyn. What's more, the couple are often consulted as experts. Exhibitions, specialist books and knowledge of fairground art, that decorative art designed to appeal to everyone, have all made huge strides over





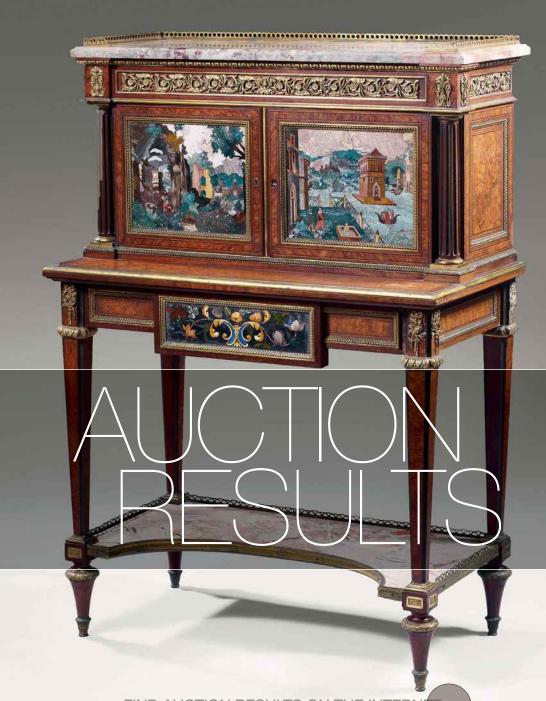
Friedrich Heyn, large rearing horse, Dresder Gala - Parade - Spiegelpferde, deluxe model, carved wood stripped and waxed, bevelled mirrors, brass decorations, Germany, school of Neustadt an der Orla, late 19th century, 165 x 155 x 30 cm. Estimate: €7.000/9.000.

the past few years. If you are unable to see the remarkable collection in the Musée des Arts et Traditions Populaires, which, incidentally, could be called the richest in Europe, thanks to Jean-Paul Favand you can gaze in wonder at the thousand and one carousels reunited in his private museum in Bercy... On the market side of things, however, the speciality is still restricted to a relatively small circle. While flourishing in the United States, it is undeveloped in France, where no great collection had up till now been put up for auction: a crucial condition for a real market to emerge. The sale of the Marchal collection, i.e. nearly 900 lots, is thus seen as a considerable event. We can recall how in 2001, a single galloping horse carousel from 1890, which had belonged to Marcel Campion, fetched



FF6.3M. The collection thus looks set to raise some fine bidding. The choice pieces include the hundred or so anatomical waxworks from the "Palace Museum". When they went to buy the decorative frontage of a carousel. the Marchals by chance discovered a hundred boxes of them stored away at the back of a stallholder's lorry. Since the Pierre Spitzner collection acquired by the Roussel-Uclaf laboratory – for the sum of FF1,900,000 in 1985 -, a collection of this kind has never been seen on the market. It evokes the role played by fairs in the spread of scientific knowledge. Fairground art, or the art of circulating information, in the form of a grand show... These anatomical waxworks were a means of educating the people about medical discoveries, and today they are considered museum pieces. You should count on paying around €1,800 for a half-length flayed figure. But let's leave this cabinet of "horrors" so relished by the crowds for more festive items, like this "Renommée or Fame" by Alexandre Devos, which decorated the front of a rolling carousel called "The waves of the ocean" (€30,000/40,000). We owe several ornamentations to this Belgian artist, including a "Saint George killing the dragon" (30,000/40,000). Another star item is a "ball toss" stand from the Jacques Barasse and Giffard music-hall, where for €30,000/50,000, you can have fun popping balls into the mouths of Josephine Baker, Maurice Chevalier, Charlie Chaplin or Mistinguette... Meanwhile, Madame Irma will read your horoscope (€15,000/20,000). Other games of dexterity, strength or chance bear witness to the extraordinary diversity of the fair, not to mention the variety of its bestiary. Some eighty wooden horses made by the best workshops, a hundred and sixty animal subjects from 1850 to 1960, a Noah's Ark by Van Guyse, centaurs by Spooner, a crocodile by Matthieu and many other beasts make up an amazing cavalry. Last but not least, a complete carousel of wooden horses with a pig, estimated at €30,000/40,000, should make a few heads spin. Just imagine the smell of doughnuts and candyfloss, and the sound of barrel organs. And there you are... Roll up roll up, ladies and gentlemen: the show is about to begin! Stéphanie Perris-Delmas





FIND AUCTION RESULTS ON THE INTERNET



Dior J'adore!

€50,000 This Christian Dior Haute Couture dress named "Tulipe" belonged to the spring/summer collection of 1953. Admire the fine effect of the skillful "Fortuny" pleating. It won over a buyer at the Paris sale on 4 July at Drouot's Cornette de Saint Cyr auction house (Cabinet Chombert -Sternbach). The Dior retrospective organised by the Pushkin Museum in Moscow this summer has certainly boosted the couturier's standing!

€27,635 M

A cityscape by Egon Schiele, "Häuser mit bunter Wäsche (Vorstadt II)" painted in 1914 and sold by the Leopold Museum in Vienna, was the star of Sotheby's London sale on 22 June.

Patek Philippe 3970J

This result confirms the excellent standing of Patek Philippe watches, the most soughtafter on the auction scene. This gold chronograph watch with a perpetual calendar, sapphire back and mechanical movement fetched €81,250, on 27 June at Drouot (Gros & Delettrez auction house).





€74,352

The standing of Elizbar Goudji Amachoukeli, aka Goudji, continues to rise thanks to this unicorn bowl of 1994, exceeded estimates at €74,352 on 7 July in Paris by the company Drouot-Estimations (Cabinet Dechaut-Stetten). This is the highest ever recorded price for the artist (source: Artnet).

Picasso's women

Picasso liked women... and so do the bidders! During the Christie's sale in London on 21 June, three paintings were sold for €475M: €20.3M for "Femme à la robe bleue", a portrait of Dora Maar, €15.2M for "Jeune fille endormie", an intimate portrait of the artist's lover Marie-Thérèse Walter, and €12M for a portrait of Françoise Gilot.



Pre-empted by the Louvre

Previously part of the collections of Charles Ratton and Dr. Pierre Découflé, this anatomical model was pre-empted by the Musée du Louvre at the sale on 26 June in the Orangerie at the Château de Cheverny (Rouillac auction house). Acquired for €247,840, this moulded terracotta ex-voto will now join the Paris museum's Etruscan collections.



€362,790

This peaceful still life painting by Pierre Dupuis, a specialist of the genre, pulverised its estimation to establish a score corresponding to the artist's international quoted value. This painting belongs without a doubt to a series of works in vertical format among with "Nature morte aux artichauts et à la branche d'abricots" (Still life with artichokes and branch of apricots) which is preserved at the Musée Calvet d'Avignon. The way in which the plums are laid out goes back to the artist's painting preserved in the Louvre and dated from 1650, under the title "Nature morte". The museum owns another piece where we can find the same frieze with cracked eggs and darts pattern. After a stay in Italy, Dupuis was named in 1646 ordinary painter of the "Ecuries du Roi" by his protector, Henri de Lorraine, Count d'Harcourt. 1 July, Paris - Drouot-Richelieu. Mathias auction house, Baron - Ribeyre & Associés auction house. Farrando - Lemoine auction house. Mr. Millet.

RESULTS

Paris an international marketplace

The result of sales in the first half of 2011 at Drouot showed a rise of 15.6%. Of the 169 bids topping €150,000 and the 14 of over one million euros, several world records were registered, including one for a Pre-Colombian work of art. All types of speciality posted excellent results, including Asian arts, Old and Modern Masters, Art Deco furniture and objets d'art. This season was particularly marked by the collections of Paul-Louis Weiller, Rena and Jean-Louis Dumas, Henry Law and Alain Jacquet and we are only half-way through. This year looks set to be an outstanding vintage!



€2,788,000

Claude Monet (1840-1926),
"La Promenade d'Argenteuil, un soir
d'hiver, 1875". Oil on canvas, signed
on the bottom right. Provenance:
H. Racine collection, 1912; private
collection, France, c. 1969; Jules
Haegel collection, France; M. and
Mme Jean Haegel collection by
descent.

Paris - Drouot - Richelieu, 16 March 2011 Christophe Joron-Derem auction house.



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WORLD RECORD

€2,478,000

Collection of Saint Alexander Nevsky decorations ornamented with diamonds, with its sash, diploma signed by Nicolas II, Emperor of Russia. Insignia in enamelled gold decorated with diamond and rhinestone roses, hallmarked 56, monogrammed C.B, numbered 123. Star in gold and enamelled vermeil decorated with diamond and rhinestone roses, numbered 123.

Paris - Drouot - Richelieu, 15 June 2011 Kapandji-Morhange auction house.



Ebony veneered round salon table, ornamented with panels of gold Japanese lacguer on a black background inlaid with burgau alternating with rich chased gilt bronze rosettes, with a drawer in the apron, stamped M Carlin: Martin Carlin (1730-1785), Louis XVI period. Provenance: former collection of Lady Baillie, Leeds Castle.

Paris - Drouot - Richelieu, 26 January 2011 **Europ Auction auction** house.



€2.610.000

The Book of Hours of Claude de France (1499-1525), daughter of Louis XII and Anne de Bretagne, and wife of François I. 121 leaves with manuscript on vellum, with 22 lines per page, calligraphed in Latin, in Romanesque writing, in black, blue, red and gold with blue, red and gold head letters. School of the Maître de Claude de France between 1515 and 1517. Former collection of Paul-Louis Weiller.

Paris - Drouot - Richelieu, 8 April 2011 Gros & Delettrez auction house.



Large round plate with scalloped rim in white porcelain. China, Yuan dynasty, 14th century (1279-1368). Provenance: Michel Ney, Duc d'Elchingen, Prince de la Moskowa.

Paris - Drouot - Richelieu, 5 April 2011 Gros & Delettrez auction house.

Antoine Watteau (1684-1721) and circle of Watteau, "Cinq Personnages de la comédie italienne", canvas, 128 x 92 cm.

> Paris - Drouot - Richelieu, 5 April 2011 Gros & Delettrez auction house.





WORLD RECORD

€2,912,000

Seated divinity, Maya Culture, Rio Bec or Chines region. Polychrome stucco, Mexico, Classic Period, 550 to 950 AD. Henry Law Collection.

Paris - Drouot - Richelieu, 21 March 2011 Binoche & Giquello auction house.

WORLD RECORD

€985,527

Serge Poliakoff (1900-1969)
"Composition abstraite", 1954. Canvas, signed on the
bottom right. Provenance: Galerie Bing,
Paris; Galerie Cavalero, Cannes. Private collections of

Paris - Drouot - Richelieu, 10 June 2011 Ferri auction house.





€1,091,000

Milk jug in hard porcelain "with goat's head handle" from Marie-Antoinette's Rambouillet Dairy service, based on designs by Jean-Jacques Lagrenée. Dated 1787. It has the Sèvres mark: two interlaced Ls surmounted by the royal crown (for hard paste) with the initials KK for 1787; initials of the painter, perhaps a J or an L, all in dark purple.

Provenance: Manufacture Royale de Sèvres.

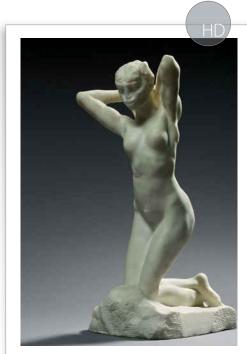
Paris - Drouot - Richelieu, 11 February 2011 Claude Aguttes auction house.

Auguste Rodin in marble

he enticing back view of this "Faunesse à genoux" (kneeling female faun) by Auguste Rodin has aroused many a lustful gaze in the past... He created the model in 1887; this version was made in 1890 and offered as a gift by the sculptor to the painter Puvis de Chavannes. probably in August. The previous year, the two artists had participated in founding the Société Nationale des Beaux-arts. Rodin thought very highly of his colleague. His secretary reported that the sculptor's last words were about the man whose bust he had produced in 1891: "And people say that Puvis de Chavannes is not a fine artist!" This female faun was part of a troop of figures designed by Rodin for his celebrated Porte de l'Enfer (Gate of hell), a genuine "work in progress" before the term was invented, which he left unfinished. Like her fellow, "Le Penseur" (The Thinker), she rapidly took on a life of her own and enjoyed enormous success in various versions. This one shows her head held straight, with an almost animal face. The first variant, called "Le Réveil"

USEFUL INFO

Where?	Paris - Drouot-Montaigne
When ?	6 July
Who?	Cornette de Saint Cyr auction house
How much?	€724,000
See the catalogue : www.gazette-drouot.com	



Auguste Rodin (1840-1917), "Faunesse à genoux", 1887, marble produced in c. 1890, h. 55 cm.

(The Awakening), has a softer head bent over the right shoulder, and a third, "La Toilette de Vénus" (The toilet of Venus) has longer hair. "La Faunesse" was cast in bronze in 1888 and at least seven marble versions were made. Three have been located in addition to this one.

Svlvain Alliod



Thomas Lawrence

hile displayed on the picture rails of most of Britain's major museums, portraits by Thomas Lawrence are rare on the other side of the Channel. And so this aristocrat went up to €601.600, in tune with the heavens against which he stands out. This marked a French record for the artist, and was the seventh highest price in the world for his work (source: Artnet). The model was the son of William Lock of Norbury, an early collector and patron of Lawrence. The artist painted several portraits of his family. This one was perhaps painted in around 1795, the year in which Charles married Cecilia Margaret Ogilvie, some of whose family were suspected of having strong Republican sympathies. Charles did not live long to enjoy his charming wife, as he died of the plague in 1804 when he was en route to take up his post as Consul-General in Egypt. In 1798, he was appointed Consul in Naples, where he fell out with



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

Where?	Paris - Hôtel Marcel-Dassault
When?	22 June
Who?	Artcurial - Briest - Poulain - F. Tajan auction house. Cabinet Turquin
How much?	€601,600

Admiral Nelson and his celebrated mistress, Emma Hamilton, who was incidentally the wife of the British Ambassador, Thomas Lawrence painted a portrait of William Lock of Norbury, in 1790, now in the Museum of Houston. That year the artist presented a painting of Elizabeth Farren to the Royal Academy, which won him great acclaim. In 1792, he was appointed painter in ordinary to the King after the death of Reynolds.

Svlvain Alliod

RESUITS

International from Brazil to China

he artists presented during this sale were international, the highest bid, €650,420 went to "Relief en bois" (Painted wood relief). This price is a French record for the artist and his second best world record (source: Artnet). Considered as one of the greatest Brazilian abstract artists, Camargo won the International Sculpture Prize in 1963 at the Biennale de Paris, the determining event of his installation in France. Our work brings the location back to Paris in 1967. The artist was very early in contact with the avant-garde artists, having followed the teaching of Lucio Fontana and Emilio Pettoruti in Argentina, in Buenos Aires, before arriving to Paris in 1948, where he became familiar with the work of Brancusi, Arp and Vantongerloo. Unlike his fellow South Americans, he did not adhere to kinetic art, preferring from 1963 to paint wood reliefs, all inspired by the natural play of shadow and light. The artist would return to Brazil in 1974. In addition, an oil painting on cardboard in 1914 by Albert Gleizes fetched €535,000. Far from the usual anonymous subjects of cubism, it has a



€650,420 Sergio Camargo (1930-1990), "Relief en bois" (Painted wood relief), Paris, 1967, 76 x 61 cm. French record for the artist.

USEFUL INFC

Where? Paris - Drouot-Richelieu - Room 5-6

When? 27 June

Who? Claudes Aguttes auction house. Mr. Coissard

How much? €2,875,622

See the catalogue: www.gazette-drouot.com

familial nature, since it portrays "La Mère et la soeur" (The Mother and the Sister) by Albert Gleizes, evidently painted in the implacable multiperspectivist filter of cubism, of which the artist is one of the theorists. He painted at that time a series of works on the same subject. The price obtained is the highest recorded in France for over twenty years. We must indeed go back to the sale of the Bourdon collection, in March 1990, to find an oil painting on canvas, also from 1914, sold for €695,900 in current value.

Pissarro and Chagall in tandem with Jerusalem

his sale was carried out in tandem between Paris and Jerusalem. Eight sixfigure bids were achieved. Impressionism was in the limelight with €1,081,500 being paid for the oil on canvas of 1882 by Camille Pissarro shown in the photo, "Les Carrières du Chou, Pontoise". This painting, which had belonged to the artist's wife and then his son Lucien, was shown in 1883 in his first private exhibition at Paul Durand-Ruel's house. Another painting by Pissarro with a more conventional touch, as it dates from 1857, went for €76,500. This shows a "Paysage aux environs de Paris" (landscape in the Paris region). The artist had offered it as a gift to his cousin, Eugène Petit. Two oils on canvas by Marc Chagall came second and third in the top line-up. €817,500 went to "La Bénédiction de Jacob", of 1967, and €481,500 to "Les Mariés dans le ciel de Vitebsk"



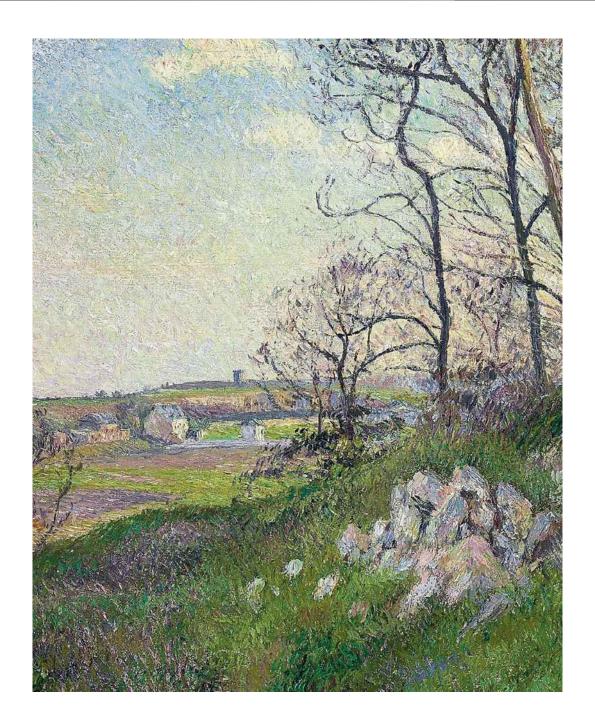
€1,081,500 Camille Pissarro (1830-1903), "Les Carrières du Chou, Pontoise", 1882, oil on canvas, 54 x 66 cm.

USFFUL INFO

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Where ?	Paris - Room V.V.	
When?	5 July	
Who?	Millon & Associés auction house, Matsart Auctioneers and Appraisers. Ms Ritzenthaler	
See the catalogue : www.gazette-drouot.com		

of 1969. The contemporary section in the sale was crowned by €187,500 for an oil on Isorel of 1949 by Victor Vasarely, "Karim". This radical composition in black, yellow and orangey tones is one of the first abstract works by the artist, who had only converted to this form of expression the year before. The picture was exhibited in the Denise René gallery, the first to show Vasarely's work. A later work from 1980, a monumental oil on canvas in black and white by the same artist, "I Ker", went for €169,500.

Svlvain Alliod



Flemish carnival

his carnival scene is a work by Jacob Grimmer, probably made in collaboration with Louis de Caullery. The latter could be the painter of the scenery surrounding the square enclosed by houses typically from Antwerp, the town where the artist resided. His characteristics go back to the Flemish painting style before his trip to Italy, where he stayed several years. Simplistic characters with generous shapes, disappearing under wide capes or hats, are typical of Jacob Grimmer, a follower of purer colours. He is especially known as a typically "Brabançon" landscape painter, having also made religious subjects and genre scenes.

Where? Paris - Drouot-Richelieu When? 1 July Who? Chochon-Barré & Allardi auction house. Mr. Bordes

How much? €105,333

See the catalogue: www.gazette-drouot.com



Jacob Grimmer (1526-1589), probably in collaboration with Louis de Caullery (1555-1622), "Carnaval sur la place d'une ville" (Carnival in a town square), around 1580. oil on canvas. 110.5 x 192 cm.

RESULTS

The facets of abstraction

uccess was assured for the abstract and contemporary paintings that made up the lion's share of this sale, where ten bids topped €100,000. Of these, four particular artists were in the spotlight: Nicolas de Staël, Jean-Paul Riopelle, Serge Poliakoff and Joan Mitchell, who all went over the €300,000 mark. In a state of anguish and dissatisfaction that led him to destroy his works - those before 1942 -, Nicolas de Staël sought desperately to express himself through his painting. The artist saw it as a liberation, refusing to be restricted by any classification. However, we may suggest qualifying the works he started painting from 1942 onwards as geometric abstractions. They make up bands or "beams", then forms juxtaposed in the same plane, as in this "Composition" of 1950, which went for €517,308. Though organised, the masses allow the mind to roam into the realm of the figurative, leaving the viewer free to imagine a face, for example, instead of structured forms. This was a seminal period, and a number of works by Jean-Paul Riopelle reflect a

USEFUL INFO

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Where ?	Versailles		
When ?	3 July		
Who?	Versailles Enchères auction house		
How much?	€4.5 M		
See the catalogue : www.gazette-drouot.com			



HD

€517,308 Nicolas de Staël (1913-1955), "Composition", 1950, oil on canvas, signed.

certain similarity. Striped, like small ribbons, his rectangles create the effect of a multicolour weave alternating light and shade in a 1955 painting, which went under the hammer for €425,500. Others may also see a similar constructional relationship between Nicolas de Staël's painting and Serge Poliakoff's "Composition" of 1960, which fetched €352,700. The comparison ends there; Poliakoff's overlapping forms and contrasting colours, laid in flat tints or with nuances, as is the case here, create the light and rhythm of the picture. In Joan Mitchell's work, there is another underlying dimension: that of nature, expressed through wide strokes making play with the space of the painting. The result is particularly effective in a diptych of 1978, for which bidders battled up to 337,000. Sophie Reyssat

A Book of Hours for a lady called Catherine

aint Gatian features in gold letters in the calendar, indicating the use of the rite of Tours, the city of which he was the first bishop, and whose Gothic cathedral took his name in 1356. Gatian was one of the seven Roman bishops sent to evangelise Gaul in the 3rd century by Pope Fabian. This indication reasonably leads us to think that the book was produced for one of the bourgeois ladies of Tours: the one shown on leaf 39 at the beginning of the Hours, praying to the Virgin and Child. The painter, who executed eleven of its twelve large illuminations, echoes the style and manner of Jean Fouquet, though with less consummate skill. The master himself may have had a hand in the twelfth, representing John the Baptist; it might also have been the Master of the Munich Boccaccio, who was identified by François Avril as the great painter's son. The running initials ornamenting seven of the illuminated pages are in gold monochrome, a technique perfected by Fouquet and used in his studio. Four small paintings, each represen-

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Tours, school of Jean Fouquet, c. 1460-1465, "Heures de la bienheureuse Vierge Marie, selon l'usage de Tours": manuscript of 228 parchment leaves with twelve entirely illuminated pages; red morocco binding of c. 1800.

Where? Paris - Room V.V. When? 25 June Who? Millon & Associés auction house. Mr. de Colligny How much? €478,800 See the catalogue: www.gazette-drouot.com

ting an evangelist, are by a less sure hand... Lastly the writing is the same as in the Heures d'Étienne Chevalier, illuminated by Fouquet and now in the Musée de Chantilly, near Paris. This book was probably made for a couple, "Jean" and "Catherine", as the figures and prayers of their patron saints are featured before the Hours themselves. From the beginning of 19th century it remained in the same family. They had received it as a gift from a former regicidal member of the French National Convention, who died in exile. Svlvain Alliod



Furniture in all shapes and sizes

€194,850

Although its top section was missing from this 18th century lacquered cabinet, this did not stop it from fetching a price typical of highly-sought-after objects from the Middle Kingdom: €194,850. Its estimate was no higher than €100,000. The presence of a stamp from the reign of the Emperor Ming Wanli undoubtedly played a part in the result, corroborated by the imperial symbolism of the decoration of rearing dragons on one side, and the sacred jewel on the other. While Ming furniture excelled chiefly for the novelty of its exotic wood products designed for scholars, it also continued to provide rich lacquered sets celebrating the expression of power, whether political, for emperors and mandarins, or economic, for the rapidly expanding merchant class. The oldest known examples of "leather" lacquers date from the reigns of Jiajing (1522-1566) and Wanli (1572-1620), showing that under the Ming dynasty lacquered furniture was still highly prized. The "leather" process consisted of engraving decoration in the lacquer with a point, then filling it in with coloured lacquers. Likewise, the painted lacquer technique seen in this cabinet was widespread under the Ming and Qing dynasties. It made play either with contrasting polychrome effects, or, as here, with very similar shades.



China, 18th century, black lacguer cabinet with inlaid mother-of-pearl highlighted with gold decoration, a red lacguer interior, and doors painted with gold flowering cherry branches, carrying a mark: Wanli (1572-1620), 174 x 126 x 63 cm.

Paris - Drouot-Richelieu - Room 4, 27 June. Europ Auction house. Ms Papillon d'Alton, Mr. Ansas.



€439,916

At €355,000, this chest of drawers made by Pierre Hache in the workshop of his father, Thomas, more than trebled its estimate. The consummate skill of its marquetry explains why the ageing Thomas wished to take on the exceptional talents of his son through a paragraph in Pierre's marriage contract with Marguerite Blanc in 1725. This stipulated that the father "undertakes to nourish and maintain the future spouses in his home and at his table", in exchange for which Pierre would devote himself to "working his trade, assiduously, loyally and without distraction, in and for the profit of

the shop of said gentleman, Hache the father" (in "Le Génie des Haches", Pierre and Françoise Rouge, Editions Faton). The bronzes of this chest of drawers are taken from the repertory used by Thomas and Pierre Hache between 1725 and 1750. The piece is remarkable for the marquetry of its top, centred in an oval escutcheon of the arms of the Aymon de Franquières family. It was probably commissioned by Louis d'Aymon, Lord of Franquières-le-Mollard, as well as being a counsellor in the Parliament of Grenoble. His father Jacques Aymon, Marquis de Franquières, was also a counsellor in the Parliament of Dauphiné. As with the Haches, it was a family affair!

€229.252

This pair of chairs has everything going for it. The model is wide and low, with a frame and sumptuous upholstery of the period. In addition, they have the "MDLP" stamp of Martin Delaporte, a joiner with an excellent reputation. All these factors justify the €229,252 they fetched, after a high estimate of €70,000. Wide, low armchairs are rare and are also highly sought-after, as their proportions make them particularly accommodating. The Musée des Arts Décoratifs has a richly carved example in this style associated with Louis Cresson. In a painting by Jean-François de Troy now in a British collection, entitled "La Lecture de Molière", an elegant group can be seen sitting in low armchairs, with a more French Regency style than the ones here, which are entirely Louis XV. So-called "à chassis" upholstery on removable clip-on frames was always a sign of quality, reflected, when commissioned, in the higher sum paid by the customer. This system made it possible to alternate between "summer furniture" covered in light, often pale-coloured fabric and "winter furniture" featuring thicker materials, usually in darker shades. All this had a price, as the upholsterer played a considerable role in producing the seat. In his reference work on 18th century French seating, Bill Pallot indicates that for a large armchair worth 10 livres, the upholsterer Pierre Hossard invoiced his services at 72 livres, including 31 for the Utrecht velvet used... An elegant lifestyle can certainly cost you!



Henry Dasson, c.1860, meuble d'entre-deux in the form of a lady's writing desk in mahogany and burr walnut veneer inlaid with marble and hard stones, with chased gilt bronzes, 112 x 76.5 x 40 cm.

Paris - Drouot-Richelieu - Room 10, 29 June. Maigret (Thierry de) auction house. Mr. Dillée.

€216,860

Yet another high-flying result for a period piece of furniture was achieved with the €216,860 fetched by this lady's writing desk by Henry Dasson of c. 1860, for an estimate of €60,000. According to the catalogue notice, period pieces from the second half of the 19th century of this quality "can even be considered the perfect outcome of the aesthetic goals of cabinet makers under Louis XV and Louis XVI"... with the bids to prove it! This desk is inspired by one of Adam Weisweiler's models, an example of which is now in the collections of the Getty Museum in Malibu. Henry Dasson differs from his illustrious predecessor by incorporating hard stone panels into his composition. In his article on the cabinetmaker published in "L'Estampille, l'objet d'art" of October 2006, Camille Mestdagh indicates that some of his copies, notably this type of furniture, featured "a highly original combination of the formulas borrowed" from Riesener, Carlin and, of course, Weisweiler. The article contained a reproduction of an 1884 cabinet inspired by Weisweiler, now in the Hermitage Museum, St. Petersburg. It integrates mosaic panels made by the lapidary factory of Peterhof. Who can top that?





€183,510

Shortly after he began working in 1913, Jacques-Émile Ruhlmann dreamed up some innovative aesthetic solutions for his furniture. His tapered legs are a fine example. Seeming to hug rather than support the furniture on which they rise, surfacemounted, with airy ivory tips freeing them from the laws of gravity, and made slender with fluting, they add an exquisite touch to his furniture. This is further emphasised by subtle ornaments in ivory. Ruhlmann's signature, the opposition of materials and colours, is a wonder to behold. These are all assets seen in this bedside table of around 1919. which is also graced by an illustrious provenance. The period certificate accompanying it shows that it was owned by Marguerite Ruhlmann, the "furniture-maker's" wife, who gave it to her adopted son. This family provenance probably ensured the success of this creation, for which bidding was fierce and ended at €183,510 for a high estimate of €20,000. A real identity sheet for the table, the certificate gives further particulars: "oval top in purplewood edged with ivory fillets, with ivory tips and handles, a blond oak interior and a French varnish finish." A visiting card that lived up to every promise! Sophie Reyssat

Jacques-Émile Ruhlmann (1879-1933), item of furniture known as an "oval tidy" in purplewood veneer on a core of solid Hungarian oak and purplewood; ivory; heat-stamped signature, c. 1919, 76 x 42 x 28 cm. La Varenne-Saint-Hilaire, 26 June. Lombrail, Teucquam Maison de ventes auction house. Camard & Associés auction house.

€101,614

The nephew of Jacques Ruhlmann, Alfred Porteneuve first worked alongside his uncle. On the latter's death in 1933, and in line with his wishes, he closed down the company and created his own. He then completed the commissions already under way, and continued to produce a number of models selected by Ruhlmann, taking care to sign them with a stamp specifying this relationship. The armchair here carries this heat stamp, which – despite the condition of the leather covering it – did not prevent it from landing €101,614, after a high estimate of €10,000. Its model also played a part in this result. In 1929, at the Salon des Artistes Décorateurs, knowing that the future Maharajah of Indore was shopping around for his Manik Bagh Palace (on which work was due to start early the following year), Ruhlmann

designed a lavish "Studio-bedroom for the Crown Prince of a Viceroy of India at the Cité Universitaire". The young man commissioned a version of the monumental desk and armchair, but this time with Macassar ebony veneering instead of the black lacquer of the example in the exhibition. The show item was bought by the politician André Tardieu, who gave his name to the model. The Tardieu chair's career continued after the death of its creator, adding further lustre to his name, a long way from the precious character of his usual designs. In short, a highly "U.A.M." piece by Ruhlmann...



Time is money

t was an intense two days for the Parisian auction house Tajan which started off August with a series of Monacan auctions. Modern and contemporary art got the ball rolling, collecting €1.6M from 60 lots. Standing out were the curves of 'Donna in letto.' This bronze piece made in 2000 by Fernando Botero with a black patina, numbered 3/6, charmed a bidder out of €264,600. Next was a 1997 painting by the American Alex Katz called 'Yellow Swimsuit' which clinched a price of €192,800, within its estimates. This was followed by 'Illuminations' by Sayed Haider Kaza, a painting dating from 1962 and auctioned off at €186,000. Also noteworthy was the "Metea" table by designer Emmanuel Babled in transparent Altuglas with bluish highlights, which fetched €65,150, despite a high estimate of €20,000. Now we turn to the jewellery, which with a final total of €4.4M met with qualified success. One of the headline lots, a sublime yellow diamond, found no takers. Once again, more conven-



Jaeger LeCoultre, Reverso Gyrotourbillon 2, 2008, bracelet watch in platinum with reversible case.

USEFUL INFO

tional white diamond rings appealed more to buyers,

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Where ?	Monte-Carlo - Café de Paris, Salon Bellevue	
When?	2 and 3 August	
Who?	Tajan auction house	
How much?	€178,550	

like a 9.37ct antique-cut diamond sold for €347,700. However, there was a pleasant surprise with a necklace containing 38 fine pearls, where fierce bidding took it up to €288,600 for an estimate of €7,000/10,000. Of several creations by Suzanne Belperron, a pair of "wing" brooches from around 1940 went for €63,900. Last but not least, the star piece in a selection of watches was unsurprisingly an item by Jaeger LeCoultre, always a great favourite in the speciality. This Gyrotourbillon 2 model, one of a limited edition of 75 in platinum, is a little gem of precision and beauty!

Stéphanie Perris-Delmas

RESUITS

he cross-ruled table laid out with a fruit

A Bernard Buffet of 1951

bowl and glasses and viewed from above is one of the leitmotifs of Bernard Buffet's work in 1950-1951. Auctioned for €90,000, this 1951 painting entitled "Bonne Année" was the star of the sale on 22 August. During this period the young painter was just beginning to make a name. He was spotted in 1947 by Pierre Descarques, and signed his first contract the following year with Emmanuel David, the loyal gallery owner who offered him an exhibition every February. His painting was realistic and concrete, making use of everyday objects and a light palette which fail to conceal his angst. His aesthetic vocabulary was already established: elongated lines, thick black strokes and simple forms. His work during the Fifties, qualified as "misérabiliste" (bleak), revealed considerable pessimism, using light colours in osmosis with criss-crossing black lines. Also note-



Bernard Buffet (1928-1999), "Bonne année" (Happy new year) 1951, Oil on canvas, dated in the top left hand corner, 81x100 cm.

USEFUL INFO

worthy in the sale: a bronze sculpture, a proof of a

Where ?	Deauville - Espace Kergolay
When?	13, 15 and 22 August
Who?	Artcurial Deauville auction house
How much?	€90,000

posthumous casting by Valsuani in around 1972 of Amedeo Modigliani's "Tête de jeune fille à la frange" (Young girl with a fringe), 1912-1913, which went for €36,250 and that of "L'Autruche " (The Ostrich), 1977, by Diego Giacometti, which fetched €26,250. The same figure was fetched by "Composition", an oil on canvas by Abboud, and « Germination » by Philippe Desloubières. The series of summer sales began on 13 August with wines, where a bottle of 1961 Romanée Conti went for €5,175. On 15 August, it was the turn of contemporary works. Alexandre Fassianos was at the top of the bill with "Adam et Eve", an oil on canvas that went for €53,700, well above its estimate of €8-12,000.

Cézanne, Redon on "the Rock"

uyers are proving selective... Good or bad, this is a fact that emerges from an overview of the summer's events, even in Monaco. In the absence of compulsive buying, we take a look at the somewhat classic lots that went down well with customers at Marc-Arthur Kohn's summer sales on the Riviera. The week's bidding began with a selection of high end jewellery. Relatively unmoved by the wide variety of the collection, buyers tended to pick safe investments like diamonds, like a solitaire ring with a 7.04 ct stone surrounded by baquette diamonds, which went for €358,800. There was also considerable interest in a colourful "tutti frutti" necklace containing sapphires, diamonds, engraved emeralds and rubies. Sporting an emerald as its main motif, this item from around 1970 tempted a buyer out of €100,000. A change of scene on 27 July, with the sale of items mainly from an art lover's collection, featuring a rich harvest of High

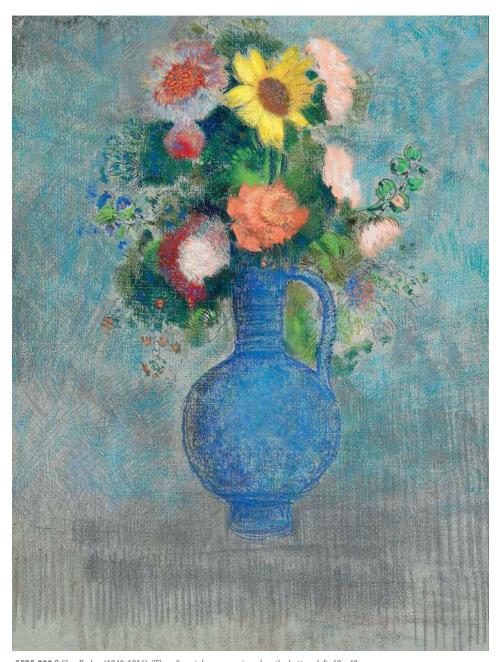


€1,625,000 Paul Cézanne (1839-1906). "La route tournante", c. 1890, oil on canvas, 54 x 65 cm.

ISEEL II INIEC

Where?	Monte-Carlo, Sporting d'Hiver		
When?	25 and 27 to 29 July		
Who?	Marc-Arthur Kohn auction house		
See the catalogue : www.gazette-drouot.com			

Renaissance objects. The star lot was this remarkable "Descente de la Croix " (Descent from the Cross) by the Flemish sculptor Nicolas Mostaert, which went for €150,000. The work, minutely described in the sale catalogue, was painted in Rome in around 1579. During this period, Nicolas Mostaert was considered one of the most brilliant sculptors there, and also carved the "Jugement dernier" (Last Judgement) on the Duke of Cleves' tomb in Santa Maria dell'Anima. The composition of this ivory piece was inspired by one of Michelangelo's models, subsequently adapted by Daniele da Volterra. Two similar sculptures are now in Italy: one in the Vatican, the other, again by Mostaert, in the Pitti Palace. Ivory was certainly popular with



€525,000 Odilon Redon (1840-1916), "Fleurs", pastel on paper signed on the bottom left, 60 x 40 cm.



buyers: a Virgin and Child in this material by a French 14th century artist went for €90,000. Some 20 centimetres high, the piece has the typical elegance of works by Parisian artists. Paris workmanship also stood out in the 18th century in another speciality: furniture. This drop-leaf desk in lemon tree wood, tulip wood and stained sycamore bears the stamp of Claude-Charles Saunier, an eminent advocate of the Louis XVI style who was one of a celebrated dynasty of cabinetmakers. As the catalogue tells us, he also produced a similar item, now in the Musée Nissim de Camondo in Paris. Charmed by the pure lines of this desk and its sober yet elegant architecture, a buyer carried it off for €231,250. We remain in the 18th century under Louis XVI with an equation clock by cabinetmaker Pierre Levasseur and master clockmaker Pierre-Louis Berthoud, sold for €147,500, slightly above its estimate. However, there was a pleasant surprise for a painting clock from the mid-19th century with a face by Tharin. It was expected to sell for €40,000 at most, but fierce bidding took it up to €122,500. It is true that its subject was particularly appealing: monkeys giving a concert. Also noteworthy: a pre-emption by the Réunion des Musées Nationaux for the Château de Versailles. For €43,750, the institution's choice fell on a set of four chairs by Jean-Baptiste Sené bearing the label "Pour le service de Madame Elizabeth à Montreuil - Salle à manger n°25". The King had given the estate of Montreuil, at Versailles, to his younger sister Élisabeth. This suite belonged to the furniture programme launched in 1788, which also produced the set from the same provenance now in the Musée du Louvre. There must surely be a connection here...

Now we move onto the final chapter in this week of bidding: modern and contemporary paintings. A lukewarm epilogue... The star piece was a small landscape by Paul Cézanne, which exceeded its high estimate.

€231,250 Drop-leaf desk by Claude-Charles Saunier (1735 - 1807), admitted as master on 31 July 1752, Paris, Louis XVI, oak frame, lemon tree wood, tulip wood, stained sycamore, gilt bronzes, white veined marble, stamped C.C SAUNIER, with the mark JME, 140 x 84 x 42.5 cm.



€150,000 Nicolas Mostaert, known as Nicolo Pippi (active between 1578 and 1604), "Descente de la Croix" (Descent from the Cross), executed in Rome, c. 1579, ivory on slate support, h. 29 cm. l. 22.5 cm.

This recently discovered picture was painted in around 1890, not far from the famous Sainte-Victoire mountain. The work, indicated in the archives of the dealer Ambroise Vollard, well exceeded the million mark at €1,625,000. Another solid investment: Pierre-Auguste Renoir. Works by the master Impressionist offered by the auction house included a small painting from 1895, "La Fontaine", showing a girl in a white dress in a green landscape. She inspired a buyer to pay €700,000.

Another star lot was Odilon Redon, celebrated at the Paris exhibition in the Grand Palais which featured many of his famous bouquets so esteemed by collectors. The subject was a theme dear to Redon; a joyous, colourful counterpart to his no less famous « Noirs ». This picture went for €525,000. If not a bold choice, at least one in good taste! Stéphanie Perris-Delmas

The Riviera summer sales

DIAMONDS ARE FOREVER

In the current economic climate, diamonds have high standing. As safe investments and "hard" securities, these were decidedly the stars of Artcurial's auctions in Monaco. The selection of forty stones offered for sale on "the Rock", where there is a clientele with considerable buying power, collected €1,670,600 out of a grand total of some €6.6M. This "Toi & moi" ring set with two half-cut diamonds found a buver at €335,100 – three times its high estimate. Also worth noting was the fine result obtained by an oval diamond that once belonged to Céline Montaland, the pretty French actress who became the mistress of Anatole Demidoff. This would appear to have been a

gift to her from the Russian businessman Count ... Other stars were the creations of René Boivin. These included a "Bandes" signet ring auctioned for €174,000, a "Gardenia" brooch coated with diamonds and olivines sold for €45,100, and a set in sandalwood inlaid with yellow gold at €39,000: all jewellery typical of the Paris jeweller. Meanwhile, the sale devoted to watches obtained a total of €1,445,000, dominated by the €51,300 paid for a Breguet "Astronomique" watch, no. 2424, from around 1960.

Monte-Carlo - Hôtel Hermitage, 26 and 27 July, Artcurial - Briest -Poulain - F. Tajan auction house.



€64,660 Félix Ziem, "Vue de San Giorgio", oil on canvas, 87 x 118 cm.

FÉLIX ZIEM IN VENICE

Venice and its magnificent canals! French landscapist Félix Ziem used to stay there often, seeking the light he loved in the City of the Doges. At €64,660, this painting of a "Vue de San Giorgio" (A view of San Giorgo) was the star of the sale on 15 August staged by Cannes Besch Auction in Cannes. Art lovers bid up to €58,560 for a 1977 still life by Bernard Buffet, "Pendule et jeu de cartes "bearing the label of the Martial Montréal gallery. The summer sales started off for the auction house on 14 August with a selection of wines and spirits. On this occasion, a case of twelve bottles of 1978 Romanée-Conti went for €28,800.





FROM THE SIDE WALK TO THE CAT WALK

Couturiers are decidedly in fashion... After the retrospectives of Dior in Moscow and McQueen in New York, the exhibition "La Planète mode de Jean Paul Gaultier" at the Musée des Beaux-Arts of Montreal looks back over the career of the enfant terrible of fashion. Conceived as a creation in its own right, the event brings together nearly 150 haute couture models designed between 1970 and 2010, together with sketches and film excerpts. A thirty-five year career is worth celebrating! www.mbam.qc.ca

Until 2 octobre

MORF THAN 277.680

visitors discovered the "Leviathan", created by Anish Kapoor for the fourth edition of Monumenta, in the Grand-Palais of Paris this spring.

Leonardo da Vinci Just two months to go!

It's no secret: Leonardo da Vinci is "The artist" par excellence... The National Gallery of London is organising this flagship exhibition for the end of the year, bringing together rare works and drawings by the artist, as from 9 November. There are still two months to go, but of course, we will be coming back to this event ... www.nationalgallery.org.uk

Patrice Stable/Jean Paul Gaultier



THE 18TH CENTURY BACK IN FASHION

The 18th century is a constant inspiration for designers. Looking back over a hundred years of fashion, Versailles and the Musée Galliera are staging this play of influences through some fifty models by Dior, Saint-Laurent, Alaïa and Lagerfeld among others, which take inspiration from costumes and accessories from the Age of the Enlightenment. Highly illuminating! http://en.chateauversailles.fr

Until 9 October, Versailles, Grand Trianon.

Magic realisme of Antonio Lopez

The Museo Thyssen-Bornemisza in Madrid presents the works of Antonio Lopez, especially his most recent production. With focus on the three subjects of city, trees and human figure, these paintings, drawings and sculptures come from private collections and famous institutions. To discover until 25 September. www.museothyssen.org

HOMMAGE TO LOUISE BOURGEOIS

The Fondation Beyeler is celebrating the centenary of the birth of Louise Bourgeois, who died in May 2010, by presenting a selection of the French artist's works: the quintessence of her art in some twenty pieces... Also an excellent opportunity to discover new creations never before exhibited in public, and to see the artist's sculptures in relation to works by her friends, including Bacon, Léger and Giacometti. www.fondationbeyeler.ch



3 September 2011 to 8 January 2012, Fondation Beyeler, Basle.

Louise Bourgeois. Photomontage:
"Vue d'extérieur de la Fondation Beyeler,
Riehen/Basel avec Maman", 1999,
bronze with silver nitrate patina,
stainless steel and marble 927.
1 cm x 891.5 cm x 1023.6 cm. Private
collection, with permission from Hauser
& Wirth and Cheim & Read.



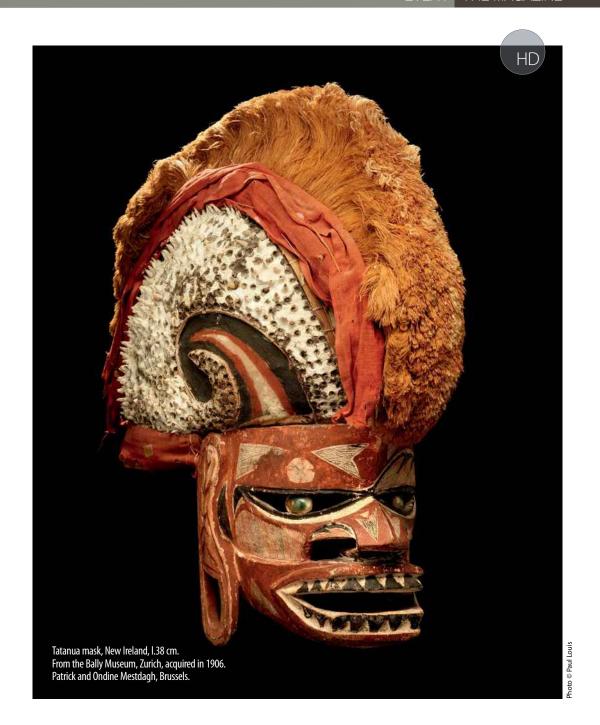
Paris, capital of **tribal arts**

his year sees the tenth anniversary of "Parcours des mondes". The launch of this extra-mural exhibition initiated in 2002 by Rik Gadella seemed highly daring at the time. Its founder's ambition was to make Paris the capital of tribal arts and attract great names from outside France into its sphere. The event was intended to accent the essential role of gallery owners in the education of new collectors. And that's exactly what it did. Despite its specialist atmosphere, the "itinerary" was a great success from the very first year, and the number of participants and visitors has regularly increased ever since. Under the leadership of Pierre Moos, who has now taken over the reins and given the operation a real international scope, this exhibition now plays a key role in the perception and recognition of tribal arts. The galleries offer both affordable works and pieces that go for top prices. Its organisers believe that this highly diverse offer has raised the Parcours to the rank of a major event whose success is proved time and time again. An event which also "wakes up" a neighbourhood with a slight tendency to "doze"...

Discoveries and surprises

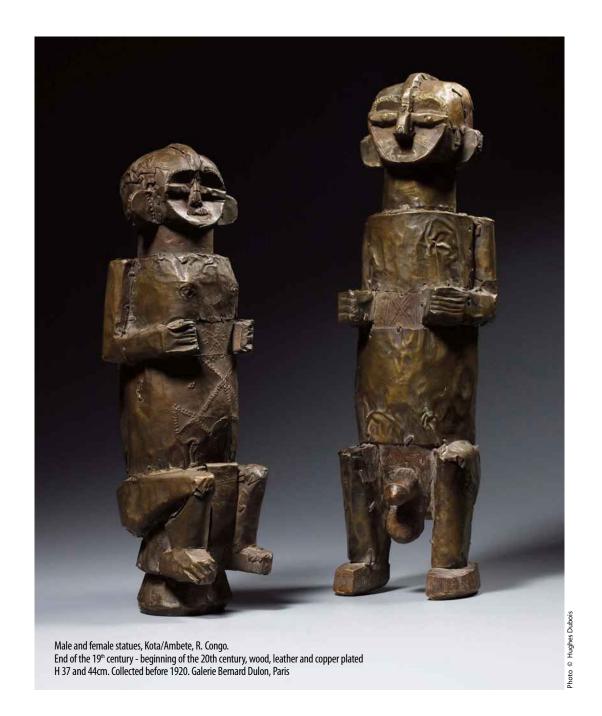
Leading international dealers thus take up their positions in the heart of Saint-Germain-des-Prés, alongside their Paris counterparts, to offer art lovers from all over the world masterpieces from Africa, Oceania, Asia and the Americas, together with fine ethnographic items at more affordable prices. Sixty-three participants will be present, with over half from outside France. We could not visit all the galleries, but those we selected gave a pretty accurate idea of the diversity of the future exhibi-

tion. This year, some have decided to follow a unifying theme, while others have resolutely refused to do so. So a number of dealers are specialising in one or more continents, like the Flak gallery with its primitive Polynesian arts, and Philippe Ratton with African art, while others are focusing on a more restricted field, like Bernard Dulon and Yann Ferrandin, who will each be presenting some twenty pieces devoted to Kota art. Others, have decided not to limit themselves to themes, but will present various objects forming more coherent ensembles. One is the Schoffel-Valluet gallery, which after tackling large-scale theme exhibitions over the past few years - like the one dedicated to Victor Brauner - has now given itself the freedom not to restrict itself to one particular subject. Our journey of discovery through the heart of tribal art starts with the 1492 gallery. At first sight, this seems to be concealed behind a plaque fixed to number 12 Rue Jacob. It is only after crossing a charming courtyard - the Cour de Saxe - that you can enter the world created by Yannick Durand. This leafy airlock cut off from busy modern life puts us in the right mood to appreciate a collection devoted to pre-Colombian art. Some 150 pieces will be on display in this atypical venue, which during the Parcours will be borrowing space from its friendly neighbouring gallery, thus offering art lovers a more than generous selection. Everyday and sacred objects - including statuettes, stone effigies, terracotta items, earrings, paddles and ceremonial bowls - are beautifully shown off in skilfully-lit showcases enabling the works to express their very essence. Our path then takes us to the Ratton gallery, which specialises in primitive African art. Wood and terracotta masks, fly whisks and protective totems are presented in this venue mingling tribal art and, more recently, modern painting,





which gives a pleasant rhythm to the space. Then we set out for the Loeb gallery, also specialising in African art, and here celebrating women in the village festivals of Mali. Featuring figurines for accompanying Sogò Bò animal mask dances during festivities, together with ornaments and head dresses, its highly fluid staging will no doubt arouse admiration for the whole collection. However, we were sorry to receive a distinctly reserved welcome. Now we leave African shores and travel to another continent, as we turn to Polynesia with the Flak gallery. A number of objects are in the limelight here, including Maori items, body ornaments and everyday objects like paddles, bowls and boat models. They mainly come from Tahiti, the Marguesas Islands and Easter Island. Julien and Édith Flak will be setting up an overview of the various cultures in their two adjacent spaces. Julien Flak, with understandable reticence – he is currently preparing the catalogue -, told us that he was finding the event a challenge because of the difficulty in accessing the zone and the small number of objects that have been preserved, making them rare items. If you like uncommon pieces and unusual presentations, you should try the Giraud gallery. For the Parcours, Michel Giraud, normally a specialist in the decorative arts, will be hosting the collection of Laurent Dodier, who is coming especially from Avranches. This collection is mainly devoted to Indian spoons from the north-west coast of Canada (British Columbia and south-east Alaska), and will be displayed in this gallery which celebrates its fiftieth anniversary this year. On this occasion, the dealer explained his approach to us: he decided not to "hand over the keys" as is usual for this type of event, but to invite another exhibitor and create genuine interaction between two contrasting worlds. The challenge lies in proving that the association is possible without contradicting artistic standards, except for any purists who are not inclined to approve of the mix of genres! Present only in small doses, the decorative arts will thus give way to some decidedly different tableware... And the Voyageurs & Curieux gallery also has a touch of the different. You don't enter this atypical place: you creep into it, and become immersed in a world that the dealer, who instantly appears at your side, is delighted to explain to you. There you will discover the same type of objects as in other galleries, but with a really unusual





side on top. For example, among the tools presented, your eye may fall on a surprising "woman's weapon", which looks pretty much like a harmless honey spoon – you think... Or on a "brain-teaser", a sort of engraved wooden club, or an aesthetic cannibal fork, which has nothing scary about it apart from its name. And surprises also awaited us - and you too probably - in the Renaud Vanuxem gallery, which specialises in African, Oceanic and North American art. We came face to face with a suspended monster about three metres long. This mask, which it is hard to classify in this family of objects and which represents an insect used during secret nocturnal rituals, will unfortunately no longer be in the gallery's possession during the Parcours. However, Renaud Vanuxem, who has chosen the theme "10 years, 10 sculptures", promises you some items just as remarkable and splendid as the one we had the pleasure of admiring... Well, that's obvious! Definitely a venue to remember if you want a feast for the eyes. We could also cite other galleries – Marie-Laure de l'Écotais, Vallois, Yu and Bailly Contemporain – which will be hosting respectively David Serra, Lucas Ratton, Ben Hunter, Alain Bovis, and a whole host of others. An event that already looks set to be a colourful occasion, and which is sure to enchant specialists, art lovers and passers-by alike. The fact that all the exhibitors are in a very small area makes for a pleasant circuit, and means that you can immerse yourself totally in tribal art. However, it is a pity that the event takes place so early in the new autumn season, probably because of the rental arrangements for galleries hosting exhibitors from outside Paris. Likewise, while the interest and availability of some participants was a delight, we were sometimes sad to see a lack of conviction in others. But now it'll be up to the public to judge...

Marie C. Aubert with the collaboration to Élise Forestier

International exhibition of tribal arts - Parcours des mondes 2011, Rues de Seine, des Beaux-Arts, Mazarine, Jacques-Callot, Bonaparte, Jacob, Visconti and L'Échaudé, Paris 75006. Information at +32(0)67.877.277, www.parcours-desmondes.com – 7 to 11 September from 11 to 19.00, Sundays until 17.00. Late opening on 8 September until 21.00. With the exceptional collaboration of Élise Forestier.

www.parcours-paris.





Madame Grès



Eugène Rubin c. 1946. Madame Grès posing beside her model.

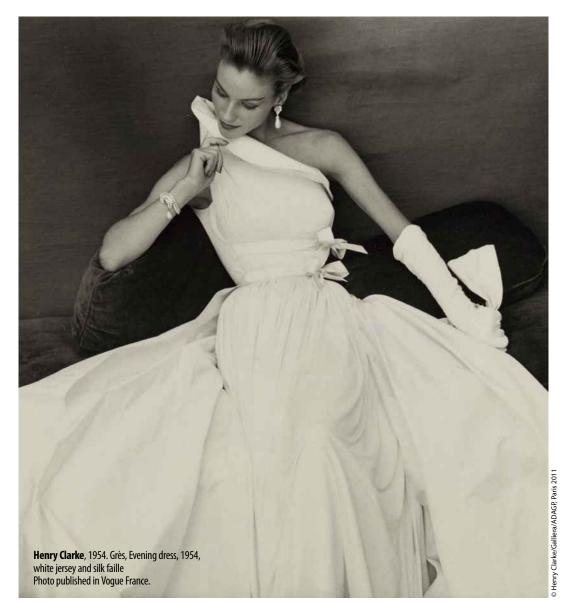
Paris, 1987. An elegant little woman in a blouse, wearing a turban, greets us under a painting by lngres.

Gazette Drouot: You are the living proof that it is not enough merely to exist: you have to endure!

Madame Grès: Things were not always simple. You know, right at the beginning, I was a frustrated creator. I wanted to have a career as a sculptor, but unfortunately my family didn't provide support for me down that road. And with couture, I had the impression that in my father's eyes it was a kind of last resort, slightly more respectable, but all the same something the servants did. And yet I had made my decision; if I couldn't cut stone, I would sculpt the most beautiful dresses and the most sought-after outfits. Another way of expressing my love of beauty, and that of the human form in particular.

A "last resort" that nevertheless enabled you to dress the grandest women of the 20th century!

You only remember the seething turmoil of my seven workshops and the energy of my 180 staff, but I still persevere – because I have lovingly cultivated it for more than sixty years – a particularity that makes me different: I continued to work as an artisan, at a time when couture had become a real global market. I totally respect the choices of Mr. Cardin, who was a precursor in this respect, but as for myself, mass production has always been unthinkable. You see, couture always gives ideas to ready-to-wear clothing. Even if women in the street look beautiful, of course, in high quality clothes that are mass-produced, couture remains the creative keystone



of our discipline. It was this vision of fashion that many extraordinary women appreciated with my work: people like Jacqueline Kennedy-Onassis, Marlene Dietrich and Grace Kelly.

How did you remain the artisan of your early beginnings after a career of sixty years?

As I was saying, I was a couturière in the traditional meaning of the term, and I never left the technical



side entirely to my assistants. Things were pretty simple: I got up at dawn to work; I chose and handled the fabrics myself; I made and I unmade... Before the war, this way of working was shared by everyone: look at Cristobal Balenciaga or Madeleine Vionnet. Even after the latter retired, in 1939, I wanted to continue my profession using traditional methods. The rest is a matter of style: even when working by hand, Balenciaga always remained rigid and architectural beside me. (Gracefully raising a cup of tea to her lips) No, believe me - I am the last real couturière from the golden age of French fashion. (Amused) Like the sphinx sitting on the ramparts of Thebes, I look at the world from the top of my rock, waiting for someone to solve the ultimate riddle... You aren't drinking? And yet this is an excellent tea that I had brought from Kamchatka.

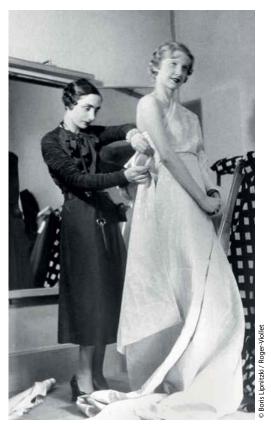
You are legendary for your discretion, particularly about your private life.

This world lacks modesty, which for me is the essential attribute of "style". What do you want to know that would be interesting? My age or my place of birth? But frankly, what's so fascinating about that? Obviously, you are afraid of returning empty-handed to your newspaper, so I'll give you a scoop about me... (Building up the suspense for a long time before bursting out laughing): I am a Sagittarius.

Thank you for that clue... So let's go back to these famous early days.

I couldn't have chosen a worse time to get started: right in the middle of the crisis of 1929. Economically, that was a bad period – but what a marvellous time it was for women's fashion, when you look at the daring things created a few years earlier by designers like Jean Patou and Madeleine Vionnet! The secret lay in having style, and if you didn't have it, knowing how to get it. I undestood this pretty early on, and so I dropped my first name, Germaine, and took on Alix instead – it sounded better, and above all it was more appealing. I started in a tiny Paris apartment in the Rue de Miromesnil. I wanted to get up and running quickly not through pride, but because I really had to earn my living. One of the first designs that got me

noticed was a tennis outfit, which appeared in Vogue in June 1933. When I think back, I think the amount of attention I was given by the press during the Thirties was the most I had in my entire career. The time was ripe and minds were prepared. I followed close behind Coco Chanel and Elsa Schiaparelli by doing photo sessions, and finished up on the magazine covers. Aged barely 30, I looked more like a nun than a great couturier! (Laughs) Above all, I had the bright idea of opting for another surname: Grès, the name of my painter husband, whom I married in 1937. We separated very quickly, but continued to care a great deal about each other until his death in 1970.



Boris Lipnitzki, 1933. Fitting of an Alix Barton design on a model by Mademoiselle Alix.

What happened during the war? Not many people could allow themselves to be dressed by you in such hard times.

I was in Paris, with my daughter, at the beginning of the war. I made do with what I could get and it was reflected in my work. Designs were out of necessity more sober. In 1942, after selling my first business, I reopened here at no. 1, Rue de la Paix. Yes, it was a very difficult period. We even had to close in 1944, like Balenciaga, who had settled in Paris at the very beginning of the war in Spain... After the Liberation, times were also very hard because there was a shortage of everything – food most of all. And so, in that sort of situation, good quality shoes all disappeared in the direction of the black market, I can tell you?

At least that period of shortage must have sharpened the appetites of your future clients.

We were never out of work.... Even in the leanest period, we never slacked off. It was that energy, shared by all the French designers that enabled Paris to maintain its position as the world capital of fashion at the end of the war. The numerous exhibitions in the United States played a large part in that and helped us make a rapid recovery. There was one thing, however: fashion was beginning to find itself monopolised by male couturiers, like Balmain, Dior and Fath. I was one of the last women to keep going.

What will become of your company?

A few years ago, I sold everything to Bernard Tapie. All the complications and lack of understanding had finally convinced me that the world of business was far too indelicate for a company as respectable as mine. I was beginning to have my doubts when I granted a licence to the United States for one of my greatest successes, the perfume Cabochard, in the Fifties. Commercially it was a success, but I had to steer a tricky path with so many lawyers, skinflints and merchants in the temple! The sphinx, at least, died with the satisfaction of having achieved something when Oedipus solved her riddle – whereas I bow out of the scene with a sense of something incomplete...

Interview by Dimitri Joannidès

EXHIBITIONS

Save the date

To organise your cultural outings during the new autumn season in Paris and its surrounding area, here is a brief selection of events well worth looking out for. So, out with the diary!

ALEXANDER THE GREAT

The Musée du Louvre invites us to explore antique Macedonia through some five hundred works dating from the 15th century BC to the Roman era. The exhibition will include key archaeological finds, such as a marble headpiece of Alexander the Great himself discovered in the Pella area which dates back to the 3rd century BC. These pieces aim to shed light on the history of a country whose status in the ancient world was almost as legendary for its lavish artwork as it was for the conquests of its great leader.







The England of Oscar Wilde

The Musée d'Orsay, in collaboration with the Victoria & Albert Museum and the Fine Arts Museum of San Francisco, looks back over the 19th century movement in England that raised beauty as a precept... The exhibition presents the most emblematic paintings of the movement by Rossetti, Burne-Jones, Morris and Frederic Leighton ("Pavonia" London, private collection), together with items of furniture and decorative art. The entire exhibition presents a stunning portrait of Victorian England. *As from 13 September*

www.musee-orsay.fr

The Cartier Fondation pour l'Art Contemporain is hosting "Les Trésors Vaudou" until 25 September. The various voodoo objects on show, staged by Italian designer Enzo Mari, come from the collection of Jacques Kerchache, who played such a crucial role in the Musée des Arts Premiers in Paris. Bewitching!

www.fondation.cartier.com

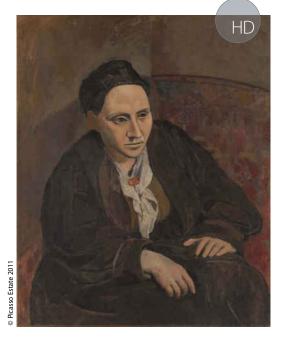
Baselitz the sculptor

We are famililar with Baselitz the painter and engraver, but less so with Baselitz the sculptor, whose work is little shown in France. The Musée d'Art Moderne de la Ville de Paris is now bringing together some forty creations by the German artist dating from 1970 to 2010, displaying both his signature painted wood pieces as well as numerous drawings. The artists preference for using wood for his sculptures is justified when one sees the dramatic, if not primitive effect to which it is used in pieces such as Volk Ding Zero (Folk Thing Zero, 2009). Its commanding size, towering at over 3 metres, makes it a star piece of the private collection amassed by Gallery Thaddaeus Ropac (Paris-Salzburg). As from 30 September

www.mam.paris.fr



Photo: Jochen Littkemann © Georg Baselitz



Cézanne, Matisse and Picasso... the Stein adventure

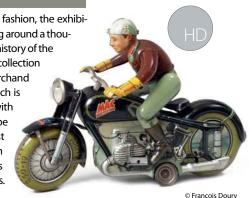
At the dawn of the 20th century, the Steins, an American family, settled down in Paris. Leo and Gertrude, the brother and sister, forged close bonds with artists of the Avant-garde and built up an extraordinary collection of modern works. Evidence of these close friendships can be seen with the 1906 oil on canvas portrait of Gertrude Stein (Metropolitan Museum of Art, New York) by Picasso himself, being the artist which she favoured the most. The event, organised by the RMN-Grand Palais, the San Francisco Museum of Modern Art and the New York Metropolitan Museum of Art brings together works from the various Stein collections, including a number of Picassos, Cézannes and Matisses

As from 5 October at the Galeries Nationales of the Grand Palais www.rmm.fr

OF TOYS AND MEN

Halfway between the mimicry of the adult world, archetypes and fashion, the exhibition at the Galeries Nationales in Paris' the Grand Palais, is presenting around a thousand toys from antique times to the present day, thus tracking the history of the toy and implicitly the childhood of generations. Let this nostalgic collection take you back to popular classics such as the Moto Mac 700 (Marchand Collection), made in 1945 by the British manufacturer Arnold, which is now as much of a favourite with current day collectors as it was with children at the time. However this unique exhibition must not be dismissed as child's play, being compiled by some of the biggest names in the art world, including the Musée des arts décoratifs in Paris as well as international contribution from institutions such as The Victoria & Albert Museum in London, it is a real treat for all ages. As from 14 September

www.rmn.fr



Sovereign destinies

Two exhibitions look back over the family connections between three dynasties that dominated Europe in the 19th century: the Beauharnais, Leuchtenbergs and Romanovs. Members of these great families held great presence in the society of the time, none more so than Joséphine de Beauharnais whose portrait by Firmin Massot is pictured. The National Museum of Stockholm and the Hermitage Museum in St Petersburg are supporting the event by lending some rare works, including paintings from the Empress's collection in the Hermitage.

As from 23 September at the Musée National du Palais Impérial de Compiègne.

From 24 September at the Musée National des Châteaux de Malmaison et Bois-Préau.

www.rmm.fr



© RMN-Grand Palais press department/Gérard Blot

Figures and HD images



Schiaparelli, Chanel, Lacroix...



Schiaparelli, haute couture. Evening dress from the summer collection in 1939. Paris, Drouot-Richelieu, 3 July 2009. Millon - Cornette de Saint-Cyr auction house. Cabinet Chombert - Sternbach.



Gabrielle Chanel (1883-1971), haute couture, around 1923, evening dress in Georgette crepe, embroidered with pearls and silver, emphasized by paste, ribbon belt in gold metallic lamé. Paris, Drouot-Richelieu, 25 February 2010. Cornette de Saint Cyr auction house. Cabinet Chombert - Sternbach.



Alix haute couture, around 1935. Evening dress in black moire. Paris, Drouot-Richelieu, 2 July 2010. Cornette de Saint-Cyr auction house. Cabinet Chombert - Sternbach.



Christian Lacroix for Jean Patou haute couture, spring-summer 1987, "Pourquoi pas" (Why not), evening dress in printed taffeta. Paris, Drouot-Richelieu, 28 March 2010. Chayette & Cheval auction house. Cabinet Chombert -Sternbach.







René Lalique a many-faceted artist



€28,800

Comb in blonde flake, applied with violets in gold, decorated in bluish enamel, signed, around 1900, 8.2 x 6.3 x 2.5 cm. Nîmes, 26 June 2010. Hôtel des ventes de Nîmes



€51.546

"Chasse" (Hunting), evening bag in gold and leather, 17 x 18.5 cm. Paris, Drouot-Richelieu, 9 April 2010. Coutau-Bégarie auction house.



René Lalique (1860-1945), pair of "Amsterdam" ceiling lights, white pressed moulded glass, h. 170 cm. Toulouse, 9 November 2010. Chassaing-Marambat auction house. Mr. Chassaing, Mr. Marambat.



Around 1905-1907, casket with dragonflies in silver and blue enamels, 6.3 x 17 x 7.7 cm. Paris, Drouot-Richelieu, 7 December 2010. Claude Aguttes auction house. Mr. Plaisance.



Eighteenth century extravagence

€297,743

Marshall Davout's military uniform, blue woollen embroidered with gold thread and sequins, nine buttons with eagle batons, eighteen with fleurs-de-lis batons, lining in off-white satin. Paris, Drouot-Richelieu, 18 November 2009.

Thierry de Maigret auction house. Mr. Croissy.



€11400

18th century French suit for men, chestnut brown polished velvet, with flower decorations, breeches with long waistcoat and jacket. Nantes, 30 March 2011. Couton - Veyrac Jamault auction house. Mr. de Villelume.



€32,400

18th century French dress, around 1770. Beijing, silk in chaincourse direction, cream and pink satin striped taffeta, w. 73 cm — h. of petticoat 78 cm and h. of coat 130 cm front and 150 cm back. Paris, Drouot-Richelieu, 21 March 2008. Daguerre auction house. Mr. Petitcol.



€27,600

England, first half of the 18th century. Woman's hunting jacket, dry woollen cloth, collar, wide cuffs, front lining and basques in light blue silk. Paris, Drouot-Richelieu, 8 June 2007. Daguerre auction house. Mr. Petitcol.





Hahnloser collectors

here are some collectors for whom links and sometimes friendships with artists are decisive. Arthur and Hedy Hahnloser were that type of collector. Their passion for art had to take a physical form.

"We don't collect friendships," wrote Hans Hahnloser in 1940 when speaking of his relations; "they



Hedy Hahnloser-Bühler in the picture gallery at the Villa Flora, the collectors' residence in Winterthur, 1935.

come together and form the circle in which we find fulfilment." Their collection relates the story of encounters that turned into fertile friendships, with Ferdinand Hodler in Geneva and Giovanni Giacometti in Stampa from 1906. When settled in Paris, the Swiss painter Carl Montag introduced them to Félix Vallotton who, with Pierre Bonnard, became their passport to the Paris Modern Art coterie. The Hahnlosers often visited the Bernheim-Jeune, Ambroise Vollard and Eugène Druet galleries, which dealt early on in Van Goghs, Bonnards and Picassos. These artists would later feature in their collection alongside Swiss painters. Ambroise Vollard was able to appreciate their enthusiasm during the Twenties, when he discovered the collectors' Swiss residence, the Villa Flora at Winterthur, which housed "a number of Cézannes, Renoirs and Matisses. In short" he concluded, "all of today's Modern Art!" During an exhibition under the aegis of Angelika Affentranger, the curator of the collection, the Fondation de l'Hermitage retraced the history of this extraordinary couple. Margrit Hahnloser, their grandson's wife, published their story for the occasion.

Gazette Drouot: What do we know about the Hahnlosers?

Angelika Affentranger: Arthur was a well-known ophthalmologist and surgeon, who had been an art lover since he was very young. In 1898 he married the grand-daughter of Johann Heinrich Bühler, a mill owner, after she had finished her applied arts studies in Munich. Once married, she continued to carry out projects in the field of applied arts. But for all that, she never considered herself an artist.



Félix Vallotton "La Blanche et la Noire" (The white and the black), 1913, oil on canvas, 114 x 147 cm, Hahnloser/Jaeggli Stiftung, Villa Flora, Winterthur.

How did they discover Modern art?

A. A.: The Swiss painter Carl Montag, who was born in Winterthur, was the very first artist to enter the life and collection of the Hahnlosers. But he played a more important role in Paris, when he introduced them to their compatriot, the artist Félix Vallotton, who initiated them into the modern art of the Pont-Aven school, and the pictorial explorations of the Nabis and Fauves.

Margrit Hahnloser: The couple moved in a circle of art lovers who were really inspired by the new. There is a huge collection of letters, which shows the common theme underlying their collection. Hedy was a keen reader of avant-garde reviews. She kept up a regular

correspondence with Vallotton and Manguin, who often stayed at Winterthur, and with Matisse, Bonnard and Rouault as well.

One gets the feeling that the Hahnlosers became interested in the art of their time through the artists.

M. H.: They really learned through them. Artists rarely had galleries or curators to support them before the War. Later, Hedy Hahnloser frequently visited the south of France, and the couple found Vallotton, Bonnard and Matisse again in Nice, Maillol in Banyuls-sur-Mer and Manguin in Saint-Tropez. So the circle of artistic friendships took on a new lease of life.







Pierre Bonnard "Le Débarcadère (ou L'embarcadère) de Cannes " (Landing stage in Cannes), 1934, oil on canvas, 43.5 x 56.5 cm Hahnloser/Jaeggli Stiftung, Villa Flora, Winterthur.

© photo: Reto Pedrini, Zurich © 2011, ProLitteris, Zurich

What was their role in Switzerland?

M. H.: When the new Kunstmuseum in Winterthur was inaugurated in 1916, an exhibition was devoted to French painting, with Cézanne, Van Gogh, Matisse, Marquet, Rouault, Bonnard, Vuillard, Ker-Xavier Roussel and Renoir – a painter highly sought-after by collectors. Courbet, Corot, Degas and Boudin also featured in this exhibition. The Hahnlosers and the brother of Oskar Reinhart, Georg Reinhart, lent a great many works, together with Ambroise Vollard, Bernheim-Jeune, Durand-Ruel, Eugène Druet and the artists themselves. Several of them came to see it - even Odilon Redon's widow Camille- and many of them stayed with the Hahnlosers

A. A.: The public discovered the Avant-garde, but the virtual absence of Swiss artists was keenly felt, as much as the aesthetic break made by these artists.

Were the Hahnlosers innovators?

A. A.: Oskar Reinhart, who lived in Winterthur, collected Corot, Courbet, Renoir and the Impressionists, not to mention Cranachs, Dürers and Rubens in his collection of Old Masters. The Hahnlosers chose to promote their contemporaries. Hedy considered it essential to live with one's time and be a witness to it. She fought hard for an exhibition dedicated to Vallotton to be held in Switzerland. She had the same commitment to Hodler, not only regarding the works they bought, but also through her writings on Hodler and Bonnard, as well as Vallotton and his friends, published in 1936 in Paris. There was nobody else committed to this extent in Switzerland.

What were their links with dealers?

M. H.: They knew all the Paris dealers, especially Ambroise Vollard and Eugène Druet. The Paris market was very sluggish during the war, but a large number of Swiss collectors could find masterpieces in Lausanne at the Bernheim-Jeune branch run by Vallotton's brother.

What preferences does their collection bring to

M. H.: The Hahnlosers realised that art was no longer just an illustration of reality, but the personal expression of an artist. In their view, Gauguin, Cézanne and Van Gogh were prophets. They were less keen on Picasso, but they still bought several of his drawings and engravings from Vollard.

A. A.: The entire collection is a portrait of the Hahnloser family. It embodies serenity, an inner life and a familial intimacy that clearly permeated their own way of life. They found an expression of all this in the Nabis. The still lifes by Bonnard they possessed depicted a very similar atmosphere. The Nabis breathed new life into art without radically breaking with tradition. They were the painters of the intimate and emotional, expressed in figurative terms that respected reality: the same qualities found in Matisse's "Nice, cahier noir" of 1918.

Interview by Geneviève Nevejan

"Van Gogh, Bonnard, Vallotton... La collection Arthur et Hedy Hahnloser", Fondation de l'Hermitage, Lausanne, tel.: +41 (0)21 312 50 13,

Until 23 October. Catalogue edited by Margrit Hahnloser, Bibliothèque des Arts & la Fondation de l'Hermitage,

Lausanne, 2011.

www.fondation-hermitage.ch and www.villaflora.ch



© photo Reto Pedrini, Zurich.

MUSEUM

Hussein Chalayan



es Arts Décoratifs are giving "carte blanche" to one of the most innovative and visionary fashion designers of his time, Hussein Chalayan. Committed for the last seventeen years to an experimental, conceptual approach, he stands at the frontiers of fashion, architecture and design. His work is remarkable for its intellectual rigour and guest for technical perfection, challenging stereotypes in the world of fashion. From the very beginning, Hussein Chalayan distinguished himself by his highly inventive exploration of media such as sculpture, furniture, video and special film effects, which he uses in his collections, taking direct inspiration from the political, social and economic realities of his times. The exhibition presents this rich and complex world, where clothes, installations, fashion shows, film projections and research work mingle to highlight the artist's own approach.

Born in Nicosia in 1970, Hussein Chalayan studied in Cyprus, then settled in London, obtaining a diploma from the Central Saint Martin's College in 1993. The following year, he created his own company, and presented his first collection, featuring the "Buried Dresses": a series of dresses buried in a garden for three months before the event, totally transformed by the oxidation and alteration of the fabrics. The show

READING

Hussein Chalayan, edited by Robert Violette, with a contribution by Pamela Golbin, texts by Judith Clark, Susannah Frankel, Emily King, Rebecca Lowthorpe, Sarah Mower, 276 pp., 250 colour illust., 26 x 31 cm, hardback, irregular form (slant-cut edge), Editions Rizzoli NY., Price: €65.

caused a sensation and was unanimously acclaimed by the critics. Since then, Hussein Chalayan has continued to astonish and intrigue, becoming one of the most avant-garde figures on the British scene. A politically committed designer, he promotes an interpretation of fashion designed to raise awareness on the issues of our civilisation. His approach to the major topics of society is never intended as a denunciation, but rather proposes a spiritual quest that, one day, might change the way the world develops. However, Hussein Chalayan is aware that his clothes must be wearable, and that customers do not necessarily seek to be aware of his creative process.

Fashion shows

From one collection to the next, he recounts his intellectual development, unveils his multicultural origins and guestions the world. His influences make reference to a personal history stamped with journeys and uprootings, and society's problems, including the conflicts all over the world. When the war in Kosovo was at its height, he dreamed up "After Words" (autumn/winter 2000), a collection that made reference to exiles and refugees in flight, embodying the status of contemporary man as a nomad. Other collections reflect the destructive madness of our kind. "Ventriloguy" (spring/summer2002) focused on the colour red, evoking both the simple beauty of poppies and the blood of soldiers killed in war. The "Ambimorphus" collection (autumn/winter 2002) was characterised by a fresh version of the traditional Turkish robe, whose ethnic elements were gradually relayed by Western compositions in successive appearances





Hussein Chalayan (b. 1970), "Geotropics" collection, spring/summer 1999.

throughout the fashion show. A few years later, the phenomenon took a completely different turn. Clothes reflected the urban landscape of London and the influence of the world surrounding us through the "Earthbound" show (autumn/winter 2009). His collections respond to each other through reciprocal attraction and produce interactions that he uses as a basis for future designs. In his fashion shows, bodies, voices music, light, decoration and the collection convey the sense of an autobiographical story. In this way, Hussein Chalayan explores interactions between nature,

culture and technology, transforming his ideas into monuments. For example, the "Temporal Meditations" show (spring/summer 2003) had as its background the image of a plane, symbolising speed – a recurrent element in his work. His most emblematic designs include the Remote Control Dress, whose white, smooth, adjustable structure seems to come straight out of an aeronautics factory. Hussein Chalayan also investigates the world, its speed and its evolution. Likewise, "Inertia" (spring/summer 2009) symbolises the rapidity of travel, with motifs borrowed from the world of the automobile. Nor does the designer ignore the domestic world. The "Repose" collection (autumn/winter 2006) echoes the reassuring environment of the habitat, where the artist incorporates elements of home furniture into his clothes. Through multiple artistic disciplines. Chalavan seeks fertile dialogues which oscillate between poetry, the search for tranquillity and the vitality of movement. He constantly explores new fields of reflection, poses questions on clothing and the bodies that wear it, and redefines the contour of the garment and its social role, never forgetting to remind us that in his work, the environment has as vital a place as formal research. The exhibition deciphering the designer's world is presented on two levels, and is not in chronological order. The first floor contains the collections that form the ground rock of his thinking: those that guestion political, cultural, religious, geographical and technical barriers. The second floor focuses more on the notions of movement: the movement of the body, migrations, speed and so on. The collections and installations are exhibited in a staging designed by ZS Architects, bathed in harmonious sound and light.

> Pamela Golbin Head Curator of contemporary collections of fashion and textile at the Musée des Arts Décoratifs

"Hussein Chalayan. Récits de mode", Musée des Arts Décoratifs, 107, Rue de Rivoli, Paris 75001, tel.: 01 44 55 57 50,

Until 13 November. www.lesartsdecoratifs.fr



COLLECTION

Lalique the world of forms

p till now, only the initiated were aware of Wingen-sur-Moder. But with the opening of the Musée Lalique in early July, this peaceful little town surrounded by forests in the Northern Vosges will glow with a well-merited aura. Already home to a historical factory, it now has an attractive building labelled "museum of France" as well – a sign of its national recognition. Ninety years ago, Lalique began exporting its production throughout the world from this town of less than two thousand souls, once the site of one of the last Franco-German confrontations in 1945. Let's



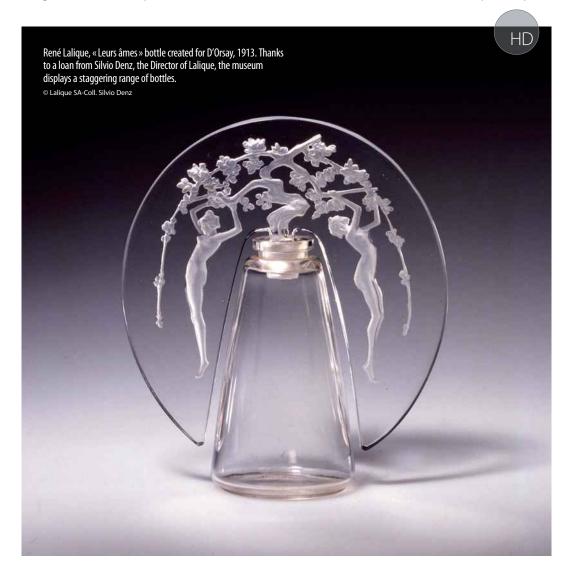
go back to the previous century. In the late 1910s, the brilliant René Lalique was seeking a new place to house his business. He had now left off the production of Art Nouveau jewellery, which had brought him triumphal acclaim at the Universal Exposition of 1900, and turned towards the numerous possibilities offered by glass, through which he would impose his stamp on Art Deco. The Combs-la-Ville factory, in the Paris region, no longer met requirements for his expanding production. And then Alsace beckoned – an area possessing every advantage: wood for burning from the forests, sand, abundant labour, a well-rooted glass-making tradition, and last but not least. State subsidies for the reconstruction of Alsace-Lorraine in the aftermath of the Great War. The then President of the Republic, Alexandre Millerand, was a great admirer of his work, and encouraged him to take the step. The designer was persuaded, and made the move. In 1921 the factory started work, and soon the railway was bearing René Lalique's creations far and wide. Today, the site is more dynamic than ever, with more than 200 workers, and the premises are currently being renovated.

Glass-making tradition

A new Lalique museum at Wingen-sur-Moder is also fully justified by history. Support from local and regional authorities was decisive, as they were the main financers of a project costing €13 million for the building and set-up of the museum. Its location is a former glassworks, active during the 18th and 19th centuries: a further way of echoing the tradition of the area, with its numerous glassworks − Baccarat, Meisenthal and Saint-Louis being within the same

perimeter. Architect Jean-Michel Wilmotte has created a fine setting of glass and stone that harmonises beautifully with the traditional existing building. A glazed gallery, reminiscent of the Louisiana Museum in Denmark, provides a broad view of the gardens, which as the seasons go by, will evoke the designer's sources of inspiration: the flowers and

plants ranging from the lily to the anemone scattered over Lalique's vases. The project is designed to blend with the surrounding nature, one of the chief muses of a Lalique fascinated by the three Fs – fauna, flora and the female form – and includes plant-covered terraces. When they enter, visitors are greeted by a monumental chandelier, a real competition piece.



For sixty years it had been lying idle for lack of a suitable home in the reserve of the Musée des Arts Décoratifs in Paris, which has a large Lalique collection. The Museum agreed to lend this exceptional piece (three metres high, weighing 1.7 metric tons), but in the end, we owe it to Marc Lalique, René's son, who took over the company in 1945. In 1951, for the "Art du verre" exhibition in Paris, this monster of a piece comprising of 337 pieces of crystal was displayed in the nave of the above museum. For its most recent outing, sixty of these pieces had to be restored, and a mere 59 had to be reproduced in the

Lalique factory at Wingen. So between the weight of the colossus and its delicate, patient restoration, lighting up this chandelier represents a truly dazzling achievement!

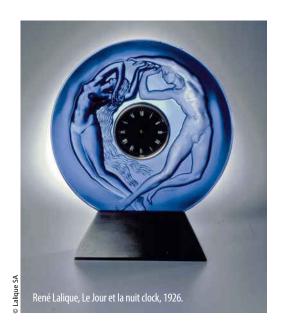
A many-faceted artist

In the rooms, all open to each other with no walls to create more fluidity, the interior staging is by Ducks Scéno. Discreet and clearly laid out, it features a range of dark shades that set the works off ideally. The lighting is particularly successful, and provides a setting



worthy of this "Rodin of transparencies", to quote the novelist Maurice Rostand, son of Edmond. Lalique's jewellery only takes up one room, dotted with superb sculpted specimens of these "flowers of legend, both delicate and lively; flowers of flesh that invite caresses", as the writer Pol Neveux so charmingly put it. But though beautiful, the jewellery only serves as an introduction: it evokes the other life of René Lalique, his past before glass. And, understandably, this is not the real purpose of the Wingen museum. The circuit is divided into sequences like a physical catalogue raisonné, enabling the many facets of the artist's glasswork to be admired. And one particular product is the star: the perfume bottle, which made its creator's fortune. Lalique began to design bottles half-way between Art Nouveau and Art Deco. His meeting with the perfumer François Coty gave an immense boost to this particular activity. Once again, Lalique proved a visionary: fragrances became highly fashionable, and better still, spread like irresistible wild fire. Their wide distribution, together with the large number and variety of new perfumers, led Lalique to work for many companies including Molinard and Guerlain, and to design a huge quantity of models. One showcase





displays a Baccarat example and another for Coty, of 1912. The Lalique bottle stands out for its refinement of design and execution. Another case contains a Manhattan bottle based on a New York skyscraper, now re-edited in a giant version. Another bottle is covered with a pair of stylised eyes. Of the 650 works on display, around 230 are bottles – enough to turn the heads of art lovers and collectors... But being drunk is hardly a problem, as long as you have the bottle!

Glass ship

As a glassmaker, Lalique was just as triumphant at the International Decorative Arts Exhibition of 1925. His range was considerably broader, as shown by the permanent exhibition focusing on tableware. Noteworthy are the Tournon bowl, whose surface is covered with intaglio blue flowers, various cups and a number of table centrepieces - a somewhat old-fashioned genre today. In 1938, the City of Paris offered George VI and the Queen of England a centrepiece featuring a proud ship enclosed in glass by Lalique: this can be seen along the circuit. More daring due to its fantastical edge, and

less well-known, a sculpted centrepiece on a bronze base of 1920 arrests the gaze. It shows two riders facing each other, lances in hand. Their hair flies backwards, becoming an indefinable substance - some creeper or untameable plant-, and instead of hooves, the horses have webbed feet. Sacred art, a field also covered by Lalique, but difficult to import into the museum, is here represented mainly by a stained glass window of Christ and a few other works. In passing, you will also come across a few car mascots. After 1945 and the death of the founder, the adventure continued. One section retraces the post-war period up to the present day. René's son Marc Lalique endeavoured to continue his work without altering its fundamental nature, and went on producing the most emblematic models. An accomplished technician embodying the influence of the Fifties, he oversaw the changeover from glass to crystal, making even more play on the effects of transparency and a satin finish. His daughter, Marie-Claude Lalique, who died in 2003, perpetuated the tradition while introducing new models like the Orchid Vase, with its two giant heat-applied flowers, and the Zeila panther. The founder's spirit still dominates, while techniques have been taken up to an extraordinary level. A welcome table lists the stages in the production process, which is highly traditional because the human hand intervenes at various points to touch up, perfect or enrich the pieces. One of the great pleasures of the museum is that you can touch the various models on show, and appreciate their different stages before they are finished. You can sense that the director, Véronique Brumm, a specialist in the world of glass, has deliberately skimmed over certain themes, like train decorations. So there is plenty of material for other institutions and collectors to join forces and create fascinating exhibitions in the future...

Alexandre Crochet

Musée Lalique, rue de Hochberg, 67290 Wingen-sur-Moder, tél. : 03 88 89 08 14 et www.musee-lalique.com



The re-edition of the Lalique catalogue raisonné by Félix Marcilhac, Editions de l'Amateur. 2011.

THREE QUESTIONS FOR

Lalique specialist Félix Marcilhac

Gazette Drouot: What do you think of the new museum at Wingen-sur-Moder?

Félix Marcilhac: We know the private Lalique museum in the Rue Royale, but it is only open on request. This new museum will really help the public get to know the company better. It will be rewarding for both the works and the brand. There is also a museum in Japan, one in the United States, and another in Portugal with the Gulbenkian Foundation, which contains glassware, jewellery and a number of lost wax sculptures. It's really good to have firm roots in France. All these places are complementary.

What effect on the market could it have?

The impact is not the same as on the general public, and will probably be very limited. This is because the Lalique market is sustained throughout the world by collectors, with bottles, unique items and glassware at prices varying from €500 to several hundred thousand euros for the lost wax sculptures. The work is already known. It's not like opening a museum devoted to an unknown artist.



€36,000 René Lalique (1860-1945), "Branches, thorns and blackberries", 1921, vase engraved with 'R. Lalique,' '276-21', h. 9 cm. Mayenne, 17July, Pascal Blouet auction house. Mr Marcilhac.

This month, with you as editor, the Editions de l'Amateur are publishing a new and long-awaited edition of the Lalique catalogue raisonné, which is almost impossible to find. How is that coming along?

This is the fourth edition of the work, which I will very probably be signing in the Arts Décoratifs bookshop at the beginning of the autumn. It has been updated quite considerably, and has some useful additions. For example, before there were only drawings of many sculptures, and these have now been replaced by photos. Thanks to Christie Mayer Lefkowith's recently published book on bottles, we cover much more in this field. We had in fact lost sight of the names of a number of bottles, which are now no longer anonymous.

The mechanical treasures of Patek Philippe

on't be misled by Geneva's public transport maps: the city's charming little clock and enamelware museum no longer exists! The municipality closed it down a little over eight years ago, because competition with the newly opened Patek Philippe Museum was far too unequal... This private museum



Patek Philippe & Cie, Geneva, sold on 6 April 1927, James Ward Packard (1863-1929). Minute repeating pocket watch with three gongs, perpetual calendar, phases and age of the moon, indications of sunrise and sunset, time equation and celestial chart showing the sky as it can be observed from Warren. Ohio, U.S.A., 1925-1927. All rights reserved

has the glowing reputation of being the finest timepiece museum in the world. It is housed in an austere building in the Plainpalais district, bought in 1975 by the timepiece manufacturer Patek Philippe to set up all its specialist watch case, bracelet and chain production workshops. When it moved in 1995 to the Plan-les-Ouates site, this left the field open for another purpose: opening the collection of Patek Philippe's owner, Philippe Stern, up to the public. When his father Henri Stern hired a new manager for the English-speaking markets in 1965, he found another great fan of timepiece history in Alan Banbery. Two generations of Sterns had already carefully preserved examples of the most interesting pieces produced by the company, and these were exhibited in the conference hall at the historic Rhône headquarters. Starting from there, the two men collected together all its masterpieces, thus put Patek Philippe into perspective both historically and aesthetically. This approach led to the creation of a library of over four thousand books on the third floor of the museum, devoted to the company's history. The oldest date from the 16th century, and all the great names in timepiece-making are featured, like Christiaan Huygens (1629-1695), the Dutch mathematician and astronomer who contributed considerably to accurate time measurement by introducing the first pendulum clock in 1657 and the spiral balance spring in 1675. Thanks to him, the watch developed from an item of jewellery that told the time approximately to a

Patek Philippe Museum, 7, rue des Vieux-Grenadiers, 1205 Geneva, Switzerland. Tel.: +41 (0) 22 807 09 10,

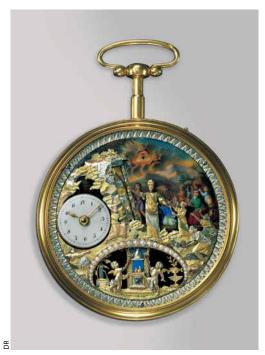
www.patekmuseum.com



В

real scientific instrument. The Patek Philippe productions brought together on the first floor emphasise this relationship through a range of truly remarkable mechanical refinements – going right up to the Calibre 89 and its 33 complications. A specificity which, starting with the Great 1851 Exhibition in London, enabled the young manufacturer to charm Queen Victoria, thus gaining entry to the whole of the European elite – and not only that. Watches that once belonged to figures like Richard Wagner, Leon Tolstoy, Marie Curie, Rudyard Kipling and Albert Einstein – among many others – are scattered throughout the collection. This is added to

regularly, and contains some two thousand watches, automata and miniature portraits on enamel, together with a number of fine objets d'art. Each piece illustrates a decisive stage in the history of timepiece-making, or possesses a mechanism with one or even several remarkable technical characteristics. Some have astonishing forms and/or admirable cases in gold, enamel, precious stones, rock crystal, pearls or even feathers. They may also have a large number of features. For example, on the second floor of the museum, devoted to the historical section, you can gaze in wonder at a Louis XVI watch given to Jacquet Droz, activated on

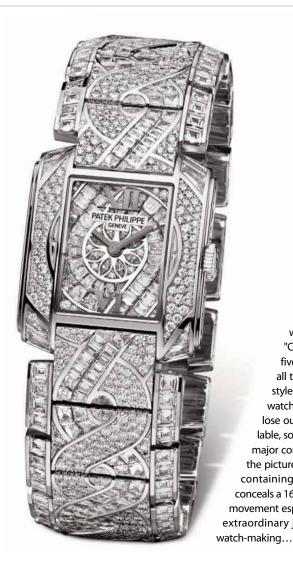


Locle, c.1815-1820, Moses, quarter-repeating watch by Jacquemarts Automata triggered every hour or on demand.

demand by a skittish singing bird perched on a branch surrounded by pearls and rubies - or again, at a pistol with a singing bird by Rochat, made in Geneva in around 1810. The portraits and enamel cases evince another and just as remarkable type of dexterity: enamel painting. A London watch of around 1645-1650 shows Flora in her garden, crowned by Cupid, in grisaille on a faint blue background, executed by a French Huguenot factory established in the English capital. Enamel was also involved in the growth of Geneva's timepiece-making fortune, which owes much to Calvin and Louis XIV. With his sumptuary laws forbidding luxury in "Protestant Rome", Calvin forced the silversmiths to change their line of business - in this instance, to timepiece-making – thus making Geneva a Protestant place of welcome. On his side, when he revoked the Edict of Nantes in 1685, the Sun King

caused the second wave of French Huguenot migrations (the first having taken place after the massacre of St Bartholomew in 1572), which laid firm foundations for Geneva's flourishing clock and watch business. The story of an exile also lay at the origin of Patek Philippe. In 1830, a cavalry officer and fervent Catholic, Antoine-Norbert de Patek, fled the Russian repressions in Poland. In 1839, together with his fellow countryman, friend and watchmaker François Czapek, he founded a timepiece factory. Patek was a visionary businessman. During the 1844 Exhibition of French Industry products in Paris, he made the acquaintance of Adrien Philippe, a watchmaker from Eure-et-Loire who was the first to file a patent in 1842 for a keyless winding system. He took him on, and having separated from Czapek, made him his partner in 1851. Patek and Philippe, whose two portraits on the third floor show the fashion for sideburns in the second half of the 19th century, then developed one of the most innovative timepiece businesses in the world, from both a technical and commercial point of view. In 1932, Charles and Jean Stern, dial manufacturers in Chaux-de-Fond, bought Patek Philippe, then suffering the effects of the 1929 stock market crash. The two brothers also took on the skills of Jean Pfister, who modernised the production process and developed calibres based on a winding mechanism patented by one of the founders, Jean Adrien Philippe. The second and third generations, embodied in Henri Stern and his son Philippe, successfully surmounted the difficult period of the Seventies when the arrival of quartz movements and the oil crisis radically changed the Swiss timepiece scene. 2009 saw the fourth generation arrive in the shape of Thierry Stern. The factory's catalogue contains over 45 movement references made by the company, based on 20 calibres, and ranging from the simplest, ultra-precise movement to the most complicated, right up to that of the Skymoon Tourbillon. Count on €800,000 and a wait of four to five years before obtaining such a prize. Time is priceless... Sylvain Alliod

Patek Philippe showrooms, 20 Place Vendôme, Paris 75001 Tel.: +33 (0)1 42 44 17 77; in Geneva, in the historic building at 41, Rue du Rhône, tel.: +41 22 809 50 50. www.patek.com



In the realm of watches, Patek Philippe is incontestably the king brand. You just have to look at the "second hand" market to be convinced, and see that the most sophisticated calibres of the brand are first and foremost collectors' items. What is the most expensive watch in the world? The Patek Philippe delivered in 1933 to the American Henry Graves, an eminent watch-lover, which fetched the trifling sum of \$11M in 1999 in New York, at Sotheby's. In timepiece sales, the most expensive watches are Patek Philippe. The reason for this enthusiasm lies in the twist and turns of their movements. The Henry Grave is a "supercomplication" containing no fewer than 24 watchmaking refinements. It took fifty-six years before it was topped by the 33 complications of the "Calibre 89", a Patek Philippe design that took five years to design and four years to produce, all to celebrate the brand's 150th anniversary in style. Quartz movements are used only in ladies' watches, but those who love fine mechanics won't lose out, because mechanical calibres are also available, some with complications, and some even with major complications! Refined jewellery is also part of the picture, as witness this Twenty-4®, a unique piece containing 2,279 diamonds. This masterly setting conceals a 16-250 calibre, the brand's smallest mechanical movement especially developed for ladies' watches. When extraordinary jewellery is combined with extraordinary

Patek Philippe - Twenty-4® haute joaillerie
Caliber 16-250 manual winding movement, white gold, case, dial and bracelet fully
paved with baguette, marquise and brilliant cut diamonds. Sapphire Crystal case back.
Water résistant to 30m. Unique pièce.

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